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JUL 9 1913

MOVING PICTURE NEWS

VOLUME VIII
No. 1

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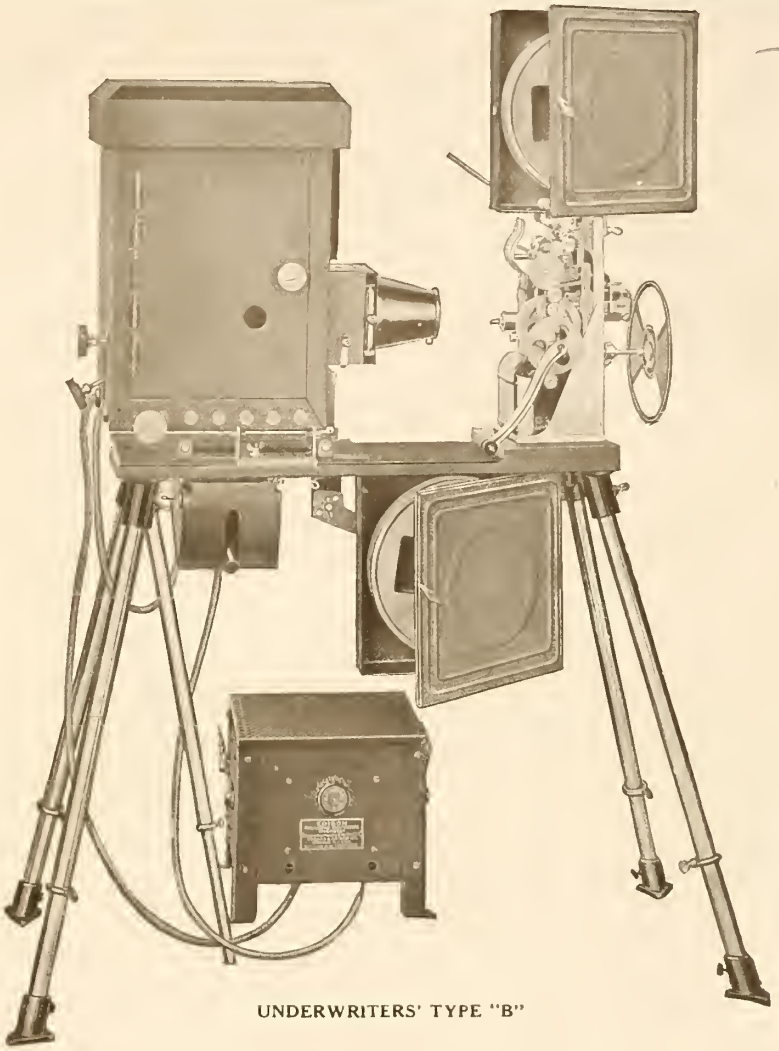

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46th to 47th Street and Lexington Avenue

NEW YORK CITY

The Third Annual Convention of the Motion Picture Exhibitors' League of America and The First International Exposition of the Motion Picture Art

Take Place JULY 7th to 12th

"Every Day Will Be a Happy Day!"

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THE MOST REMARKABLE FEAT OF CHARACTER ACTING EVER ATTEMPTED IN THE HISTORY OF THE STAGE.

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IRVING CUMMINGS IN "ASHES"

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WITH

EDGENA DE LESPINE

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Almost Bordoring On Tragedy, This Pretty Love-Drama Is Delightfully New In Conception And Forceful In Treatment.

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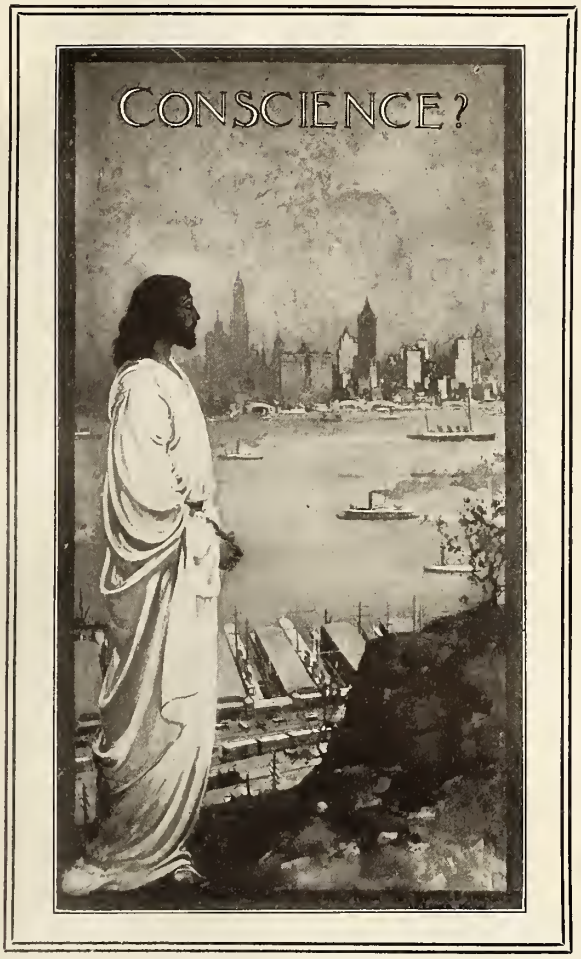

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116 W. 31st St. NEW YORK

MAKE THE FOLLOWING

ANNOUNCEMENT

TO THE EXHIBITORS' LEAGUE OF AMERICA, ASSEMBLED AT THE GRAND CENTRAL PALACE.

That they have produced a film of unexceptional merit. The following gives some idea of the magnitude of the subject:

PRELUDE

"And when He came near He beheld the city." St. Luke: 19.14.

Out of a sunrise, along the Palisades, a white-robed figure, Christ, approaches, and dissolves into The Presence.

PART I
THE EVIL OF IDLENESS

A miserly old man exacts toll from women of the underworld and maintains his son in luxury and idleness at college. Later the son becomes enamored with a girl of Chinatown and unwittingly is involved in the robbery of his father, but is saved by The Presence.

PART II
THE EVIL OF CHEATING

A scene in New York Public School. During examinations one of the students is tempted to cheat in answering her questions, but her "Conscience?" prevails for the better.

PART III
THE EVIL OF GAMBLING

A poolroom scene; the gambler loses all his money while his family suffer at home. A newly awakened "Conscience?" causes him to see his errors.

PART IV
THE EVIL OF DISSIPATION

A Lobster Palace showing the dissipations into which the thoughtless are sometimes unwittingly plunged. A typical New York Cabaret scene.

AFTERMATH

After re-awakening our "Conscience?" in all these scenes the figure of Christ is seen to dissolve into the sunset and disappear into the distance.

POSTERS, as Above, In 3 Sheet Size, 2 Ones and a 6 Sheet of Scenes in the Picture

Communications to be addressed to

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VIII **July 5, 1913** **Number 1**

EX-CATHEDRA

To the Officers, Delegates, Members, and Visitors to the Motion Picture Exhibitors' Convention and the First Exposition of the Motion Picture Arts, Greeting:

I, THROUGH the Moving Picture News, extend a hearty welcome to the Natonal Exhibitors' League of America to New York City, and sincerely trust nothing untoward will mar the pleasure of the visitors' stay here, and that their visit to the greatest city of the world will result in nothing but the choicest recollections of their visit and the hospitality tendered to them by the various firms in the industry. I trust that the deliberations of the Convention will be such that the greatest harmony will prevail and that much good will be accomplished through their deliberations.

Many matters of great import to all will be touched upon and elucidated by the various speakers who plan to address you. Matters of vital interest to the industry will come before you in assembly, and it will need your keenest acumen to properly grasp the situation of the problems you may be called upon to solve. It is not my province as an editor to dictate to you what you shall do or what you shall not do; at the same time, as a friend to the exhibitor, I would like to point out, with your permission, some special work you may accomplish.

First of all, the question of the censorship of films must be uppermost in your mind. Many of you have had to face this problem in an individual capacity as well as a collective one. In your cities, or your state, you have had to contend with people who have been so narrow-minded and so prejudiced against moving pictures that your life has been made a burden, and you have been going about from court to court with attorney after attorney trying to get one injunction after the other stopped, because you have shown certain feature films, or certain regular releases which have offended the good taste of the public, or the prurient ideas of some goody-goody people, who tried to see the mote in their brother's eye and cannot see the beam in their own. The censoring of pictures is, as I have pointed out in previous editorials, under the present conditions an absolute farce, and it will behoove your assembly to formulate some concerted plan whereby a National Censor Congress can be formed, whose word shall be absolute and final.

I have advocated many times the complete disbandment of censorship of films, except by the public themselves, but I have to confess that at the present state of affairs it would be impossible for that to be effective, owing to the fact that, once drop the barriers of the Censorship Board, manufacturers would creep in with films that the News has opposed from its inception in 1907.

Some countries are governed by Divine Right, and the autocrat is absolute, but this, "God's own country," is governed by laws, and if the laws are found to conflict with human rights the laws are repealed, and every citizen of the United States of America ought to feel more than proud of either his birthright or the country of his adoption, that such is the case, and that the motto of the country should be used by every exhibitor in the country and by the delegates in council assembled, and should be so with the Censor Board question.

The only logical solution to thoroughly please the many-sided opinions regarding the industry is that a Congress of Censors should be appointed to carry on the work, and force the manufacturers to toe the line, with films that are a credit, not only to themselves, but to every exhibitor who shows them, so that on this subject I trust your deliberations and the results obtained therefrom will be a unanimity of action and that this question will be settled once and for all time.

Other questions, I understand, relating to your program and to the vaudeville part thereof, will be presented to you. My opinion is and always has been that a good program of moving pictures, of, say, three reels of general subjects and one educational one to form the entertainment, is ample for the price thereof, and that vaudeville is not by any means an elevating part of the program. In my opinion, the vaudeville needs a far greater censorship than do the pictures themselves, and I feel assured, from what I have observed in other houses, that a straight moving picture program has fully satisfied the patrons of the theatre. The question of children being admitted to your houses is another moot subject, and one that requires careful deliberation, and if every member

of your body would only act in unison with the various children's societies of your neighborhood, and make your theatres light, the trouble of the admission of children will have entirely passed away, and if these people could be satisfied by the admission of a matron to take charge of the children, who should be allowed only in a certain part of the house, free from the mixture of adults, one of the greatest difficulties you face will have been vanished.

At this exposition your attention will be called to all kinds of mechanical contrivances for the comfort of your house, but may I make an appeal here on behalf of your operators? You all know that not one of you would be satisfied to remain in the coop, called a booth, at present in existence. Not one of you would stay therein for an hour. Then "why not do unto your operator as you would be done by yourself"? Give him breathing space, give him a comfortable room to work in. Much has been written about the fact of conditions and the slavery existing in some factories, but I question if any slave is so hard pressed and oppressed as is the moving picture operator to-day. Let your deliberations take into consideration the changing of the fire laws regarding the booths.

Another point is the fact of musical instruments that you may select to go with your pictures. You will be shown instruments of mechanical device galore in this exposition. None of them are equal to a good pianist who knows his or her business and can put some feeling into the music. I was visiting the Astor Theatre the other night, in company with a musical friend, and, in my opinion, the whole entertainment was spoiled by the enlarged hurdy-gurdy grinding out the music in the orchestra. All such mechanical devices are not only an eyesore but an earache condition to those who have any music in their souls.

The most important question before your body will be that of the election of officers. I am only concerned in your obtaining the best the industry can produce. One fable says, "You may give a man an office, but you cannot give him discretion," and so, in your deliberations for a leader, I trust you will give a man of discretion the gavel; and who is more capable of wielding this gavel than your present president, M. A. Neff? He is a man well tried, "sterling," "hall-marked," a man who has led you from nothing to the present state of organization. He has been tried and not found wanting. He is capable in every respect for work of advancing your interests and looking after all that is best in the industry, working to gain justice and right for every man who owns a theatre. It needs no words of mine to paint him, because words are superfluous. You know him, and knowing him, knowing the work that he has done, what he is capable of and what he can do in the future, is better than any number of words spoken or written. He has led you always forward, and never backward, in the past and right up to the present day. Through his efforts he has brought you to the present stage of perfection. See to it that he still leads you to greater victories, until cinematography is placed upon the highest pinnacle it is possible to attain. Then, and then only, will it be time for you to call a halt and select another general.

Wishing you, your convention and exposition all the greatest and most glowing success it is possible to attain, and wishing you, individually, prosperity in your business, and that you may, if I may re-echo the wish, have such an enjoyable week in New York City that to the remainder of your lives it will remain ever green in your memory,

Alfred H. Saunders.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, 1003 Mercantile Library Bldg., Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Counsellors, Hon. J. B. Foraker, Hon. J. J. Lentz; Executive Committee, M. A. Neff, Chairman; C. N. Christenson, Secretary; J. J. Rieder, L. F. Blumenthal, Geo. H. Wiley.

OFFICIAL ENTERTAINMENT PROGRAM OF THE MOTION PICTURE EXHIBITORS' ASSOCIATION, JULY 7 to 12

The following entertainment has been arranged by the Motion Picture Exhibitors' Association of Greater New York for the week of July 7th to 12th, for the entertainment of the delegates and their wives and friends, at our third annual convention, which is to be held at Grand Central Palace during that week.

Monday, July 7th. Entertainment provided by the Universal Film Co., leaving Grand Central Palace, Convention Hall, at 1:30 p. m. sharp, sight-seeing buses will proceed to the headquarters of the Universal Co., to meet the directors, thence to Fort Lee, N. J., visiting one of their many studios, then on to Palisades Park, taking in the various amusements. The evening entertainment will consist of a prize dancing contest and a moonlight amateur swimming contest for the various visiting delegates, after which a supper will be served at the Casino.

Tuesday, July 8th, Edison Day. Visiting all points of interest in the City of New York in various sight-seeing buses and autos, in three sections. First section leaves at 9 a. m. sharp; second section, 11 a. m.; third section at 3 p. m., from Grand Central Palace.

Wednesday, July 9th, Pathe-Freres Co. Day. Outing up the Hudson to West Point on the palatial steamer "Adirondack," leaving Pier 32, North River, at 10 a. m.

Thursday, July 10th, Kalem Co. Day. Entertainment at Cliffside Airdome Studio, New Jersey, leaving west Forty-second Street Ferry at 12 o'clock, noon, sharp.

Thursday night, July 10th. Grand reception and dance given by the Famous Players Film Co. at their big studio, 213 West Twenty-sixth street. The studio of the Famous Players will be converted into a ballroom de lux, elaborately decorated and equipped with every possible agency for the comfort and pleasure of the guests. Refreshments will be served, good music will be provided, and several leading stars of the day will entertain the guests.

Friday, July 11th, Vitagraph Day. A special train will leave Brooklyn Bridge on the Manhattan side at 1 p. m. and every ten minutes thereafter to Elm Street Station, where the visitors will be met by the "Famous Pop Rock" and his official staff, proceeding to their large studio, where elaborate entertainments will be provided.

Friday night, July 11th. From the Vitagraph studio the visitors and exhibitors and Ladies' Entertainment Committee will proceed to Coney Island, where the motion picture exhibitors are giving a banquet or shore dinner at the Brighton Beach Casino and Shelbourne Hotel at 8 p. m., at which many notables and state and city officials, including many prominent speakers, will be the guests of the Motion Picture Exhibitors of America.

Saturday, July 12th, is reserved for the Western manufacturers, Selig, Essanay and Kleine, who are arranging for the comfort and pleasure of the delegates and their friends, and it is expected to be a big surprise day.

In behalf of the committee we desire to announce that all entertainment will be strictly informal. Tickets for each entertainment will be issued and can be secured from the Entertainment Committee.

WILLIAM HILKEMEIER,
Chairman, Entertainment Committee.

EXHIBITORS WANT QUALITY IN FILMS

"Reels, fewer in number, better in quality," will be the battle cry at the Third Annual Convention of Motion Picture Exhibitors, in congress at the First Annual Exposition of the Motion Picture Art, to be held in New Grand Central Palace, New York City, week of July 7, 1913.

President M. A. Neff, a warm adherent of a three to four reel program, expects to find strong opposition by exhibitors committed to the theory that it is quantity the public wants, not quality, but from his headquarters in the Imeprial Hotel, the League head is compiling statistics that to his opinion will win many converts.

When a program extends beyond four reels, President Neff argues, eyesight is in danger. To thus imperil vision is to destroy the patronage of the future. "Rushing the picture" begets a haste of mind as well as of body and then—accidents, fire panics!

"Sixteen minutes is the proper time in which to run a thousand feet of film," advances President Neff. "That allows sixty-two or sixty-three feet to the minute. Can you imagine what a futile flicker a picture becomes when it is jammed through in eight or nine minutes?

"For the protection of the people whose support provides a means of making a living for so many of us, this convention should and I hope will agree upon introducing into every state legislature a law compelling this fewer reel program, also an ordinance prohibiting the running a picture faster than seventy feet or slower than fifty-two feet a minute.

"We must discipline exhibitors whose business methods reflect discredit upon the whole body of exhibitors. They must be prevented from bringing blindness to people, whose vision is sacrified to the exhibitor's fear that if he doesn't give a long, and consequently a junk program, that the people will go around the corner to the other fellow's place.

"The motion picture manufacturers attending the Convention and Exposition should consider the importance of a shorter program from the point of view of excellence of production. The figures! Seventeen thousand theatres are running six reels every night, a total of 102,000 reels, in a year's time 35,004,000 reels. I ask—where are stories to come from! Apparently illimitable as is the world of literature and fancy, exhaustion is inevitable. Novcity cannot stand the strain.

"About 5,000 pictures were produced in the United States in the last year. In five years, with pictures running triumphantly rampant in every walk and run of life, on boats, trains, everywhere, there are likely to be 25,000.

"Study of the statistics proves that when an exhibitor runs over three reels he runs junk. Of course, it is human nature for a person to believe that he is getting a bigger money's worth when he sees six pictures than when he sees only three or four. But isn't it possible for them to understand that it is preferable to see a smaller number of superior pictures, run at a rate not vision-wrecking, preserving the dignity and atmosphere of the picture itself?

"To race a picture, so to speak, would hardly be noticeable inasmuch as speed of the objects is expected. But I expect to bring before the convention the fact that when they precipitate through the lens dignified subjects, we will say, 'The Fall of Troy,' the motion picture has failed in its mission of representing art, truth and beauty. Can you imagine flying madly through such dignified beauties and massive effects? It travesties a wonderful thing to have its world-famous characters jumping and hurdling about like manikins.

"The motor, most emphatically, is the best way of running a motion picture machine. When properly adjusted danger of accident is at a minimum. When the machine is hand run the picture progresses according to the muscles, tired or energetic, of the operator. Is it advisable to leave the speed of a picture, an important consideration to the whims of a biceps? The motor establishes a fixed speed and adheres to it. 'Strong arm men' are less preferable than machine accuracy."

Lansing, Mich.—The Theatre Company, Inc., Detroit. Capital, $85,000.

GENERAL FILM COMPANY AT THE EXPOSITION

The General Film booth will be one of the garden spots of the exposition. The design calls for a reproduction of the view looking up the Hudson River from West Point, and the beauty of that landscape is being transferred to canvas by one of the best known scenic painters in the city. The foreground will show a regulation army tent and army "furniture," set in a verdant bower of natural greens, the whole giving an unusually cool and pleasant effect. The booth will form an artistic background for the prominent picture players who will be in attendance during the week.

Monday will be Biograph day and in the evening exhibitors and the public will have an opportunity to meet the players who have been their favorites so long but who until recently existed as unnamed personages. Tuesday is Kalem day and Kalem players will be much in evidence. Wednesday has been set aside for the Vitagraph Company; Thursday for Lubin and Pathe; Friday for Edison and Saturday for the Chicago manufacturers, Essanay, Kleine and Selig. Throughout the week the pick of the products of the licensed manufacturers will be exhibited in the General Film Theatre. Attractive souvenirs will be distributed from day to day.

This is the first concerted effort ever made by the General Film interests to round up their players and the best films in which they have appeared, which is in itself a promise that what will be offered at the exposition will be worth going a long way to see.

Directly at the top of the stairs on the main floor of the Motion Picture Exposition, Grand Central Palace, the Gaumont Company of Paris, New York and London, will occupy Booth No. 367. During the period of the exposition, a representative of the Gaumont Company will be present at all times to meet the visiting delegates and others who may be interested in Gaumont films and accessories.

Frederick E. Mortimer has been elected a delegate from Maine, State Branch No. 29 of the Motion Picture Exhibitors' League of America, to represent said state at the convention held in New York, July 8, 9, 10, 11 and 12.

The State of Georgia was permanently and thoroughly organized June 30th, and delegates were elected to the National Convention. M. T. Koch was elected National vice-president, and John Evins was elected president. A full delegation will be in New York to represent the State of Georgia. A big banquet was held at the Kimball House, Atlanta, on Monday night, June 30th, and was given by the Consolidated in honor of the occasion of the State of Georgia being organized. The Georgia exhibitors are coming to New York in force to carry off the convention in 1914, if possible, for Atlanta.

WILLIAM WEST

The well-known Edison character actor, who played the part of an old negro in "The Abbeville Court House," which was just taken in Georgia. It is a fact that the Southern darkies who gatbered around to watch the taking of the picture were dumbfounded by the realistic makeup which Mr. West so cleverly contrives.

M. A. NEFF, HIS RAMBLES, REMINISCENCES AND CONCLUSIONS

We left Cincinnati, Ohio, full of enthusiasm and expectation of the many sights that we might see during our extensive trip.

From Cincinnati to Vincennes, Indiana, we viewed the old home of Tippecanoe Harrison, located on the Wabash River. Passing through Southern Illinois, we were reminded at Murphysboro of that great general, John A. Logan; on to St. Louis, where we visited the home that was given to General Sherman after the war by patriotic St. Louis friends, on to Shaws Garden, Forest Park, and there we viewed the buildings left by the Worlds Fair of 1903, and the splendid monument reared in memory of Benton; leaving St. Louis, we came to Alton, Illinois, where General Grant once lived and hauled cordwood with an ox team to St. Louis and sold it in the market; from Alton we go to Springfield, Illinois, where the great emancipator, Abraham Lincoln, lived; we viewed his old home and stood with head bare in front of his monument in honor to that great patriotic heart that beat for all mankind; from Springfield on to Chicago, where only a few years ago the gumbo and mud was so thick and stagnant water and the mosquitoes were known far and wide, but now a grand city—the third largest in the world—has been reared, as if by magic, with its teaming millions and Western progress, making wonderful strides for supremacy; from Chicago to Des Moines, Iowa, the one capital that represents the greatest agricultural state in the Union; from Des Moines to Omaha, which was settled the headquarters for the Government supply of the Western territory up the Platte, and the scenes of the recent cyclone and the destruction of the mighty wind; from Omaha to Kansas City, the home of the pioneers of the West, the city built upon the hills, the city of the marvelous wealth and the splendid future; on to Osawatomie, the home of John Brown, the martyr to human liberty; on to Dodge City, the town noted for the many who died with their boots on; thence to Pueblo, the Pittsburgh of the West; passing through Colorado Springs and viewing Pikes Peak, that towers skyward; then over the summit; arriving at Denver and viewing the snow-capped mountains in the distance, formerly the homes of the Utes Cheyans; on to Greeley, where a colony was formed immediately after the war by Horace Greeley and General Cameron, the town being named in honor of Horace Greeley, of New York, the great editor. General Cameron located the colony where they really had a rope ready to hang General Cameron for leading them into such a God-forsaken country, but to-day it is dotted in every direction with beautiful homes, and prosperity abounds everywhere. On to Salt Lake City, founded by Brigham Young, where we viewed the Mormon Temple and the lake of salt; thence to Deadwood, where Wild Bill was shot while playing at a game of hides; from there to Laramie City, made famous by "Bill" Nye and his forty liars; from Laramie City to Seattle, the gateway to Alaska and the Yukon; through the icy waters and drifting, deep snow we arrived at Dawson City, and there viewed the beauties of the midnight sun. Leaving Dawson we wended our way back, and by boat arrived in California, landing at San Francisco, the home of the progressive brave and the mechanical builders of a great city, viewing the ravage and the freaks of the earthquake; passing on to Southern California, where the hand of genius has left the magic touch that causes the eye to expand and the soul to cry out at its magnificent, entrancing beauty; on to Los Angeles, so fortunately located and beautiful, not even missing Universal City, where the God of nature hath bequeathed to them that splendid scenery which, in the near future, will be beautiful to look upon; on to Old Mexico, where the scenes of the ancient mines and the primitive ways of mining and the people take one back into the year of 1400, the desolation and financial losses caused by the ravage of war, so easily inspired through the two great potential factors in life—love and hate, love of supremacy and hate of imaginary enemies; on to America, crossing the Rio Grande into the grand old Lone Star Commonwealth, Texas, viewing the battlefields of the war Twelve, seeing the ancient forts and passing on to the house in which Maximilian slept, who worried over supremacy in Mexico; on to Dallas, the magnificent, the splendid and the progressive, the busiest and fastest-growing city of the South; passing through Carsana, the home of Roger Q. Mills, the great free trader of Texas; to New Orleans, the hospitable, historical city, where Jackson waited until he could see the eyes of the British and the victory was won; on to Island Number Ten, where Grant landed his army, crossed over to Grand Gulf, and waded the swamps to the historical city of Vicksburg. The hills and the pine trees around Vicksburg we saw; thence to Birmingham, Alabama, another magic Southern city; on to Nashville, Tennessee, where we visited the home of President Jackson; from Nashville to the historical city of Richmond, Virginia, where we visited Bell Island, the battlefield of the Seven Pines, and viewed the capitol of the Southern Confederacy, where President Davis sat in executive session, and other places located on the James River and viewed the place where Libby Prison once stood; from Richmond to Fredericksburg, where Washington was born, and we saw the home of Martha Washington and the lodge where Washington was made a Mason; from Fredericksburg to Washington, that Lafayette took so prominent a part in constructing, where we visited the Smithsonian Institution, National Library, Capitol and White House, the Mint, Patent Office and other places of note and interest; on to Baltimore, in Maryland, "My Maryland," the song that saved a nation; thence to Philadelphia, the home of Franklin, once the capital of the United States; then to New York, the home of great men and intellectual giants, and the world's grandest and greatest city, the place where Washington, Jefferson and Hamilton camped and planned in defense of America, the great city which in a few years has caused the whole world to take notice that it is not only destined to be the largest, grandest, most beautiful city in the world, but the financial center of the entire globe; from New York to London, the home of Queen Victoria and the country of Gladstone; from London across the channel to Paris, the city that knew Napoleon, Marshall Ney and others. As we viewed the shores of St. Helena we marveled at the escape of Napoleon, and were saddened by the surroundings thereof; on to Athens, where the statesmen of two thousand years ago mingled, and as the rising sun appeared in the East and dispersed the gloom we visited the old coliseum, where the voices and advice of the ancient wise men had resounded two thousand years ago, nothing left to remind the present generation—only a few bats that were flying through the darkened corners and a few loose boards flapping in the wind in various parts. As we left Athens for Rome, it was with a thought of a city that has been rebuilt many times, one building upon the other. In Rome we visit the ancient place where Cæsar and Nero had made such efforts to destroy human liberty and rights and forever establish rule by Divine Right; from Rome we visit Egypt; we view, with great interest, the Pyramids and seek out the seven wonders of the world; we visit with the Arabs; we look upon the ancient Jerusalem, and again face towards Paris, after visiting Bombay, India, Edinburgh, Germany, the home of Bismarck; Pekin and Hong Kong, China; Melbourne, Australia; Tokio, Japan, and seeing nearly all of the crowned heads of Europe, we again turn with a sigh and start for our old native land, with but one thought and one hope and one desire—to again be at home, in the country where the right to freedom is given to every individual, where the hope and ambition of the poorest child may be realized; where the common people may attain the highest honors known to mankind; where the beacon light of liberty beckons all on to a higher, grander and more perfect civilization; where the greatest men, most beautiful refined women and the most glorious natural scenery of any country on the face of the globe is to be seen—America.

All of this travel has taken not only days, weeks and months, but almost two years, and has cost thousands of dollars. Any one to-day may visit the picture theatre, and in two or three nights—in only a few hours' time—may more clearly and intelligently visit all of these places for less than one dollar, and not take the time, expense, dangers and hardships of travel into consideration. In the near future all who attend the picture theatre will be even more thoroughly posted and conversant and familiar with the rules of nations and the environments and conditions existing, and historical facts than those who have given years of time and thousands of dollars to travel. The greatest potential factor in the lives of the human race to-day for the advancement of civilization, the amusement and education of the people is the MOTION PICTURE.

M. A. NEFF.

Geneva, O.—The Casino, Geneva's new picture house, will open up for business. Manager Ault.

SAM H. TRIGGER

A representative of the Moving Picture News in an interview with Mr. Sam. H. Trigger obtained from him the following interesting account of his experience and views:

For ten years I have been in the business of providing motion pictures as an entertainment to the people of Greater New York. I am therefore in a position to speak as a close observer of the wonderful advance of this industry. I remember the uphill work the exhibitor experienced but a few years ago to convince the public that a theatre was a proper place and where a family at a small cost could procure a clean and instructive hour's entertainment. Of course the old-fashioned and darked auditoriums proved somewhat of a handicap those days and the class of films provided by the manufacturers are not to be compared with the products of the present time. The educational feature had not been realized and the film-maker contented himself with what we would term now "punk" comedy and "eat-'em-up-Jack" melodramatic subjects. This later on brought upon the scene the presence of self-appointed reformers who professed to see nothing but harm in the moving pictures, but in spite of the obstacles placed in the way of the exhibitors by those who saw an opportunity to get themselves into the public eye by demanding nonsensical reforms, I stoutly maintain that the present high standard of entertainments offered in the motion picture theatres is due to the exhibitors and not through would-be reformers. The owners of motion picture theatres are not made up of the itinerant variety of showmen or the chaps who were in the habit of operating showhouses at summer resorts and the seashore to catch the nickel regardless of the kind of an entertainment they give. The exhibitors as a whole are an intelligent body of men and as a result they see to it that the class of shows provided are free from offense. This is but natural, and I claim that the exhibitors always have been and will continue to be the only censors of the moving picture before they are presented to their patrons, and his patrons will censor him if the entertainment is not of a high order. Regardless of censor laws passed in Ohio and other states, all sensible exhibitors are against political censor boards and will oppose any effort made by those who advocate such a bill. Again I say the exhibitors are the best censors. Is it not to our advantage to give the public good wholesome entertainment. We exhibitors had a hard time in the beginning. The authorities in many places began placing restrictions on the picture theatres, and at times these new laws and regulations became so fast that those not having sufficient capital to make the continued changes were forced to seek other fields of endeavor, but to those who stayed, results have been very gratifying. The gigantic growth of the moving picture industry is far beyond the conception of even the majority of those in the business, for instance, in New York State four years ago, the total number of picture theatres was 591, to-day we have 2,000 with two million and a half of daily visitors out of a total population of twelve million, who spend annually for this entertainment over seventy millions of dollars. Could any person imagine even in their wildest dreams a few short years ago that 25 per cent of the entire population would become daily visitors at the Cinematographic shows. Within a short time, I believe every well-equipped library, every school and every private family will have a moving picture equipment in their possession.

A word in reference to the exhibitors' organization at this time. In 1899 a few exhibitors in New York endeavored to get together and form an organization. The nucleus of that attempt is the present Motion Picture Exhibitors' League of America, which will meet at its Third Annual Convention in the Grand Central Palace next week, and as the majority or a vast majority of manufacturers will be at the exposition there is not the slightest doubt that the friendship between exhibitor and manufacturer will be cemented and made mutually beneficial. The motion picture exhibitors of the City of New York have done quite a great deal of work in the uplift of the motion picture and in combatting laws that were both detrimental to themselves and the public at large.

Stuttgart, Ark.—Kaiser & Lucas, the famous dramatic sketch artists, will open the Airdome Theatre here next week.

Webster City, Ia.—Manager Hyatt, of Orpheum, is making arrangements to conduct an airdome theatre during the summer, and work will be commenced immediately.

KINEMACOLOR AT THE EXPOSITION

Kinemacolor will be prominent in the First International Exposition of the motion picture art at the Grand Central Palace as it was at the London Exposition. For the benefit of those who still cherish a sneaking suspicion that the films are artificially colored a Kinemacolor machine will be exhibited at a booth on the main aisle, together with the "magic filter which puts the color into Kinemacolor"—or rather, shows upon the moving picture screen exactly what one sees through the object of a camera, colors and all.

The Kinemacolor Theatre on the mezzanine floor, where the principal exhibitions of the natural color process will be given at hourly intervals, seats 250 people and will serve to show the great variety of subjects now produced by this company, including dramatic, scenic, fashion and topical. For the opening the following program has been selected: "Tested by Fire," "The Husband's Story," "The Call of the Blood," "Other People's Children," "Among the Filipinos," "Authentic Modes in Summer Millinery," "Peasant Life in Asia Minor," "Sunsets in Egypt."

The National Cash Exhibit will consist largely of Kinemacolor pictures, showing the processes of manufacture at the great factory near Dayton, Ohio, whose wonderful system was the salvation of that city during the recent flood. This theatre is also on the mezzanine floor next door to Kinemacolor.

For the benefit of those who desire to see more of Kinemacolor pass badges will be supplied, admitting exhibitors and friends to the regular exhibition theatre in the Mecca Building, 1600 Broadway, where there will be a continuous performance of such big feature films as "The Scarlet Letter," "Nathan Hale," "Jack and the Beanstalk," "Oedipus Rex," "Everyman," "Dr. Jekyll and Mr. Hyde," "Hiawatha" and "Steam."

The Kinemacolor booth will be decorated with original color sketches, by courtesy of E. M. Gauche, of the Courier Company, while the theatre walls will show a full line of Kinemacolor lithographs and pictorial matter.

LADIES' EXPOSITION COMMITTEE

The official meeting of the Ladies' Committee of the Motion Picture Exposition, held at the Hotel Imperial last Sunday afternoon, ended in a social tea. It was arranged that several rooms be set aside at the Imperial for headquarters of the Committee and the visitors, who are expected in trainloads at the end of the week. President Neff gave a talk and many plans were discussed for the entertainment of women guests, sight-seeing trips and other pleasurable projects.

Among those present besides the men officers of the exposition and convention were the following ladies:

Miss Jennette A. Cohen, Chairman, Miss Jeanette Ehrenberg, Miss Rena Doliva, Miss Jwanette Brandenburg, Sydelle Fish, Mrs. Rosa Markowitz, Mrs. William Brandt, Jennie Waxelbaum, Mrs. Robert Lee Macnabb, Ruth Allen, F. Marion Brandon, Mrs. R. C. Whitten, Miss H. Bauerenfreund, Agnes Cameron, Miss Edith A. Berry, Mrs. Luis Blumenthal, Mrs. R. Sanders, Helen Barthel, Madeline Rock, Miss Irene Buggie, Miss Adeline Beldnar.

ENTERTAINMENT SCHEDULE FOR WEEK

First Day, July 7th, designated Universal Day: Tally-hos and automobiles will take exhibitors to the Eclair Studio, thence to the Famous Palisades Park, where dancing contests and swimming contests will be given. Supper will be served in the Casino, and the return trip will commence about twelve midnight.

Tuesday, July 8th, Edison Day: Touring the city of New York. First party at 9 A. M. Second party at 11 A. M. and third party at 3 P. M.

Wednesday, July 9th, General Film Day: We will all be at the ball game with the New York Giants and the Chicago Cubs.

Thursday, July 10th, Kalem Day: Some big things at the studio, autos, lunches, launches and an outing.

Thursday Night: The World's Famous Players are given a concert and ball.

Friday, July 11th, Vitagraph Day: Trip to Vitagraph Studio, lunch at studio, thence to Brighton, where the exhibitors will give an uncxcelled banquet.

Saturday, July 12th: Surprise Day.

JUST GOSSIP

By The Mahoney

There has been much speculation as to the identity of The Mahoney, and some criticism as to his methods.

As we live in an era of "limelight," we have concluded to get into its rays, in our proper person, and set at rest all conjecture, so that misunderstandings may be obviated in the future.

Our policy shall prevent two widely divergent characteristics, viz.: principal "booster," when we meet deserving people, and principal "knocker," when brought into contact with pretenders, counterfeits, and "four-flushers," and all persons who down in their hearts know that they are uncertain quantities, and are living in an atmosphere of falsehood and deception.

That we have qualified in the world of journalism, we may state, that our early life was contemporaneous with such brilliant minds as: Alfred Trumble, Archie Gordon, Kenward Philp, Sam McKeever, A. M. Soteldo, "Jim" Connolly, Stanley McKenna, and others of their period, so we feel capable of presenting original matter in an original manner.

* * * *

Glen White has been announced as the new leading man of the "Dragon," late "Ryno" Company at City Island.

Can it be possible that Jack Noble has been so lax in judgment and discernment as to allow Frank Smiley to escape? No! Perish the thought! Frank is too valuable an asset to any studio, for those in control, to relinquish, when once in possession.

We have seen and admired his excellent work in many of the "Ryno's" recent releases, and sincerely hope to recognize Frank's virile and striking personality in their output for sometime to come.

* * * *

Interesting and timely themes with efficient actors make the really effective pictures; the director in many instances being merely an adjunct or disciplinarian to keep them in check; for actors and actresses who know their art, when "in action," direct themselves.

Many stage directors, be it in drama or the motion picture, enjoy celebrity and distinction through the happy condition of their surroundings when producing a drama or photo-drama.

To illustrate:

What director could fail of happy results even with an indifferent story and bad photography (and we have seen some recently) if a selection could be made from the following named marvelous exponents of the silent drama.

Maurice Costello, Mark McDermott, Warren Kerrigan, King Baggot, Arthur Johnson, Francis Bushman, Frank Smiley, Walter Hale, Jack Richardson, Ed. Bonner, Harry Pollard, Charles Ogle, Randolph Gray, Robert Gerup, George Periolat, William Shay, Bob Brower, Charles Kent, Frank Dayton, Charles Graham, E. P. Sullivan, Bob Daly, William Mandeville, Bob Broderick, Florence Turner, Lottie Briscoe, Mary Pickford, Florence Lawrence, Miriam Nesbit, Gertrude McCoy, Louise Lester, Laura Sawyer, Margerita Fischer, Adelaide Kroell, Alice Joyce, and many more we could name but lack of space prevents.

At some time in the near future we intend to go into this matter with greater preparation, for it is a subject of interest and worthy careful analysis, and unless some one "beats us to it," we intend making a story well worth reading.

* * * *

According to recent advices Harold Shaw is not favorably impressed with the talent available for motion pictures on Albion's shores, and it is currently reported that overtures have been made to several of the Mahoney contingent who were prominent at that "home of uncertainty" on Eleventh avenue during his administration.

Shaw's dilemma is not to be wondered at, for the Briton is by birth cold, slow and phlegmatic.

Everything he does is measured and methodical.

This style of theatrical work is all very well when exploited at the Empire, Lyceum, or some kindred place of entertainment under the management of Charles and Daniel Frohman, but in pictures, brilliant epigrams and trite dialogue must be emphasized by action, and the action must be strenuous, be it physical or facial, for motion pictures.

We do not therefore wonder why Harold misses his faithful horde of adherents among the Mahoneys.

We often wondered why the name, Alice, served as an inspiration for so many themes in poetry and song.

For instance:

"Sweet Alice, Ben Bolt" has been a melodious sentiment for decades.

"Alice, where art thou" has been translated and sung in every known language.

Then there is Alice Roosevelt Longworth, one of the most beautiful and universally admired Alices of our time, but——

Alice Joyce, of the Kalem Company, is a close second, with every indication that before long, she will distance all previous and contemporaneous Alices in the race for popularity, for her beauty is of such a delicate and distinctive character it might have served Mendelssohn as an inspiration for his Fruhlingslied, or Schubert, for his Serenade.

As leading woman of the Kalem Company, Miss Joyce occupies one of the most enviable positions in the world of filmdom, and she is as modest, retiring, and unassuming in her private character, as she is justly popular in the hearts of the public among whom she has hosts of admirers.

REGULAR COPS SUFFER FOR RELIANCE COPS' FLIRTING

Manager J. V. Ritchey was called upon to straighten out a case of mistaken identity that threatened to score some demerits against the policemen of the 18th precinct police station. It seems that reports have been reaching the station house that some of the boys in blue were seen going into gilded cafes and talking to beautiful blondes in front of the Reliance studio.

A sergeant of the 18th who is very much on the job made it his business to visit the vicinity of the studio, and was greatly surprised and shocked to see not one but several policemen enjoying a friendly chat with ladies of the Reliance Company. The men did not look familiar to him, and he was thinking the situation over when one of the bluecoats asked him in friendly tones if he "was working for Apfel?" "For Who?" "Why for Mr. Apfel." "No, I'm working for the city," said the sergeant in disgust, as he went in to see Mr. Ritchey about calling up the captain and telling him that the moving picture policemen were the only cops who talked to blondes in the 18th precinct.

HALLBERG A. C. TO D. C. ECONOMIZER AT THE EXPOSITION

A matter of especial interest to exhibitors from all parts of the country will be the demonstration of the much talked of Hallberg A. C. to D. C. Economizer at the International Exposition held at Grand Central Palace. This apparatus will be shown in the booth of the United Electric Light & Power Co., connected to a moving picture machine, affording an excellent opportunity to investigate the high merits of Mr. Hallberg's celebrated A. C. to D. C. Economizer.

Copyright by International News Service.

Scene from "International Polo Games," released by Edison Co. on June 30th. Exclusive rights to make pictures of the Polo match were obtained by this company and they believe this film to be the most remarkable picture of any Polo match that has ever been obtained. Spectacular and thrilling plays abound and the brilliant throng of spectators which forms the background adds to the impressiveness of the game itself.

BRANDED FOR LIFE

Itala Feature

Revenge relentless, enduring over a score of years, is the major note in "Branded for Life." Through its fast flying feet of film is evolved the answer to the question: "Is the quality of vindictiveness to be greater than the quality of mercy?" Revenge is no new element and since Shylock it has been well vilified as unworthy of place in the noble infinite of the human soul.

In "Branded for Life" is a new twist. Here we have a man who nurtures his scarlet feelings through years of separation from him of his hatred. We are accustomed to having the vindictive relent at the last moment, kiss on his fair forehead the despised one, who is now in his power, and smile benevolently upon a scene free from the shadow of anger. This reconciliation, according to the well-regulated, cut-and-dried dramas is usually effected by some damp-eyed kin of either of the two tussling persons.

SCENE FROM "BRANDED FOR LIFE"

In the instance of "Branded for Life," however, it is an apparition from spirit land which softens the granite heart, again proving that "to err is human; to forgive, divine."

Interwoven along the woof of the leading motives is a romance of two generations. The scenes are laid in the sun-lit valleys of Italy and are redolent of the hot passions, fair skies and scenic beauties of the Mediterranean Arcady.

There is live, rapid action. The story is as fast and interest-compelling as that of racing steeds on the home course. The story preaches a sermon of the kind that Ruskin tells us he found in stones. Its purpose, however, is not to preach but to interest; its delineations of the high and low lights of life purpose giving its spectators the feast for their eyes and minds it so well accomplishes.

Statement from I. W. Cunningham, National Director Loyal Order of Moose, on the Value of Moving Pictures

It is always a privilege and pleasure for me to try to write something for a magazine that is published for the benefit of people who think enough of themselves, their families, and their friends, and their country, to devote a considerable part of their time, their talents and their money to the upbuilding and to the progress of the Motion Picture, which to my mind is intended to elevate human character, to relieve stress and to fill the world with sunshine and good cheer.

Moving pictures are now a part of a great fraternal order, and the Loyal Order of Moose will not only use the moving picture for educational purposes but also use the moving pictures for their memorial services. The great Moose University at Moose Heart, Ill., will teach the children of the Moose members with moving pictures, and the thousands of different lodges will have all their members walk and talk before the camera so that in after years when the lodges are holding their annual memorial services the past and gone members will be brought back to their brothers and we will see them again as in real life.

The dream of the Loyal Order of Moose Fraternity is as broad and as high as the human heart. It reaches from the lowest depths to which humanity may sink, to the uppermost pinnacle of heaven. It goes everywhere ministering light and intelligence to those who need its blessing and the Moose have found that the quickest and surest way to educate the masses as to the aims and objects of our order is by the moving picture route.

Motion pictures of the great university, its wonderful farm lands, its great herds of prize live stock and its beautiful buildings will be made this month and in conjunction with this the greatest fraternal parade of the century will be taken by the camera men at Cincinnati and then hundreds of reels will be manufactured so that the organizers who are preaching the gospel of Moosedom to the people all over the world can take their projecting machines and their reels of pictures and going to the factory, the schoolhouse, and the theatre, can show what an organization that has had the most remarkable growth in the fraternal history of the world is doing.

I would that I were endowed with the power to put my thoughts in writing in such a manner that all could understand that a twentieth century fraternal organization could and does believe in the greatest triumph of the human brain, "The Moving Picture," and that this great order is the first to adopt it for the education of its members and the promotion of its membership.

Grand Rapids, Mich.—Plans have been completed for the erection of a new theatre for the Jay Winchell Company on Wealthy street near Eastern avenue. F. Vander Til has the contract.

SCENE FROM NIHILIST VENGEANCE
Rex (Two Reel) Release of July 18th.

SCENE FROM "WINNING A PRIZE"
Great Northern Release July 5th.

A CHAT WITH MR. HERBERT G. PONTING, F. R. G. S.

("The Author of the South Pole Films")

In studying the cinematograph with the object of securing an animated pictorial record of the British Antarctic Expedition, I was only carrying out a resolve made some time before, for my cameras and I have been shipmates for over twenty years, and since 1900 I have traveled with them in more than thirty foreign lands.

Cinematography only constituted a part of my work in the Far South. I went there impelled by a taste for adventure and the desire to illustrate a portion of the earth's surface which had never before been adequately illustrated. Captain Scott is the first Polar explorer to make photography a special feature of a great national expedition. He gave me charge of this department, plaeing its equipment and management in my hands.

In addition to using some 25,000 feet of film—a great deal of which was devoted to animal life and other scientific purposes—I have brought back some 2,000 photographic negatives depicting every phase of South Polar scenery, animal life, and the work of the expedition. It has been a most strenuous two years, and I have returned because there was nothing further left for me to do. Another season could only have added a few variations to the work already accomplished. Practically everything had been "cleaned up," so, as the long polar night was about to settle down once more and the Terra Nova was leaving for New Zealand, I came back to classify and arrange all these results in readiness for Captain Scott's return next year. It is no light task, and I have scarcely had a spare hour since I arrived in England.

No, the series just being issued is by no means the last. The whole of the films will be revised and added to, to make special entertainment, to be released when the news of Captain Scott's success arrives.

The films already issued, or to be released this month, show the progress of the expedition up to the departure of the Polar party for the goal of their hopes. (Incidentally, I would say here that the expression so frequently used in the press and elsewhere, "Dash to the Pole," is very misleading. Nothing could be more inappropriate. There is no dash about it. A Polar journey is a steady fight against all the most difficult obstacles with which Nature can bar the way. Fifteen miles a day is considered a good march, and everyone is tired out at the end of such a day's work.)

The last film of the series, which you say impressed you so, was made at 2 a. m. on November 2, 1911, by the light of the midnight sun, and I do not mind confessing that, as I stood on the great ice barrier that night and watched that little party of stout hearts disappearing into that terrible ice-bound wilderness, a feeling of deep depression came over me, as I thought of all the perils and hardships they must go through before I saw them again. It was certainly one of the most dramatic hours of my life.

After that I turned my attention to the animal work. Dr. Wilson, the zoologist, went on the Polar journey, and therefore could not devote the time he would have wished to his favorite pursuit. I undertook this for him, and with the aid of the Cinematograph, every phase of seal, gull and penguin life has been recorded. A selection from these animal films will be formed into a special series, to be entitled "Animal Life in the Antarctic Regions," and I have no hesitation in saying that this will be by far the most popular of all the Polar films.

So far, only enough animal studies have been introduced to relieve monotony, but those yet to come are brimful of interest, both comical and tragic. I believe that the scenes showing in detail the penguins' domestic economy will provoke much laughter. The best of these films will be reserved until the return of the Terra Nova next year.

Any lad seeing all the films from start to finish will have an intimate idea of how a great Polar expedition is conducted. Expensive books on exploration are only read by the select few, but hundreds of thousands of people will see these films, and will learn from them what they never would have learned in any other way. That was the greatest of all inducements to me in accepting Captain Scott's offer of a berth on the Expedition—to know that people the world over might learn from the Cinematograph film what they never would learn from books, and to know also that if I were successful a firm foundation would be established for animated photography as an indispensable feature in all future exploration work.

I used two cinematographs in the Antarctic, a J. A. Prestwich self-contained machine, and one made by Mr. A. S. Newman, of Newman & Sinclair, Highgate, with reflex focusing. I used both Eastman and Lumiere films.

Did I gain my photographic experience in England? No, very little of it. I have learned most of my photography in one of the finest countries of the world—California. I lived there, ranching and mining, for about ten years, and there is practically no branch of photography I have not studied in that land of sunshine and flowers.

In 1900 I received an offer from one of the leading firms of American photographic publishers to travel around the world in their interests. This offer was followed by others from other publishers, and I have been traveling and illustrating ever since.

These travels involved every possible kind of photographic work, and in every conceivable climate. I have had to make tele-photographs of mountains seventy miles distant, and to go to the other extreme, micro-photographs of almost invisible objects. I have worked in the reeking, stifling jungles and swamps of Java, and in the plains of Manchuria, where the air is so dry that the skin cracks.

I have had many interesting experiences. Once I was weather-bound on the summit of Fujiyama, Japan, whilst photographing, for five consecutive days, being the only white man who has ever had such an experience. My work has at times taken me into the bowels of the earth, and to the summit of Mount Blanc and others of the highest Alpine peaks. Interesting experiences have, in fact, been so many that it would take a large book to retail them. Many of them have appeared in magazine articles, and my book entitled "In Lotus-Land," published by Macmillan the day the Expedition left for the Antarctic, is about my three years of travel in Japan.

Which of the countries I have visited do I like best? Well, as a holiday land, Japan. Flower gardens and the pretty Japanese girls are really more pleasant to photograph than icebergs, you know.

I believe that travel, natural history and such films, when made with judgment and knowledge, prove every bit as popular as comedy and tragedy, and form a welcome relief to the spectators. I am convinced that if more and better travel and educational films were shown, the showmen would soon find their higher prieed seats better filled. I would not have the picture theatre turned into a schoolroom, but there is no doubt that many of the travel films shown are woefully lacking in interest.

I intend to devote a great deal of my time henceforth to moving picture work, as I think that in the pieture theatre the art of photography finds its highest mission.

Undoubtedly the finest preparation for the cinematograph is to go through the photographic mill. The technique which only long practice can obtain can easily be applied to animated work, but all the technique in the world is of no avail without a good eye and sound judgment. Technique alone will never lead to anything. It is the knowledge of what interests the public that counts. Given that, and the ability to get in, one will find almost any land teeming with interesting features, which, by means of this marvellous invention, can be turned to profitable account in revealing them to those at home who, for various reasons, cannot face or afford the discomforts and expense of travel.

Seeing a really good travel or scientific film is almost better than seeing the reality, if it has been made by an expert, because the expert's eye at once takes in the salient points. He goes for the things that count and discards what matters little. Thus the spectator with no knowledge of the subject is not bored by confusing details.

Hondo, Tex.—Emil Erek is having a theatre erected on South Bandera avenue.

THE CENSORSHIP QUESTION

Berkeley, Cal., June 22, 1913.

Editor, Moving Picture News.

Dear Sir:

I think I voice the sentiments of every exhibitor, and every patron of every theatre out here in the West, when I say with regard to your recent editorial on the so-called Censorship Board, "Keep up the good work."

Under the circumstances which, ever recurring since the advent of the Board, have rendered that august body of nonentities a laughing stock and worse, the most graceful act they could do would be to resign for good and all.

Will you tell your readers just who created the Board, who pays it, how it is worked, in fact, "Why is the Board of Censorship?" Never mind the personnel; as an organization, what is its legitimate standing? What good has it done? What good can it do? Same answer every time, "Nothing."

If the motion picture industry is to step out of the lowly and humble sphere where it really began, the "nickelodeon" of a decade ago, to the respect that it deserves from those whose respect is worth having, it is high time that these "licensed" and "censorized" and "permitted" things be abolished.

If, instead of a "national" we could have a "rational" Board of Censors, things might be a little better. The terms that should stand for something have in this country, alas, been dragged deep in the mire, until now every little two-by-four laundry or ten-cent eating house is either "National," "United States," "Federal," "Union" or something of that ilk. The Censorship Board is about as truly national in character as a Jap laundry or a London suffragette firebug. Possibly "Notional" would better fit the case.

One often hears a whisper that the Board "gets a hand-out" from the manufacturers. If they do, that is their own affair. If they get no pay, they are fanatics.

Honestly, I believe the Board as a body is conscientious but foolishly self-centred. If one of the censors would make a tour of the theatres out here, give a ten-minute talk about the good the Board has accomplished, he would return to Manhattan a sadder and a wiser man. No, they wouldn't shoot him; that only occurs in censored films, you know; they only shoot "dangerous or predatory" animals in the West, for so runs the law. Nobody would think of shooting a flea, but it is a pest all the same.

So keep hammering at this thing, Saunders, and if you can help to get the nauseating censorship tailpiece and the equally obnoxious "licensed" leaders deleted from the pictures, you will have made more friends than you dream of, and will have accomplished a real national good.

LINDSAY BANCROFT.

LITTLE RUNA HODGES ON THE ROAD

The little four-year-old star, Runa Hodges, who is being presented in a series of Runa pictures by the Reliance Company, has been appearing for the past week in the larger moving picture theatres in Boston and several other New England cities.

Manager J. V. Ritchey has had so many requests from exhibitors to give their patrons an opportunity of seeing little Runa "in the flesh" that he allowed her a couple of weeks' vacation from the studio to accompany her mother on the present tour.

Much to everybody's surprise, Runa is not satisfied with merely making a bow to her audiences, but insists upon being a "regular actress."

A letter from Manager J. L. Roth, of the Olympic Theatre, Boston, states that Runa walked out upon the stage like an old timer, and in tones that could be heard in the back of the house, told the audience how glad she was to meet them.

Runa's appearance followed the running of the picture "A Dream Home," in which she is shown on the screen in a boy's part with Edgena de Lespine as the beautiful young mother.

GAUMONT'S GREAT NEW CRACKSMAN VS. DETECTIVE SERIES—"FANTOMAS, THE PHANTOM CROOK"

No. 1—"Fantomas Under the Shadow of the Guillotine"

Princess Sonia Danidoff is staying at the Royal Palace Hotel, Paris, and withdraws $20,000 from the cashier's custody, placing the notes in a drawer in company with her magnificent rope of pearls. A few moments after a well-dressed stranger steps from behind the curtains and with the coolest of sangfroid, steals the valuables in the very presence of the Princess, and with a polite bow hands her his card and makes a dignified exit. Upon the card the name "Fantomas" slowly appears.

The police are quickly upon the scene, but Fantomas, true to his nom de plume, has vanished. Inspector Robert Juve is the sleuth entrusted to track the mysterious marauder. But, before Juve has time to move in the matter of the Princess's jewels and cash, yet another escapade of Fantomas is thrust upon him to investigate. Lord Beltham is missing. Juve calls on Lady Beltham and in a man's hat finds the initial "G." With so slight a clue Juve tracks down "Gurn" (none other than the elusive Fantomas) to his lodgings and makes the ghastly discovery of Lord Beltham's dead body in one of "Gurn's" traveling trunks, and a packet of the special Fantomas cards establishes the connection between "Gurn" and Fantomas—they are one and the same man.

Three months elapse. "Gurn" has been tried and condemned to die by the guillotine. Lady Beltham's name has not yet appeared in connection with the case and the story goes that the murder was the outcome of a violent

FANTOMAS UNDER THE SHADOW OF THE GUILLOTINE

quarrel between "Gurn" and Beltham, yet she is enamored of the gentlemanly scoundrel and sets about seeking a method of escape for him. By means of liberal bribes, the aid of Warden Nibet is enlisted and he arranges an interview between the condemned man and Lady Beltham in a house overlooking the prison. That night a new play has been produced by a famous actor, Valgrand, who acting the role of a condemned felon, adds a realistic touch by making up exactly to resemble "Gurn." At Lady Beltham's invitation, Valgrand, still made up as "Gurn," visits her at 2 a. m. and partaking of drugged coffee is rendered incapable of action. Warden Nibet returns and takes back his prisoner—no longer "Gurn," alias Fantomas, but the unfortunate Valgrand, who goes through all the terrible preliminaries of a criminal's execution, aye, even to the point of being led to the guillotine, before Inspector Juve makes the startling discovery that Fantomas has once more eluded him.

Henceforth it is to be a fight between a clever, scheming, mysterious rogue on one hand and Inspector Juve, Chief of the Detective Department of Paris, on the other.

Le Sueur, Minn.—The Pastime Motion Picture Theatre was formally opened under the management of Troy J. Himmelman and Elmer Lippert, of this city.

Visalia, Cal.—The Grand Theatre will be remodeled. Cost, $3,000. Thompson Bros., managers.

WILLIAM LORD WRIGHT'S PAGE

IT'S a long film that has no turning.

* * * *

Andrew Carnegie says he is willing to carry a gun and go to the front in the event of war. Maybe he has been inspired by those Civil War moving picture plays.

* * * *

Stricter moving picture censorship is needed in Pennsylvania, where two normal school students have been expelled because they spooned in a park and a wandering operator surreptitiously filmed their raptures.

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We are grateful for the little things, among them being the fact that none of our moving picture play idols have deemed it necessary to wear a hat with one of those bows behind.

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We have about determined to urge an educational film showing how the bottom of the berry box continues to be placed well toward the top.

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Notwithstanding the free advertising that a censor always gives a thing censored, a lot of people don't seem to like him.

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Our humble editorial confession of the day is that we always contrive to ascertain whether by any bare possibility an anonymous letter is complimentary before sternly and indignantly rejecting it without reading.

* * * *

One-third of the world's population is said to be regular moving picture patrons. There are now more than 30,000 picture play theatres in the United States, and more than 3,000,000 feet of films are prepared for display every week. Is it any wonder that the city of New York takes off its hat to the moving picture exhibitor. He is monarch of all he surveys convention week—and any other week, for that matter.

* * * *

President Neff, of the Moving Picture Exhibitors' League of America, is a candidate for re-election to that office before the delegates in convention assembled in this city next week. He again deserves the honor of re-election, and the editor of this department, and also the editor of the News, suggest that he be elected for a term of at least two years. This will give him free sway to effect certain reforms which are in the course of development. We know Mr. Neff, and we know Mr. Neff's personal and public history back for many years. He is a clean man; an able man; a conscientious and sincere man; and a man who has the interests of his brother exhibitors at heart. We do not always agree with Mr. Neff's policies. We have the courage of our own convictions and wouldn't give a continental for Mr. Neff, or anyone else who did not likewise have such courage.

However, in recalling the forward strides taken the past year, we are able to assert that the good policies are away in the majority, and that no other man in a similar position could have led the national and state exhibitors' leagues to such power and success. To Mr. Neff goes the credit for the creation of these strong organizations. He should be, and will be, honored again by the election as national president. It would be a grave mistake for the exhibitors to choose other leadership at this juncture. All danger to exhibitors' own interests is not yet past.

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Pathe's Weekly will appear twice a week hereafter. Two separate and distinct groups of current events per week will make it possible for even a greater number of people to post themselves on the important happenings of the day. We think the animated weeklies have accomplished much for the moving picture industry during the past year or so. They are directly responsible for attracting a distinct class of patrons to the picture theatres—people who would not ordinarily have become picture play fans. The illustrated weeklies have suffered, and these periodicals no longer devote so much space to photographs of world happenings, because the animated weekly has superseded them in this branch of work. The weekly releases tend to educate and entertain young and old, rich and poor. They bring the entire world right before our eyes. The releases cannot come too often for the good of cinematography.

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The Moving Picture News and Editor A. H. Saunders cordially welcome the exhibitors to Gotham. Next week will be a week of import and many vital questions will be discussed and decided by the exhibitors in convention assembled. We welcome these ladies and gentlemen and hope that many of them will honor us with calls. From the very first, this publication has been devoted to the best interests of the exhibitors individually and collectively, and sacrifices have been made, many a time, because of devotion to their interests. The dawning of a day of better things has come. Exhibitors are to be no longer harried by the powers that be. Exhibitors are sure to come into their own with a fair field and no favor—all for one and one for all. We hope that all these ladies and gentlemen that are with us next week will be instructed and benefited by the visit to New York City. We hope that every hour will be full of entertainment and profit. As we said before, nothing is too good for the Moving Picture Exhibitors' League of America.

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President Wilson is not making any new departure in selecting litterateurs for important diplomatic posts. He has, however, gone further than any former president in the number of men of letters whom he has thus honored. Walter H. Page has become Ambassador to Great Britain. Two popular novelists, Thomas Nelson Page and Meredith Nicholson go to Italy and Portugal. Dr. Van Dyke is selected for the Netherlands, and Colonel Stovall, a Southern editor and author, for Switzerland. All of which leads us to prophesy. Maybe some day when the moving picture literature comes into its own and the composer of photoplays becomes honored and sung, maybe, we repeat, the picture playwright will become the ambassador! We hope so, anyhow. And you, picture playwrights who drop into New York next week to look over the convention field, just drop in on us and we'll talk it over. You are welcome, we assure you!

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The special agitation regarding the censorship of moving picture films seems confined to certain cities only. Happily, it has not grown universal in character. The Ohio state censorship will doubtless be effective, and it is hoped it will be wisely enforced. There is a clamor against "picture shows" in some quarters that is not justified. The fact is, the motion pictures are probably the cleanest form of all public entertainment we have. It started badly, but the censorship established by the picture companies themselves has resulted in the weeding out of most objectionable pictures. Of course, off-colored pictures will occasionally slip in, as was exemplified recently in New York in the exploitation of notorious "gunmen," but on the whole, there is little ground for complaint. There is far more reason for a theatrical censorship which shall prohibit the exhibition of plays and vaudeville acts which are filled with nasty allusions.

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There ought to be an absolute suppression of the sex problem play which gains a respectable audience by reason of its presentation at a first-class theatre and by actors of ability and reputation. In carrying out a censorship of any sort, says the Dayton News, owned by Governor Cox. of Ohio, care must be taken that it is not dominated by petty prejudice. According to recent accounts real tyranny has been exercised by the police of Berlin, who have control of the picture theatres. Here are some of the films which have been suppressed: A

man slips a sardine into his dessert and refuses to pay for his dinner; held to be encouraging to defrauding of restaurants. A child of the slums picks a flower from premises of a rich man; held to represent crimes of trespass and theft. A woman drops her glove, her lover picks it up and conceals it next to his heart; held to encourage infraction of the law that requires finder of any article to turn it over to the police.

There is crying need for reform and the greatest care must be exercised, but sanity must go with censorship.

PHOTOPLAYWRIGHTS OF CENTRAL WEST GATHER AROUND THE FESTAL BOARD AT HOTEL EUCLID, CLEVELAND

Photoplaywrights of the Central West gathered around the festive board at the Hotel Euclid, Cleveland, Ohio, Saturday night, June 28th, at which time the first photoplaywrights' dinner ever held outside of New York City, and, by the way, the largest gathering of seenario writers ever assembled, took plaee. Success marked the banquet from start to finish. Good eheer was everywhere. "If this is only the first dinner, what will the second be?" remarked one writer, and the cry in unison from all the others was, "This is only a starter." When told that it was larger than any dinner held in New York City, the "home of studios and writers," there was applause and questions of "Why doesn't Cleveland have studios?" which was answered by Samuel Lustig, president of the Columbia Film Company, that Cleveland will have a studio, to be located on the picturesque Rocky River. Mr. Lustig's company is now furnishing Keith's Hippodrome with current event films of Cleveland.

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In the absenee of R. P. Stoddard, of the Cleveland Leader, A. W. Thomas, editor-in-chief of the Photoplay Clearing House, Brooklyn, N. Y., was toastmaster. After welcoming the writers to Cleveland, Mr. Thomas said: "The chief word I bring to the scenario writers, both experienced and inexperienced, is that reputation is an unknown quantity in the moving picture plot-making field. 'Punch' is the only thing that sells a story. There are a number of magazine writers, whom you would know were I to mention names, who have been unsueeessful in selling pieture stories, which goes to show that it wasn't their names that added strength to the plot; the plot wasn't right and a rejection followed."

* * * *

Maibelle Heikes Justiee, of the Selig Polyseope Company, Chieago, was unable to be present, although she had made reservation and had her ticket and Pullman berth purchased for the trip, but she was stricken by the intense heat and her physician forbade her making the trip, but instead ordered her to the country. Miss Justiee went to her mother's eountry plaee at Quiney, Ill. Miss Justice sent words of cheer to the writers and conveyed also greetings from the Essanay and Selig studios. Mr. William N. Selig's message was that his eompany was in the market for the best scripts obtainable at highest market priees, the writer being neither limited to style or plot, diversity of story being in demand.

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"I wish I had time," Miss Justiee wrote, "from an author's standpoint to tell of the difference between writing fiction and pictures. I might briefly state, however, that in fiction we write dreams, while in pictures we finally see our ideas into life. But I shall strive to be with you at the next meeting—praying for cool weather—and the great pleasure I would have had in eoming to Cleveland would have been in meeting you. I wish you all success, at any rate. The moving pieture is the great game, and I know personally that the earnest writer will never reeeive warmer or more sineere encouragement than from the big film manufacturer himself."

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One of the most pleasing features of the dinner was the showing of pietures, the scenarios for which were written by those present. While the author of "The Post-Impressionists," Miss Justice, was not present, Mr. Thomas was familiar with the eubist story and outlined briefly the theme of the picture play. The next film, and one that reeeived perhaps the most applause was "The Anti-Fly Campaign," written by Dr. Jean Dawson, of Cleveland. The story features Mayor Baker and May Buckley, and shows the cause of much disease which is due to flies. Miss Dawson spoke on the great need of edueational films, dcelaring that "One can't teach the older people, but the children are quiek to drink in the knowledge gained from motion pictures."

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Other films were "Overeoats," by Aaron Bishop; "Ma's Apron Strings," by Mary Blanehard; "Roses of Yesterday," Maibelle Heikes Justice; "The Redemption of Rivers," by A. W. Thomas, and "Two Glasses," a Pilot release, by Ella Wheeler Wilcox.

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Aaron Bishop, author of a number of comedies, gave a brief talk on his suecess and what he regarded as the neeessary elements of writing salable picture plays. Mr. Arthur Cloud, new manager of the Photoplay Magazine, Chicago, delighted his hearers with a few "funny sizzlers," saying he was reminded greatly of the railroad man, who when called upon to make a speech, said he didn't know what to talk about exeept that he would take about a minute and "beat it." Mr. Cloud was compelled to leave early for Chicago.

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Among the number of telegrams and letters of regrets of being unable to attend and sending eongratulations were those from Eugene Brewster, editor of the Motion Picture Story Magazine, Brooklyn; N. G. Caward, editor of Motography, Chieago; William Lord Wright, Moving Picture News, New York City; W. D. Clark, Columbia Theatre, Marion, Ohio; Will T. Henderson, Chieago; Clarence A. Frambers, president of the Chicago Photoplaywrights Club; C. Hoerr De Packe, writer, New York City; R. E. Frederick, Ashland, Ohio; William N. Selig, Chicago; Cora Drew, Boston; William Armstrong, Springfield, Ohio; Maibelle Heikes Justice, Chicago.

The show was "put on" by A. P. Anthony, of Clevelaid, who has been given the eredit for giving more moving picture entertainments of an educational nature than any other so-called exhibitor. Mr. Anthony carries all the equipment of a first-class theatre and was voted thanks for the excellent manner in whieh he conducted the Central West picture playwrights' exhibition. All the films were furnished gratis by the General Film Company, the Lake Shore and Victor exehanges.

Those registered at the dinner were: Professor C. G. Ames and wife, Akron, Ohio; Stephen W. Humble, Cleveland; Edith V. Considine, Cleveland; Aaron E. Bishop, Cleveland; Kenneth G. Cloud, New York and Chieago; R. A. Magee, Toronto, Canada; W. N. Butz, Cleveland; Dr. Jean Dawson, Cleveland; George H. Scott and wife, Cleveland; Arthur D. Cloud, Chicago; A. W. Thomas, Cleveland and New York; Mary Blanehard, Mrs. Blanchard and Mrs. Cowan, Cleveland; A. P. Anthony and wife, Cleveland; E. H. Painter, assistant manager of the General Film Company, and wife, Cleveland; Samuel Lustig and wife; S. H. Morris and wife; S. Wilk and wife; G. Randal and wife, of Cleveland, and H. Gowans, Pittsburgh.

* * * *

May Buckley, former Lubin leading lady, now playing at the Colonial Theatre, Cleveland, and Jack Halliday, former picture player, arrived after their performance, but Tom Powers, Vitagraph eomedian, missed conneetions at Massillon, Ohio, and did not arrive until after the banquet was over, whieh was 1:30 Sunday morning.

Everyone was so enthusiastic over the success of the first dinner that a movement was set on foot at once to have a seeond dinner late in the coming fall.

Wray Physioc, manager of Ramo productions, is planning some new trick pictures soon to be produced at the Ramo studios. The films will be in 500-foot lengths and will involve educational and seientific subjects. John Arnold, who has been responsible for Ramo's excellent photography, has been experimenting with Mr. Physioc for several months, and they both claim that the result of their labors will be in the exhibiting of triek pictures never before attempted in cinematography.

GAFFNEY'S GLADIATOR

By VIRGINIA WEST

(Adapted from Majestic Release)

"FOR heaven's sake, Jack, what's the matter? You look as lifeless and woebegone as a last year's bird's nest. What's troubling your little heart this morning?" Billy Brown swung himself to a table and lighted a cigarette.

"Nothing at all." Jack heaved a sigh that greatly belied his words.

"Go ahead with it. Get it out of your system," insisted Billy, paying no attention whatever to Jack's denial.

Jack wheeled on his chum. "Well, if you've got to know I'll tell you. I'm in a mess—a big mess."

"Rather indefinite, my boy, considering I've never known you to be in anything else."

"Oh, go to the devil! Lots of good you are to a fellow in trouble."

"Beg your pardon, old chap," said Billy seriously; "what's the matter? You're not in love again, are you?"

"No!" thundered Jack. "I'm in real trouble."

"Well?" questioned Billy.

Jack threw himself on a couch with a sigh that was almost a groan. "I'm an awful liar, Billy," he announced.

Billy roared with merriment. "Why is that beginning to trouble you? Been to a revival or something? You must have got religion in the good old way."

"All right, go ahead and call me a liar if you want to," Jack answered with exaggerated dignity.

"I'm not calling you one. You called yourself one. Of course I'd never have known you were guilty of such crimes if you hadn't confessed."

Jack turned his face to the wall, and silence reigned in the room for several minutes. When he turned toward his friend again he said:

"Say, Billy, old boy, I've got to tell you about it sometime so I might as well do it now."

Billy smoked on.

"You have known all along that my uncle was sending me allowances haven't you?"

"Yep."

"And you knew that I was intending to study sculpture."

"Sure, I've known that for over a year."

Jack sat up on the couch. "Well," he said, as though making a confession, "my uncle has been sending me money because I was supposed to be studying. If I had not been he would not have sent one-tenth as much."

"Well?" asked Billy calmly.

"Well, you idiot, I've been getting in deeper and deeper. A few weeks ago he asked me what I was working on. I wrote him I was doing a life-sized statue. Then he wanted to know what the statue was and I told him Apollo."

"Well, that sound all right to me. Where's the trouble?" asked Billy.

Jack groaned. "The trouble is coming. This morning I had a night letter that froze my blood. Listen, 'Will be in New York Wednesday P. M. Will bring friend, art connoisseur, to see your statue. Uncle.' Now, will you be serious?"

At last Billy was entirely serious. His voice sank almost to a whisper. "Say, old man, what you going to do?"

"Lunatic! That's what I want you to tell me."

"How do I know?"

"Well, you've got to think. My brain's worn out."

Billy lighted another cigarette and sat thoughtfully swinging his legs, while Jack paced nervously up and down the room.

"Great Scott, Jack, be still. How can a fellow think with you pacing around here like a caged lion?"

"Well, have you thought of any way out?"

"No! I almost had a way, but you make so much noise."

"What was it?"

"I don't know, I didn't get it."

Again Billy set to work to think, and Jack stood by the window nervously watching him, afraid to move for fear of disturbing the precious plan that might be forming in his friend's sleek head.

"I've got it!" cried Billy, springing into the air. "Get somebody to pose for you as the statue. Impersonate it, I mean."

Jack looked at his friend with mingled pity and scorn. "Billy, you're an ass."

"All right. It's the best I can do."

"Is that all you can think of?"

"Yes. How could you expect anything more to come from an ass's head?"

"I beg your pardon, Billy, old friend," apologized Jack. "Please forgive me. My head is in a whirl. Do you suppose I could get anybody to do such a thing?"

"You bet you could if you paid well."

"But he'd have to be nearly perfect."

"Yes, that's so," agreed Billy.

"Billy!" cried Jack in ecstasy.

"For heaven's sake, what's the matter?"

"You're the very man."

"Now who's crazy?"

"Billy," continued Jack, "you're the man destined by Fate for that job. You have a fine figure in the altogether, and you understand the seriousnesss of the situation as no hired model could. Won't you do it, Billy? You suggested it, you know."

"Who's crazy now, I'd like to know?"

"Ah, Billy, dear old chum, you won't desert me, will you?"

"That's right; work on my feelings. What would I look like standing up there, stitch, stark naked?"

"Oh, you would be beautiful," Jack assured him. "Why, all my neglected artistic instinct comes back at the very thought."

"Artistic instinct! You're a little late with it. You had better have stood me up and looked at me long ago, and then you wouldn't be in all this trouble."

Jack had relaxed into mournful silence.

When Billy saw him pathetically giving up his last hope he relented a little.

"Couldn't I have anything at all on?" he asked.

Jack brightened a little.

"Yes, you could have a—a bow and arrow or—or—oh, what was the thing he carried? Well, something, anyway. And then you wouldn't really be uncovered, for of course you would have to have some whiting all over you to make you look plastery."

"Some what?" almost screamed Billy. "That whitewashy stuff like the girls put on their arms and necks at night?"

"Well, something like that, only I'd put it on with a brush, so it would stick better."

"Say, do you take me for the back fence? This business must have turned your head, Jack."

"Ah, now, Billy, don't back out," pleaded Jack.

"I haven't backed in yet."

"But you will, Billy. I know you will. You wouldn't leave me in the lurch. You helped me to spend most of uncle's money, you know, and it's only fair to help me out."

"Oh, all right, I'll do it, but I expect to die. I've heard of people dying from having themselves all plastered over with something. Maybe my own skin would do."

"No, it wouldn't. But the stuff won't hurt you. Don't the girls plaster themselves up with things?"

"Yes, but not all over. Anyway, they can stand anything."

"And so can you, Billy, dear, in a good cause. I'll promise to scrub you after they have gone."

"Well, if I'm going to do the Greek god act, I'd like to know what kind of position I've got to take. Don't give me that one flying on the one toe; my toe's sore."

"That's not Apollo, idiot, that's Mercury. I wish we could find an obscure Apollo, then the bloomin' corner sewer wouldn't me so familiar with the position. Say, Billy, don't you remember some of those Apollos we learned about in that History of Art course?"

"Don't remember I studied it."

"Well, you did, and I believe if I dig around a while I can find my book."

"All right, dig. I'm going to rest. Goodness knows I'll need a little reserve strength before the night's over."

Billy threw himself on the couch, while Jack searched the obscure corners for the book.

Before long Jack emerged, covered with dust. In his hand was the coveted book. He searched through the leaves until he came to the Apollos.

Billy rolled over and looked over his chum's shoulder. "There!" he exclaimed, pointing to a picture of Apollo Belvedere, "why not take him? You could take that drapery he's got going to waste there and put it over me to make me look more modest."

"Don't be a worse idiot than you can help, Billy,'" Jack said disgustedly. "Don't you know the old man would know I'd tampered with it?"

"Well, there, what's that one?"

Jack examined a tiny picture in one corner of the page. "That's an Apollo all right, but it doesn't say what his other name is. He must be obscure or they wouldn't put him in here so little."

"But he hasn't any drapery," complained Billy.

"That's of no consequence."

"Maybe not to you, but I've got to stand up there before those old guys in all my whitewashed nakedness; and maybe some of your friends will drop in for a pleasant evening."

"Don't you trouble about that," comforted Jack. "I promise you if anybody else comes I'll draw the curtains. Now come along and skin off."

"It's too early. What time do you expect the lobsters?"

"Well, it's four o'clock now, and the telegram said they would be here this evening. You've got to practice, you know."

Billy sighed and began to take off his clothes. When he reached his underwear he stopped.

"What are you stopping for?" asked Jack. "You don't think Apollo wore union suits, do you? You needn't pretend to be so modest. Didn't you show yourself with next to nothing on at the athletic contests? Come on, we've got no time to lose."

Billy obeyed and they went to work at the pose. The statue was to be placed in an alcove hung with dark curtains, and portières in front were ready for any emergency.

After an hour's posing Jack prepared the wash.

"What is that stuff?" inquired Billy anxiously.

"Don't worry. It's all right. I've had it a long time. A friend of mine had it to whiten his casts. He said it was the stuff they used when they did the living-picture stunt in circuses."

"Well, I'm resigned. Do your worst," groaned Billy.

Jack took a broad brush and began. Billy yelled, pleaded and groaned, but the work went steadily on.

"Now don't move," commanded Jack when he had finished. "If you do you'll crack."

"Oh, Lord, do I have to stand like this until they come?"

"Stand in an easy position until the bell rings and then you'll be dry and can take your pose at the last minute."

Billy meekly obeyed. It was not long until the doorbell told them that the dreaded hour had come. The pose was taken and Jack went to the door.

Billy heard the greetings from his alcove. "Why, my dear Jack, I'm glad to see you looking so well. Work must agree with you."

"I am well, Uncle, thank you. The life here does agree with me."

"This is Mr. Marshal. He is a great art lover and quite a critic."

"I feel greatly flattered, Mr. Marshal, that you think it worth your while to come to see my poor efforts."

"Well, Jack, you had better show us the statue at once, for this is a flying visit. Mr. Marshal and I must talk over some business to-night."

"Thank heaven for that," breathed the statue behind the curtain.

Jack drew the portières and stood waiting in a nervous chill. It seemed that the men would never speak. But Billy was doing splendidly. Good old Billy, he was a brick.

At last Mr. Marshal spoke. "That is really remarkable. You have taken the pose of the Apollo, but have used a living model, have you not?"

"Yes. It seemed to me to give it life."

"Well, that is quite an original idea. It certainly has life. One almost imagines he sees it move."

Jack shot a quick glance at the critic, but saw that he meant nothing beyond what he said.

"Jack, my boy, I'm proud of you. You're all right," exclaimed the uncle, enthusiastically.

Mr. Marshall suddenly turned from the statue to Jack.

"Do you wish to sell the statue?" he asked.

"I had not expected to," Jack hastened to reply.

"I'll give you eight hundred dollars for it."

Jack looked at the statue. It was making wild gesticulations behind the backs of the two gentlemen. A twinkle came into Jack's eyes as he calmly drew the portières and said:

"Thank you for your kind offer, sir; I shall be glad to let you have it."

"Good! Can you possibly deliver it to-night? I have some friends for dinner who leave town on a late train. I should very much like to have them see it."

"Certainly," agreed Jack. "I'll have it around in an hour."

The gentlemen left the address and departed.

"You blooming idiot," cried Billy, coming from behind the curtains, "what on earth do you mean to do?"

"Be careful, be careful," screamed Jack, "you'll crack yourself!"

"I don't care if I do. I'll crack you in about a minute."

"Be calm, Billy. I've an idea. You've got to carry out the rest of this affair."

"Yes, I know your ideas. I suppose you want me to stay whitewashed the rest of my life."

"No, listen. We'll fix up something that looks like the statue and you and I will take it to the house. Then I'll touch you up a little and put you on a pedestal. You can stay until the gentlemen have seen you and then skip. I can hide you some clothes somewhere."

"That's grand for me."

"Oh, come on, Billy. You won't desert me now. Mr. Marshal lives only a few blocks away."

"All right, I'll do it, but I'll never get into such a mess of yours again. What did you sell me for?"

"I had to. I knew if I refused, the guy would think it mighty queer. He never would have offered such a sum if he hadn't been a friend of uncle's. Of course, I'll not take the money after the statue disappears."

Billy sullenly and gingerly got into some clothes and they set about to carry out the plan.

The statue was set up and Jack departed, leaving Billie's clothes hidden behind the pedestal.

The room where the statue stood was next the dining room. Soon after Jack's departure the guests entered the dining room by another way, and the dinner began.

Billy stood it as long as he could. His stomach grew emptier and emptier as he heard the rattle of the dishes. "Those guests will never get a look at me," he told himself, and got down from his pedestal.

Just as he was reaching for his clothes a door opened at the end of the room, letting a streak of light into the darkened room. Billy dived into the shadows and crept along the wall. The door into the hall was covered by portières. He darted behind these and sped along the hallway to the front door. With one bound he reached the street.

With a feeling such as one has in one of those delightful clothes-less dreams, he darted from area-way to darkened doorway until he reached Jack's apartment. Into the room he burst—and into the midst of a party of Jack's friends.

Jack seized a bathrobe and wrapped it around Billy.

"Wine, for heaven's sake, give me some wine to strengthen me," gasped the shivering statue.

They gave him a glass of wine and all raised their glasses with a cheer. Billy arose on his tottering legs to join.

So loud was the cheer that the doorbell was not heard. Into the room burst Jack's uncle and Mr. Marshal. They stopped short with staring eyes.

"There stands the statue," exclaimed Uncle indignantly. "Is this a Pygmalion and Galatea act or a trick?"

It didn't take the gentlemen long to find out which it was. Uncle went up to Jack and said grimly, "You had better bid your friends good-by to-night, for we shall go home to-morrow."

SCENE FROM "ASHES"
Reliance (Two Reel) Release July 12th.

For Those Who Worry O'er Plots and Plays

McCloskey Interviewed

L. S. McCLOSKEY, script editor for the Lubin Company, of Philadelphia, asserts that one out of a hundred that submits scripts possesses possibilities of being developed into a screen drama. McCloskey in a recent interview printed by the Mirror, is quoted in part as follows:

"A scenario to be accepted must have a new idea or an old one in appealing new dress. While literary ability is not necessary to be successful in script writing, one must possess ability, originality and imagination. Education is helpful. The so-called big writers will not be the scenario writers of the future. Their success is largely due to the dexterity or charm of their style, which cannot be caught in the screen drama. Consequently, the picture plays of the future will be written originally for film reproduction by authors who have developed in the scenario field. Quite a few of the ninety-nine per cent of unavailable scripts are, or could be, made into fairly good picture plays, but owing to their similarity to ones already released or because they lack atmosphere, impossible for us to secure or produce without unwarranted expense, we are obliged to reject them. Some of these find acceptance at other studios.

I can recall many scenarios rejected by us six months ago that we might buy to-day. Every editor can do the same. Very few worthy scripts fail to find acceptance at some time or other at some one or the other of the studios. Fifty per cent of the bad scripts are directly due to the correspondence schools. These schools can readily comprehend from the letters of the applicants that script writing is impossible for them. Yet the schools accept their money and, consequently, we are flooded with useless scripts. The argument of the schools is that, because literary style is unnecessary anyone can write a scenario. Naturally, the idea is the big thing while technique is incidental. But skill and ability are absolutely necessary in selecting and developing an idea. If we considered technique necessary we would not purchase ten scenarios a year contributed from outside sources. I am not an advocate of literary polish in scripts. In fact, I believe strongly in doing away with all unnecessary words."

Our Arguments Substantiated

The above comments from a very able script editor substantiate in different language, perhaps, the arguments we have been advancing repeatedly from time to time. The idea is the thing; technique is secondary. Mr. McCloskey's statements anent the correspondence schools are forcibly put. On one point we differ from Mr. McCloskey. He says story writers are rarely successful in scenario writing. He says a picture is a raw plot stripped of its literary treatment. This is true. And it is for this reason that story writers are becoming more and more successful in the scenario game. A good story writer is the man or woman who can select and develop an unusual idea, a qualification which Mr. McCloskey highly recommends. Most of them can recognize a strong plot when they see it. They are rapidly learning to strip that plot of verbal ornament and submit it in the raw. A dozen or more fiction stars have made good in the picture play writing field within the past six months, and more are coming, or we miss our guess. However, we contend that they will have to stand on their merits alone, because the literary reputation counts for naught in the film writing game.

Merit Sells Them

A Chicago script writer of prominence remarks: "That is the proper spirit about the assumed name on the scripts. I find it no easier to sell a poor story than before I was known. I merely get it read occasionally and get a call down for submitting it. It's merit that sells them." It is merit that sells them, nothing else. And the man or woman from "Mudsock" has an equal opportunity with the Park Row writer, if he or she can deliver salable goods.

His Doctrine Endorsed

Wray Physioc, manager of Ramo film productions, has been releasing some nifty stuff. He gives the reasons therefor in the following contribution: "The acceptance of the principles of pictureplay technology is advancing by leaps and bounds. For a time our ideas of scenarios were unsupported by recent film releases and by the critics. We will from time to time point out practical examples of successful motion picture plays that embody our theories, by published synopses of our releases. We herewith quote a few prominent authorities who voice our views. Charles Frohman: One of the best signs of the advance in modern technique is the disappearance of the sub-plot. Brander Matthews: A plot must deal with a struggle. It must allow a clash of contending desires. John Corbin: Thesis plays are false at once to art and polemics. David Belasco: A good rule for the dramatist is to eliminate everybody he possibly can. In this way do we get simplicity and directness. W. A. Brady: A knowledge of the drama of the past will teach us of the drama of the present. Clayton Hamilton: Tell your story to the eye, for action speaks louder than words; this has been the leading principle of the best dramatists. Augustus Thomas: In the theatre nothing is dependent upon our faculty of visualization. It is all done for us. Wm. C. DeMille: Build your pantomime first, then add such words as will relp the picture."

And the suggestion of David Belasco suits us the best. Eliminate everybody you possibly can. Get the fewest possible characters and have them go about their plots and plans simply and directly. The fewer the characters the stronger the plot.

Pertinent Pointers

Keep your head.

Knowing where to sell is an essential.

If an editor returns your script with a note of advice, thank him.

If you can write good plots the editor will remember you without constant allusion to other sales.

A script must be written with care and intelligence. No good plot was ever "dashed off."

The fiction writers who cannot see the stories they write will never turn out the $300 story, you can bet your life!

The writer who sells can originate. Frequently the one complaining of favoritism cannot originate but unconsciously, perhaps, copies other plots.

There are many disheartening experiences and disappointments to be encountered along the road to successful script writing. If you have a "yellow streak" don't attempt the journey.

We do our best work under pressure. If a script is ordered and we have to hustle, we get along excellently well. Others write best through painstaking labor and revision. Find out which is the best method for your individual case. Infrequently, too much care will ruin a red-hot story.

Until recently the editor merely furnished an idea to the director. Now the script is going to the director in perfect working form with every detail decided upon. Maybe some of you can hereafter recognize your own story on the screen.

The number of scripts submitted to the studios every week has rapidly advanced. Some editors read five hundred a month. The quality has not increased. Is it your fault?

New questions are always appearing and new social conditions developing. Get a new twist to the old idea or study what is transpiring in various walks of life. Material is necessary for good plots.

Cosmopolitan Magazine, highest pay known, generally returns your manuscript within four weeks with a short rejection form. They do not explain why the story is unavailable. Contributors do not expect such action. So why expect the long-suffering script editor to write long letters with every rejected picture story?

Editors like to get "first readings." If your script has been submitted elsewhere first, see that its appearance is such that the second editorial reader cannot detect the fact. It helps, sometimes.

Careful and thoughtful study of picture plays seen upon

the screen is sufficient to give you ideas and suggestions and will also afford you technical instruction. Study the way each scene is shown and each character introduced.

When you get what you believe to be an original, an unusual plot, study it carefully, dissect it, try and figure which angle is best in order to obtain its full possibilities. Do not rush off in a flush of enthusiasm and work up the plot. Study it first, foster it, turn it around and examine it from every side. Then, beginning with the first scene, picture clearly to yourself, in fact see each scene and action of each scene as it should appear on the screen, picturing in your mind each move, act and motion, each and every character and even to the required environments. Maybe you will be able to adjust that which is wrong and save the editor from doing it.

Editorial Etchings

Maibelle Heikes Justice wrote Essanay's two-reel feature "The Final Judgment," which has created such interest.

Editor C. B. Hoadley's trusty old typewriter burned up in a fire that recently destroyed the Hoadley home. Hoadley has tried a dozen different makes since, with none satisfactory.

Manager J. V. Ritchey, of Reliance, has interested Frederick Isham, the author, in moving pictures. Isham has promised to write a story especially for screen production.

Reliance has purchased the rights of Forest Halsey's magazine stories for production. Halsey liked the plan so well that he has been a regular contributor to Reliance dramas ever since.

E. T. Lowe, Jr., is with Essanay and has a job known as "Reconstructor of Scenarios." His real work is to put available ideas in proper form for the directors.

Augustus Thomas advises playwrights to test every line with the question: "Would I, in that same situation or condition, do that?"

What Is the Use?

What is the use of handing out advice one week and have somebody write in the next asking the same questions? No, film companies will not accept material unless it is presented in proper script form. You can learn the proper form in our textbook or by "sample scenarios" published by every trade journal and magazine in the moving picture field.

A Few Skirmishes

A correspondent, evidently a beginner, placidly informs us that he is writing a script for a feature film company and "proposes to bring into spectacular action, large armies of supers." His plot deals with the Civil War and "contains a battle and a few skirmishes. Shall I describe the battle and skirmishes minutely, or would the following do: Scene 42—Battlefield. Confederate army in confusion, Rapidly retreating, closely pursued by Union army." Unconsciously our friend has, in Scene 42, adequately described his "battle and a few skirmishes." A minute description of a battle and some skirmishes in the Civil War would require a bound volume. But tell us, why is it that the beginner takes a try at feature stuff? Why not start out on the single-reel stuff containing a simple story? There's too many battles and skirmishes on the screen as it is without newcomers in authorship dipping their pens in gore.

Nothing Doing!

We have been approached for our views on the subject of a proposed organization of "The American Picture-playwrights' Association." Name sounds impressive but nothing doing! We are not in favor of any association of American script writers. A majority of the writers need only proctection from themselves. Our admonition to our friends is, stay out of any "association" and keep the money that would be necessary for "membership fees" to pay postage on your scripts. We rather favor the idea of occasional gatherings of congenial authors in various cities for social and other welfare, but "protective associations," never.

The Greek! The Greek!

Beware the Greek bearing gifts, and beware the film concern that advertises in trade journals and elsewhere offering $1,000 for a feature script. Also, steer clear of the ostensible "industrial" film concerns that advertise for scripts. Good industrial film companies are few and far between. The reputable concerns do not have to advertise offering "$1,000 for feature scenarios." They have their own staffs of script writers, and when industrial scripts are wished an assignment is made. One concern, a newcomer in the industrial field, has been tempting a number of first-rate script writers to develop their best stories around industrials, for which they receive nothing, then the most suitable of these scripts are being peddled around to the heads of big industrial concerns. If the "film company" in question gets a contract, charging for it two or three thousand dollars, the writer of the play is offered $25 primarily, and the price is raised to $50 is necessary. Earnest writers are flooding the office of one or more new concerns with their work, and it means fruitless toil and disappointment for nine out of ten of them, and little or no pay for the few fortunate. Steer clear of unknown "industrial" concerns. We have written a good many industrial scripts in our career, in fact we were a pioneer in this field, and we want those script writers who should know better, to take warning and not be tempted by misleading advertisements. The unusual part of the entire situation is that successful script writers, in a position to demand a contract before submitting industrial work, have fallen for the $1,000 bait and are affording a grand opportunity for the gentlemanly speculators to get the cream of the work to peddle and then buy, if necessary at $25 to $50 per script.

A Safe and Sane Fourth

"'Saved in the Nick of Time' would be a good title of a story about myself, as I was considering the notion of writing a 'holiday' plot for the Fourth of July when your caution came," writes a Chicago scribe. He is going to use the plot for another script that will stand a chance of selling any day in the year. Holiday plots should not be submitted thirty days before time for release anyhow. They should be in the editors' hands at least 90 days previous to the particular time for which they are designed. Why write Memorial Day, Christmas, and Fourth of July plots? You stand a slim chance of marketing at the best. Spend the time on safe and sane stuff.

WM. LORD WRIGHT.

LEAGUE MEMBERSHIP SLIDE

Members of the Exhibitors' League should lose no opportunity to acquaint their patrons with the fact that a membership in the Exhibitors' League of America is synonymous with projecting the very best pictures obtainable.

There is no better means of informing your audience,—none so direct and effective—as by means of a slide on your curtain. The accompanying illustration is a reproduction of a beautifully colored lantern slide that the Novelty Slide Company of New York (exhibiting at Space No. 32 at the Exposition) have prepared for this very purpose. This slide has met with the hearty approval of exhibitors and hundreds of these sldies are being disposed of at the special rate of 25 cents each, postage paid. Locals can obtain a lower rate by purchasing in quantities.

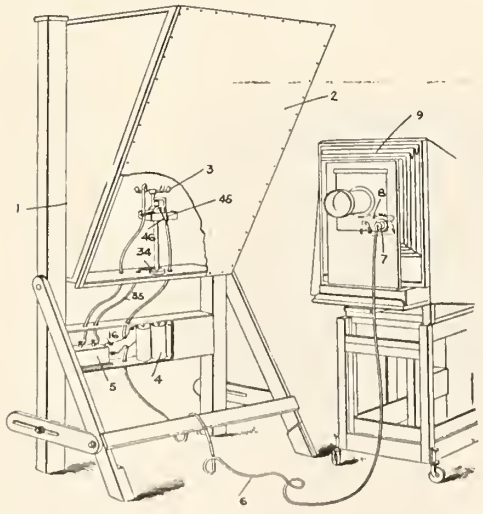
Every member should secure one of these slides and exhibit it regularly; the public will then be enabled to discriminate in attending picture houses.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

When the original Constitution of the United States was adopted the subject of monopoly was approached in a spirit of liberality in so far as authors and inventors were concerned, as is shown by contemporary records of the great popular discussion which preceded the adoption of the Constitution by the several states, and especially by the records of the debates in the Constitutional Convention itself, which indicate clearly that the almost unique distinction of universal approval was accorded Article 1, Section 8, Subdivision 8, which provides that Congress shall have power to "promote the progress of science and useful arts by securing for limited terms, to authors and inventors, the exclusive right to their respective writings and discoveries." There can be no doubt about this original intention, as interpreted long ago by Chief Justice Story. "Patents for inventions are now treated as a just reward to ingenious men, and as highly beneficial to the public, not only by holding out suitable encouragements to genius and talents and enterprise, but as ultimately securing to the whole community great advantages from the free communication of secrets and processes and machinery, which may be most important to all the great interests of society—to agriculture, to commerce, and to manufactures, as well as to the cause of science and art." This liberal view of the subject has always attained until recently, and is a natural if not a necessary result of the very language and intent of the power thus given to Congress, and which it is now sought to denaturize and prevert by the pending Oldfield bill and other equally questionable measures, notwithstanding the fact that the Supreme Court of the United States has repeatedly demonstrated its ability to curb and prevent any abuse of the spirit as well as the letter of the existing patent law which has stood the test of generations.

The accompanying perspective view illustrates in a general way the flashlight apparatus which is the subject of Letters Patent No. 1,063,778, issued to James Logan



Courson, of Barberton, Ohio. In carrying out the objects of the invention, a cabinet is provided in which a rotating powder-receiving device is mounted, associated with means for operating the same. Arranged in any desired relationship to the cabinet is a camera provided with an electrical switch designed to be operated by the shutter operating mechanism each time that the shutter is opened so as to close the circuit to a sparking device to ignite flashing powder.

In addition, means are actuated for causing the powder-receiving members to be moved one step forward so as to provide a new charge of powder for the next closing of the switch and opening of the shutter of the camera. In this way one or more flashes may be given to each plate in the camera if desired, or the flashes may be given as rapidly as new plates can be substituted in the camera without any reloading of the flashing means. 1 indicates the cabinet having a substantially transparent door 2. Arranged in the cabinet 1 is a flashing device 3 connected to a suitable electrical supply 4 which provides a spark for igniting the powder and also provides current for moving the successive charges of powder to a correct position for being ignited. Interposed in the circuit between the flashing device 3 and the source of supply 4, and also in the circuit of the induction coil 5, are a pair of wires 6 connected by a suitable button 7 to a switch 8; 9 is the camera; 34 is the base of the flash device connected by wire 35 with the induction coil 5; 45 and 46 are battery connections.

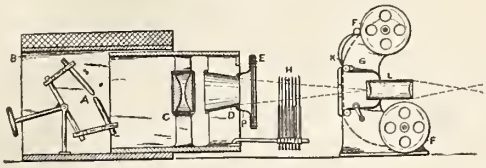
What next? About five feet of film is said to be sufficient to record the characteristics and peculiarities in the movement and carriage of the average criminal, and hence we read that the New York Police are to utilize motion pictures (subject to the approval of the Mayor) for the identification of criminals. The films are, of course, to be projected onto a screen when needed for comparative purposes.

Announcement is made of the experimental manufacture of a "neutral" mirror in which "to see oursel's as ithers see us," at least in so far as color tints are concerned. Even the best French plate glass has a blue cast which absorbs pink tints, and hence does not correctly reflect the delicate tones of my lady's complexion and hair, which is presumably the reason why she is deluded into the use of artificial coloring. A Nebraskan is the inventor, and it was only after a long search that he found a German manufacturer that could produce the desired glass, not only neutral but containing the elements of color which neutralize the blue tinge of the silver on the back of the mirror, the scientific problem solved being thus stated: "By balancing the color components of the glass so that the selective absorption in the glass will compensate for the selective reflection of the silver backing, a neutral mirror must result." Much difficulty was experienced in obtaining a patent, because the best mirrors heretofore made are presumed to be perfect and the examiner was not convinced until he had seen the ordinary "best" mirror and the improved "neutral" mirror side by side. Our sisters, our cousins and our aunts may now, by the aid of this new and truthful mirror, see for themselves that:

"To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess."

A novelty recently introduced is a stereopticon which uses films instead of glass plates. Obviously the films would be blistered by the heat if used in an ordinary stereopticon, but this difficulty is obviated by interposing a heat-absorbing

screen between the condensing lenses, said screen consisting of a transparent receptacle containing distilled water which eliminates the excess of heat from the projecting light ray.



The object of the invention set forth in Letters Patent No. 1,062,081, issued to Charles H. Converse and William H. C. Rider, of Chicago, Ill., is to provide an improved heat-arresting or protecting screen between the light and the film of the picture apparatus, for the purpose of deflecting or absorbing the heat rays, or a sufficient amount of the heat from the light, to prevent the temperature of the film from rising to a dangerous degree; and to provide an improved heat-arresting and color screen, through which the light may be projected to reproduce the pictures in various colors, tints, or shades. The diagrammatic sectional elevation of a picture-projecting apparatus comprises the usual lamp house B, arc light A, condensing lens C, and shaping tube D, while G represents the kinetoscope or moving picture machine, having film reels F, for carrying the film K and the projecting lens L, all of which may be of the ordinary well-known construction. A sheet E, of transparent celluloid, cellulose, fibroid, or similar material is interposed between the lamp and the film, thus absorbing the heat rays which affect such celluloid material, and rendering the use of the celluloid film perfectly safe.

This sheet of celluloid is located near the point where the light emerges from shaping tube of the lamp house, at which point the circle of light is about three inches in diameter, covering an area of over six square inches, or many times greater than that at which the moving picture film is exposed. As the heat rays are thus spread over such a large area of the celluloid screen, the temperature of the screen at no time rises to a dangerous degree, even when exposed to the light continuously, consequently there is no danger of the screen taking fire, and the film is safely protected from the heat. H is a series of colored celluloid screens any one or more of which may be interposed in the projected light between the lamp and the film, for the purpose of protecting the film, and giving any desired color, tint or shade to the picture.

A process for recovering the material of the support of Cinematographic films and waste portions of the same, is the subject of Letters Patent No. 1,065,115 issued to Henry Danzer, of Paris, France. It consists in depriving used, unsold or other films of their gelatin for the purpose of recovering, 1, the metallic silver of the pictures; 2, the material forming the support without occasioning any alteration of the said material. For this purpose preparations containing soluble proteolytic ferments (pepsin, trypsin, papain or the like) or living ferments (liquefying bacteria and the like) are used. For example, the films to be treated, comprising the celluloid bands or supports coated with the insoluble gelatino-bromid emulsion, are plunged into a diluted solution of commercial trypsin, heated to a temperature of about 40 degrees Celsius; in this case, the solution will be effected very rapidly owing to the fact that the trypsin converts the gelatin into peptones which are readily dissolved in cool or tepid water. The solution terminated, the material of the support (in the form of bands) will be washed for the purpose of removing all kinds of impurities and the metallic silver (or in the form of a salt) will be carefully collected.

Registration No. 92,276 has been granted the Societe Anonyme des Celluloses Planchon, of Lyon, France, for **"PLAVIK"** as a trade-mark for photographic papers, films, plates, photographic apparatus for making negative blocks, enlargers, and parts thereof, dark backs, plateholders, objectives, instantaneous shutters, tripods, photographic printing frames, cameras, apparatus for taking and printing stationary and animated views, spool-films, film-packs, stiff films, stereoscopic films, cinematograph films, photographic draining racks, photographic print and plate washers, photographer's compasses and exposure meters, and photographic lamps. Mark used since October, 1911.

A recently invented machine is designed to clean and render good as new "rainy" films even after sixty days' use. Now let some one evolve means that will automatically eliminate incongruities and render the film innocuous *before* use. Even in the film consistency is a gem of purest lustre, while "a laugh costs too much when bought at the expense of virtue."

On the English estate of Dr. Francis Ward are several pools teeming with aquatic life, each provided with a subterranean observation chamber. Because of the darkness in the chamber and the light in the pool, the glass front of the chamber acts as a mirror in which the fish merely see themselves and their surroundings reflected, while the observer can plainly see into the pool and take motion pictures or snapshots of water life. It is thus possible to watch and "take" even the most timid of fish without disturbing them. To familiarize the fish with the rattle, a novel contrivance which produces a continuous sound not unlike that of a motion picture machine is used.

Professor Dussard has been turning his attention to the production of a motion picture apparatus for the blind, by means of which they may experience the illusion of moving objects as people with full powers do in viewing an illuminated sereen. The device mainly employed for educational purposes consists of a machine operated by electricity which causes a series of reliefs to pass rapidly under the fingers, the reliefs being so graduated that the delicate sense of touch of the blind translates their variations into apparent movements of the objects which are represented.

There are three permanent motion picture theatres in Shanghai, China—the Apollo Theatre, Victoria Music Hall, and the Cinema, Paris. During the summer months, when weather conditions permit of open-air entertainments, temporary stages and curtains are erected in parks and open spaces and motion picture shows set up, which are fairly well patronized.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

A new member of the Vitagraph Stock Company has already attracted considerable attention in her appearances in Vitagraph life portrayals. Miss Louise Beaudet, who has been for many years prominent on the professional stage, is now proving a competent and unusual artist in moving pictures.

"Things are coming along pretty nicely for "Ramo," says C. Lang Cobb, Jr., manager of sales and publicity. This is demonstrated by the fact that C. Lang has discarded his cane and rides about town in his new automobile.

EVERYMAN'S JOURNEY

(Adapted from the Early English Morality Play by Anita Hendrie Miles)

A notable feature film soon to be released is the Kinemacolor production of the morality play of "Everyman." The theme of "Everyman" is that of universal mortality. Every man that lives must some day die. The play begins with a sort of prologue introducing the character of Everyman. Going his way through the beautiful gardens of the earth, Everyman is met by Death, who delivers a message from God, when he has Death least in his mind. He offers Death anything in power to be let off but gets only the privilege of asking certain of his friends if they will go with him upon his journey.

He first accosts Friendship. Friendship has no mind, however, for anything but dicing and drinking. Then to his Kindred, but Kindred sees no reason why he should follow his cousin Everyman on a way so weary. Everyman falters, but Death appears and bids him on. Next he thinks of Riches and exclaims:

"All my life I have loved riches; perhaps he will help me now."

But to his plea, Riches, greedy and of the world, will follow no man in such voyages.

Only Good Deeds will follow Everyman, but alas, as she says:

"Fain would I help thee, but thy Evil Deeds have taken away my strength. Call Knowledge to help thee."

LINDA GRIFFITH AS "EVERYMAN"

And so she sends him to Knowledge, who in turn leads him to Confession. When Confession has shriven Everyman and given him the cloak of sorrow and penitence, Good Deeds is strong again and can walk, and, accompanied by Strength and Beauty, Everyman with Knowledge and Good Deeds sets out on the inevitable path to the tomb. Yet at the brink of the grave Strength and Beauty, too, take flight and abandon him as Fellowship, Kindred and Riches have done. Everyman goes feeble-hearted at the desertion of the false friends, but turns to Good Deeds with a new light.

Good Deeds stands by him even at the grave. Supported and chastened by Good Deeds, Everyman commends his spirit into the Lord's hands, and descends into the grave, for "None excuse may there be for Everyman, for after death amends may no man make."

"Everyman" is a classic in the extreme sense of the term, of anonymous origin, its writer never having been known. It was first published in the fifteenth century, but it has created little attention until some time ago the Elizabethan Stage Society of London revived it. Since that it has been viewed by many hundreds of persons in England and America. That the Kinemacolor production of it excels the stage presentation is obvious on account of the beautiful exterior settings, which render this, without doubt, the most beautiful presentation ever projected upon the screen.

"FLYING A SIDELIGHTS"

The first producer of the "Flying A" company is again back on the staff. The present line of exquisite American photography should make the future productions of Mr. Ricketts stand out with telling effect. Mr. Ricketts came to the American with Jack Kerrigan in the fall of 1910, and his first production was "Romantic Redskins," the scenes of which were taken near St. Joseph, Mich.

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Before assuming the work of director, Mr. Coxen was seen in parts that created much favorable comment, and "Flying A" fans will be pleased to learn of his return to the work for which he is so eminently suited.

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It seems that even in the manual labor of handling American's new studio, Jack Kerrigan had to "have a hand in it." "Hurry up with that shovel," called the foreman in charge of a group of laborers hard at work on the water and sewer trenches in the new studio of the "Flying A" at Santa Barbara. Jack Kerrigan straightened up angrily. "Who are you talking to?" he asked hotly. Then, remembering that he was only a common laborer and that the foreman could discharge him instantly, he bent once more to his task. But the harm was done. The foreman strode angrily to his side and ordered him out of the trench. Out of a job, hungry and friendless, he stumbled out of the scene.

Yes, it was a picture—a great two-reel drama entitled "The Scapegoat," under direction of Lorimer Johnston, showing Mr. Kerrigan at his very best, and in which the whole gamut of human emotions is run.

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During the rehearsing of a scene in "The Mystery of Tusa," a forthcoming American release, Mr. Kerrigan had a narrow escape from death. The producer had in mind a spectacular scene in which Mr. Kerrigan, U. S. Secret Service operative, is captured by bandits, bound hand and foot, and tied to a wild horse. The horse selected for the scene was the most restive in the stables of the American Company. He became startled and started to run, with the result that Mr. Kerrigan was jerked down an embankment, where the rope entangled around a tree and broke. But for this Mr. Kerrigan might have sustained fatal injuries. Jack says "Never again!"

TWO MORE VICTORIES FOR THE RELIANCE BALL TEAM

Saturday at Lenox Oval the Reliance players defeated Solax by a score of 12 to 1, and followed up that victory by another on the Eclair home grounds in Jersey City, Sunday afternoon, with a score of 10 to 4.

Sam Smith, of the Reliance team, carried off the honors in both games by his clever work at the bat. In the Reliance-Solax game he succeeded in placing a long three-base drive over the center fielder's head during the fifth inning with the bases full, starting a stampede over homeplate which continued until the last curtain.

In the Eclair-Reliance game he sent his batting average skyward, by two home runs, two triples and a double.

On the Fourth of July Reliance plays Atlantic Highlands at the Highlands, and on Saturday, July 5th, meets the Lubin Champions in Philadelphia.

Unusual interest is centered in the Lubin-Reliance game and both studios will attend in a body to support their respective teams.

FREDERICK SULLIVAN

Mr. Frederick Sullivan, whose picture is displayed this week, is one of the several dramatic directors who have left the stage and its art to take up seriously the producing of pictures. The fact that Mr. Sullivan has over fifteen years of high-class dramatic experience behind him makes his value as a real dramatic director obvious to anyone who is looking for the proper theatrical values of any story to be brought out.

Mr. Sullivan was born in England, and is a nephew of the celebrated composer, Sir Arthur Sullivan, whose "Mikado," "Pinafore" and other works are household words both here and in England. He came to this country at an early age, and after serving in the newspaper

FREDERICK SULLIVAN

business for six years entered the dramatic profession, at once studying to become a director. For fifteen years he has been connected with the most important stock companies in America, having directed the performances of such stars as Blanche Bates, Blanche Walsh, John Mason, Rose Coghlan, Herbert Kelcey, Effie Shannon, and others of the same standing in the theatrical profession. Very few young men in the business have had the wide experience and high connections that Mr. Sullivan has enjoyed throughout his professional career.

Mr. Sullivan has just closed his engagement with the Reliance Company, Mr. J. V. Ritchey releasing him so that Mr. Sullivan might accept the post of feature director to the International Film Company. His first picture will be a three-reel costume drama in which the well-known Shakespearian actor, Frederick Warde, will be the star.

In addition to his regular work, Mr. Sullivan is opening an office in the Shubert Building for the handling and manufacturing of a certain class of political picture making. He will have as his associate in this matter Mr. John L. Folsom, a well-known business man of this city.

EDISON NOTES

Miriam Nesbitt and Marc MacDermott write that they are having the time of their lives. A week spent on the beautiful Thames gave Marc ample time in which to recover from that awful trip over, but he swears that he will never forget it. He is now busy trying to organize a British company to build a subway from London to New York so that he can return without repeating the same harrowing experiences.

With characteristic enterprise the Edison people secured the exclusive right to photograph the great international polo match, and they are releasing a wonderful thousand foot reel on June 30th, showing the many brilliant plays that will cause the 1913 match to stand for years as the greatest in polo history.

Frank McGlynn, fresh from his tremendous success in the Chicago production of "Officer 666," has joined the Edison players, with whom he won wide popularity a year or so ago. Possessed of a virile personality, he has the faculty of "getting over" very forcibly on the screen, and from now on will be seen in a wide range of characters. His ability as an actor, coupled with his knowledge of the requirements of work before the camera, makes him a particularly valued member of the already splendid array of Edison players. Another important acquisition to the Edison ranks is Dan Mason, famous as the character comedian in "The Man from Mexico," "Why Smith Left Home," "The Prince of Pilsen," and numerous vaudeville successes, who has already scored a big hit as Professor William Nutt in the film of that name.

William West has returned from his trip to Georgia as a member of Charles M. Seay's company. Mr. West reports a most enjoyable time with a slight exception of the loss of his pocketbook in the Atlanta station. He was descending the stairs to the train platform at the time and distinctly felt someone pushing him, but thought it was Herbert Prior urging him on. Prior, however, had been separated from him in the crowd, as he discovered too late.

We hate to spring this, as it sounds suspicious, but it is a matter of record that at the time of the theft he was playing the part of a man who was robbed of his ticket and money on a train and had been forced to get off at Atlanta. Mr. West did not care to say how much the wallet contained, but it is understood that he sustained a considerable loss.

Charles M. Seay is patting himself on the back as one of our best diplomatists. And why shouldn't he? It isn't every director who could persuade the governor of Georgia and the mayor of Atlanta to let go the helm of public affairs to pose in moving pictures. But Mr. Seay has the gift of persuasion which turned the trick and both of these celebrities consented to appear in the Edison film, "Scenes of Other Days."

Herbert Prior, who appeared with both of the celebrities, when asked how they impressed him as pictureplayers, said that he believed politics really held out a more promising field of endeavor for them both, though he was surprised at their self-possession. However, though he could not recommend the executives for stock company purposes, he was warm in their praises in all other respects. In fact, both he and Mabel Trunnelle united in their expressions of delight at the old fashioned Southern hospitality which was extended to them on every hand during their stay.

Although the Selig Polyscope Company has the largest skylight of any structure in Chicago, the intense heat of the first few days of last week was not as perceptible as might have been anticipated by reason of the fine new cooling plant that has been installed in the building, supplying iced air to the big studio.

* * * *

William Farnum and his brother, Marshal Farnum, stalwart favorite actors associated with many dramatic successes, have been now engaged by the Selig Polyscope Company for some special productions that will be made at the big Selig plant in Los Angeles, Cal. They will begin work there on the 8th of July in a new pictorial version of Vincent Churchill's most famous American novel, "The Crisis."

PICTURE MUSIC

By ERNST LUZ

It being more or less apparent that the makers of film are drifting away from the sensational film story, which is commendable, making dramatic effects of less value, it becomes necessary that we give more attention to the better music, which is positively essential to the quiet, educational non-sensational picture.

Music will be a prominent factor in pictures of this kind and it will not be ragtime. Of forty releases seen in one week there were but five that contained any violent action of any account, and none in which the action was spread throughout the entire film.

To the student this will be a godsend, for when the picture contains no rhythmic suggestions, and the story proper is continually interrupted by some ridiculous gun-play or other impossible violent action which does little more than excite children, advanced musical capabilities could be of little value in picture playing. It should be gratifying to the musician to note that every advance in the production of pictures is a step toward the ultimate combination of the picture and music. It is deplorable to note how many pictures offering opportunities for better acting are gotten away with in the old style of posing, but there is no doubt that this will soon wear off and the directors will see the error of their ways. It is a fact that when you see a picture done by a cast that is known to adhere to the art of acting you always find something enjoyable in it, regardless of the subject matter or story. Setting music to pictures made by a capable cast is a natural consequence, while those lacking inspiration are nearly impossible.

To accompany the non-violent picture without making your music tiresome, it is necessary that you classify your repertoire, beginning at a central point, determining the different degrees of temperament until you arrive at the two extremes, plaintive and hilarious.

To determine these different degrees of temperament is entirely a matter of personal inspiration. It was my good fortune about fifteen years ago to have in my orchestra two Leipsig graduates who had cultivated a jocular habit of classing every number that they played, giving a humorous anecdote as to the composer's probable inspiration. While at that time it was the students' diversion and considered humor, to-day in picture playing these jokes become a study, which if taken up properly are of greater scope and value than the study of harmony, while not so difficult to master. The more important in setting music to the non-violent picture is the avoiding of a tiresome sameness in your numbers, which can only be done after you are familiar with the temperamental value of the numbers you play. While it would be difficult, still this could be done and all numbers used for the entire picture might be in ¾ or 4/4. All worthy pictures concentrate at certain points on the prime thought or moral the producer wishes to convey and if the music is to assist, tension numbers must be properly placed at such points.

To make such high tension numbers effective they must be surrounded by other lighter numbers, thereby allowing your feature numbers to stand out prominently.

Neutral numbers are possibly the more difficult to determine upon.

In testing your numbers you will find it a good rule to classify all numbers as neutral which do not impress you sympathetically or stand out as being frivolous or boisterous in temperament.

While at first thought such numbers may be considered valueless, yet it is such numbers that give the proper weight to your feature numbers used. They are to the musical set-up pictures what the enharmonic is to the advanced musical composition.

It should be remembered to avoid the use of all numbers that are not strictly melodious unless they are of temperamental value.

It might be well for the exhibitor who has an orchestra of some size installed to inform himself of the real value of the educational picture, which I class as neutral, in selecting his programs. It has come to my notice in houses where picture music efforts are made that this picture is often passed by on account of not suggesting musical rhythm. In reality this is the picture's value to the setting of a musical program. If an orchestra is to be properly appreciated by the audience, it must feature itself as well as the picture. The genuine educational picture gives the musician any opportunity he may desire for the rendition of classics or large standard compositions, knowing that there is no possible picture rhythm to disturb the temperament of the most critical in the audience. From personal experience I can vouch for it that in such pictures you can get your heavy numbers over and have them appreciated.

Of such pictures there are none made to as great an advantage as the usual Tuesday's and Friday's release of the Pathe Freres Company.

These pictures are educational to the very letter of the word, and I have always found them appreciated. The addition of good music makes them doubly so. The educational releases of other companies, while interesting from a picture point of view, do not offer the same musical opportunities, as their subjects seldom run over a few hundred feet, during which time it is hardly possible to render any musical composition of consequence. The time is here when the average and more intelligent of the masses are finding their amusement in the picture theatre, and probably form the greatest percentage of the present patronage. These patrons will not only appreciate such pictures, but the better music as well. You will also find that when it is necessary to add a scenic to complete a Pathe neutral release it always is a genuine scenic, depending upon its exceptionally good photography and coloring to gain its merit. The time ought soon arrive when each and every picture program will have at least one such subject. May the Pathe Freres prosper in their earnest endeavors and continue to be as was recently mentioned to me by a man greatly interested in the "Picture Theatre," viz., to the picture industry what David Belasco is to the stage.

ANSWERS TO INQUIRIES

W. G. W. Summit, N. J. You can see me at the Broadway Theatre any day between 5 and 7 P. M. by appointment.

F. E. R. Newark, Ohio. Received your letter very late and have passed your check to the proper party. The articles will appear as before. It is some time since I have seen the pictures for which you send me plots, and I would not be able to criticise them, certain conditions making my time too valuable to refer to old notes. I was pleased to see that you had followed some of my previous suggestions and I hope you found it beneficial.

MUSICAL PUBLICATIONS

Isle D'Amour, by Leo Edwards. A Valse Lento that has a beautiful pathetic appeal and is especially adapted for pictures. You can never have too many numbers of this kind in your repertoire. Pub. by *Leo Feist,* Feist Bldg. W. 37th St., N. Y. City.

Hungarian Rag. Pub. by *J. H. Remick,* 219 W. 46th St., N. Y. City. This is some rag. None better. Exceptionally fine for orchestra.

The Whip and *Spirit of Independence,* marches by Abe Holtzman. Two genuine Pathe Weekly marches. They are so popular that in playing them for a parade in the Weekly many times you will be playing the same number being played by the band on the screen. Excellently arranged for orchestra and will make a small orchestra show up like twenty. Pub. by *J. H. Remick,* 219 W. 46th St., N. Y. City.

Anacortes, Wash.—The Dream Theatre, under the management of the Dream Amusement Company, will be re-opened in a few days.

Houston, Tex.—J. W. Pinkerton, owner of the Happy Hour theatre, moved his show to his Airdome near the printing office, and he will remodel the building.

Albany, N. Y.—Contracts were let to Jno. McChesney for the erection of a $25,000 theatre building at corner First and Broadalbin streets.

Wilmington, Del.—As a preliminary to the construction of the new theatre to be known as The Playhouse by the Du Pont interests, The Playhouse Co., of Wilmington was incorporated with capital stock of $120,000. Baden & Co. secured the contract for new theatre building. P. S. Du Pont, of Wilmington. Jno. J. Raskob of Claymont, Inc.

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
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Business Representative—J. A. LeRoy.

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Owing to a misunderstanding it was announced in last week's Chat that a meeting would take place on June 30. This was not correct. The next meeting of the M. P. M. O. U. No. 1 will take place on Monday, July 7, 1913, at 12 p. m., at 66 Essex street.

The remarkable number of applicants for membership has compelled the Examining Board to meet four days this week and they surely have had a busy time of it at every session, as the coming meeting will witness the largest number of applicants gathered together at any meeting for obligation. It seems that the operators who are not members of the M. P. M. O. U. No. 1 should take advantage of the next few days as July 31, 1913, is positively the last day that they will be able to enroll under the present fee of $5, for believe me, it will cost you $50 on and after August 1, 1913, so if you want to save or make $45 do it now and join the only operators' union in New York City.

On Tuesday, July 1, 1913, our worthy president, Robt Goldhlatt, started on the 12 o'clock train for the convention at Seattle, Wash., carrying with him the best wishes and Godspeed from all members of the M. P. M. O. U. No. 1, and from all previous indications the five years' fight for justice will at last be realized in a manner entirely satisfactory to all concerned.

In a recent issue of a trade paper a notice appeared that "Dick De Costa had been vindicated." Now, just a line on this so-called vindication. No member of this organization that has made the charges against De Costa was ever called to appear before any one person or body of men when this so-called vindication took place, and further, the members of the I. B. E. W. disclaim any knowledge of such vindication, and they (the I. B. E. W.) are vitally interested in the matter and have never been notified of any investigation. Some vindication this without the complainant appearing. Same thing in politics is called "whitewashing."

Now to go back to last week's issue of the Chat, wherein the writer mentioned the eye troubles of the operator. The consensus of opinion seems to be that the ultraviolet rays which emanate from the arc light cause weakening of the eye nerves. These same rays are of the invisible kind and also include X, N and Y rays. Now by experiment with the arc light the ultraviolet rays, and using a photographer's plateholder in which a sensitive photo plate was placed and entirely shutting the plate from ordinary light, some metal objects were placed on the slide of the plateholder and exposed to the arc light for twenty minutes. At the end of this time the plate was developed and the result showed conclusively the penetrating power of the ultraviolet rays, for on the photo plate, after developing the shadow, images were distinctly visible. This shows the penetration of these invisible rays. The ultraviolet rays are not entirely stopped by the thin metal used in the moving picture machine lamp house, therefore the operator is always under bombardment of the rays, which affect the eyes principally. They do not seem to have any detrimental effect upon any other portion of the human body. One communication the writer has received clearly presents the only harmless remedy, and quite a number of the members of M. P. M. O. U. No. 1 have already secured glass of the kind described through the writer of the Chat and are greatly benefited.

Mr. J. A. LeRoy,
New York City.

Dear Sir:—

Replying to yours of the 22nd, we have articles on this subject that appear from time to time, but at present have not copies on hand as issues are all exhausted. However, we can give you a little information.

There is a glass made of a slightly greenish yellow tint, known in the trade by several names, but the original name being Euphos. Also there is another variety known as Hallauer glass. These glasses come in very light tints so that they do not interfere with clear vision. We think that if operators will wear glasses made of this particular glass, which can be had of any first-class optician, that all inflammatory troubles will disappear. If the person does not wear glasses, then he could use planos, or another way is to have a little screen made of this glass, placed between his eyes and the light. We suppose that a piece six by nine inches will probably be sufficient. We think that if you inquire of various optical houses that you can get fitted out at a reasonable price. Both of these glasses cut off completely, or almost completely, all the ultraviolet light.

Very sincerely yours,
R. M. Lockwood,
Technical Editor.

If any reader is interested and wishes to secure these glasses the regular price is $5 for plain glasses and $8 to $10 for lenses ground to order on a prescription from an oculist, but an arrangement has been made with a prominent oculist of twenty-five years experience to furnish the glasses for $3 plain and $3 to $5 ground to your order. In the next issue of the Chat further information will be given.

* * * * * * *

Don't forget the next meeting is on Monday, July 7, 1913, at 12 p. m., at Teutonia Hall, 66 Essex street.

The tickets for the moonlight Caharet and Excursion are in great demand and the outlook is for a big turnout on Saturday night, August 2, 1913.

For the benefit of the operators who fear that they will not be able to enjoy this affair let it be stated that, although the boat will be moored to the dock at 8 o'clock in the evening she will not sail until 12 o'clock midnight, so as to give those who desire to attend a chance to enjoy themselves. And besides, there will be dancing on board ship commencing at 9 o'clock so that the time may pass pleasantly for those who are coming in the earlier part of the evening and are waiting for the boat to leave the pier.

Last but not least: Remember the date, SATURDAY, AUG. 2, 1913. Tickets—Gentlemen $1.00, Ladies 50c.

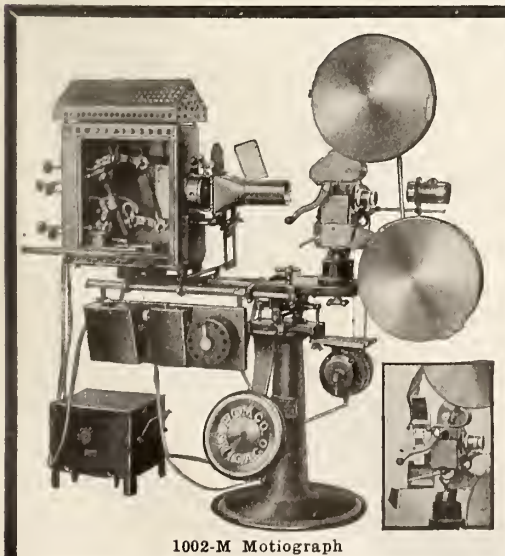
The McAllister Co.'s three-decker Starina will leave foot of East 24th street, Recreation Pier, East River.

J. A. LE ROY,
Business Representative.

* * * * * * *

Don't fail to enroll now at the low fee, $5.00 Remember, $50.00 on and after August 1, 1913. Apply at office M. P. M. O. U. No. 1, 133 Third avenue, 10 a. m. to 5 p. m.

Far up in the Adirondack Mountains at Saranac Lake, Mr. Ralph Ince, Vitagraph director and impersonator of Lincoln, is now located among the pine woods, accompanied by several members of the Vitagraph Stock Company, producing a drama with rustic and sylvan surroundings. Miss Anita Stewart will play a prominent part in this drama. Her portrayal in "The Wood Violet" has won for her a fitness for those naturally artistic scenes.



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EDISON

HIS MOTHER-IN-LAW'S VISIT (July 9).—Mrs. Brandon is such a prim, particular person that you would never believe she had been so unconventional as to give up school teaching to get married. She is one of those very unwise people who think that it is unnecessary to be attractive and charming after the honeymoon.

It is a delightful thing to see a young wife taking an interest in her home, but Mrs. Brandon rather overdoes it. She takes so much interest in her home that she forgets to take enough interest in her husband.

When Brandon comes into the house wearing his wet rubbers, Mrs. Brandon scolds him, not because she is anxious about his health, but because she doesn't want her carpets to be spoiled. When he lights a cigar, it is her curtains rather than his throat that she is worried about, and she will not let him play ragtime music because it gives her a headache and not on account of any consideration for his aesthetic welfare.

Brandon is a good-natured, easy-going chap, but his wife's exactions gradually wear on his disposition. He falls into the habit of going to the club in the evening with his friend Bill.

Mrs. Brandon, unable to appreciate her husband's dissatisfaction with his home, is deeply aggrieved and sends for her mother. Owing to their sudden marriage, Brandon has never met his mother-in-law, and her prospective arrival seems to him to be the last straw.

However, Mrs. Nowall is not at all like the characteristic mother-in-law of contemporary fiction. She is a charming woman with a great deal of experience and tact. Discovering immediately the source of the discord in the Brandon household, she gives her daughter good advice, with the result that the husband is surprised to find a fashionably dressed young woman awaiting his return from business, in place of the severe-looking person he is accustomed to expect. Instead of being treated coldly, Bill is greeted with enthusiasm and asked to stay to dinner, and afterwards Mrs. Brandon lights the men's cigarettes with her own hands. And Brandon no longer wants to go to the club.

KINEMACOLOR

PEARLS OF THE MADONNA.—This is a stirring story of the early days of California when the missions flourished, and yearly pilgrimages were made by the sick to the shrine of the Madonna to be healed.

A pilgrimage is on its way across the desert. Among those going to the shrine are Jaquita, a young girl, and a rich woman, who is crippled and who has vowed to give the wonderful pearls about her neck to the Madonna, should she be healed. Jaquita covets these pearls. At the shrine the miracle takes place, and the lame woman walks. The pearls are hung about the neck of the statue. Jaquita tries to steal them but is not successful.

At home the girl thinks of nothing but the pearls and vows to marry the man who gets them for her. Horrified, all but one of her lovers leave her. Jose, however, struggles with his love for the girl and his religion. Love conquers, and he starts across the desert to the shrine. He gets the pearls. Later the theft is discovered, and the guilty pair are stoned out into the desert.

Out on the desert the desperate pair determine to commit suicide, but in the sky a vision of the Madonna appears, they kneel in prayer and journey to the shrine, replacing the pearls on the neck of the statue. So they repent. Jaquita as a nun praying at the shrine, and Jose as a monk working in the gardens of the cloister make a very beautiful finish to a notable picture.

MIXED SIGNALS.—A quaint comedy of the sea, fairly filled with sunshine and sea breezes.

Old Captain Bill bids his sailors good-bye to spend his old age in a little cottage on the shore. With him go his daughter, Matey, and an old seafaring friend called Bunty. Soon the Captain tires of the land and buys a sailboat, engaging the former owner as "crew." Of course the "crew" and the daughter fall in love, but the old man does not see it.

Among the Captain's treasures in his trunk is a set of the International Signal Code flags, which he tries to teach to Jack. Especially does he try to impress two very important flags which, if flown together, mean "Am attacked, need help," but Jack is too deep in lovemaking to heed. The young people elope and return to confess, but the old man orders them both out.

Jack gets a position as a lighthouse keeper, and there takes his bride. On opening her trunks Matey finds she has the signal flags instead of clothes.

Months pass, the old Captain grows more and more lonely, but is too stubborn to give in.

In the lighthouse joy reigns. Happy Jack writes a letter to his mother, saying, "Watch the signals; one a girl, two a boy." Soon Jack rushes to the trunk, grabs two flags without looking, and hoists them. The old Captain sees these signals, and blows the bugle for help. All the village responds, and with all sorts and conditions of weapons, the fisher folk pile into boats and start to the rescue. All rush into the lighthouse demanding to meet the enemy. Jack motions for silence, leaves the room, placing the "enemy" in the grandfather's arms. The old man's heart is touched, and when he is led into the other room and sees his little Matey, all is forgiven.

RELIANCE

A RURAL ROMANCE (July 7).—Nancy Hall, the village belle and Jack Fisher, a farm hand, are sweethearts. Ernest Ashe, Jack's employer, a wealthy grower, chances upon them and is taken with Nancy's beauty. Ashe pays court secretly to Nancy, until Jack, stumbling upon them, learns the truth. They quarrel, and Jack is discharged. Infuriated, Ashe continues his work of collecting rents. Old Tom Moore is in arrears in rent and trembles at his approach. Spying his tenant's horse, Ashe insists upon its surrender for debt. Moore has to submit, and tries in vain to subdue his grandson, Teddy, who is heartbroken at the loss. Next day Jack goes to collect his wages from Ashe. Directed by his fellow workers, he meets Ashe coming out on Beauty, Moore's horse. They settle their account. Two bright eyes are watching them for Teddy is trying to enter the stable. Looking after Jack in vile temper, Ashe returns to the road, where Beauty has wandered to the field to graze. This provokes him to brutality. As Teddy sees him lash his pet he is seized with blind fury and, picking up a rock, he hurls it at Ashe, who falls. Horrified at his act, Teddy dashes across the fields and to the railroad crossing, where he crawls inside a freight car, crying himself to sleep. Five minutes after directing Jack to Ashe, the farm hands find Ashe unconscious. Jack is suspected. Meanwhile Jack meets Nancy and is reproaching her when he is interrupted by the law for the murder of Ashe. Protesting innocence, he is dragged to jail, while Nancy flies to the Ashe home. Ashe regains consciousness and sees Nancy enter his chamber. Fearing death and believing her the cause, he denounces her, the crushed, shrinking plaything of the day. Nancy is turned out of doors. She realizes her folly. Teddy, in the meantime, is carried off in a westbound train. He is found and cared for by trainmen, who finally return him to his home, where he is snatched to his grandad's breast and sobs out his tale. Nancy happens in to console the old man, hears also, and, grabbing Teddy, dashes off to the jail, where all may learn of Jack's innocence. Nancy then turns away sorrowfully, but is followed by Jack, and all is forgiven.

ASHES (Two Reels) (July 12).—An old man, alone in his mansion, decides to give a dinner to the memories of the girls he loved and lost. He has the table decked with garlands and at each place he puts a bouquet of the flowers most representative of the girl who would occupy that place if she herself were there instead of his memory of her.

There is a bunch of violets at the first plate. As he stoops over the fragrant blossoms, he lives again the first romance of his life when he met and fell in love with pretty Betty, a country lass. This was in the first days of his youth, and her refusal of him almost broke his heart. Seeing her in the arms of his more fortunate rival, he left the village, and there the memory of the violets ends. There is a bunch of lilies of the valley at the next plate. They bring back a girl just as white and cold as the flower. She was a society belle, and he met her when he first visited the big city. She said she loved him, and he believed her. But when a richer man proposed, she cast him aside for wealth. Her wedding was the talk of the town, but the boy did not wait for it. He never saw her again. Orchids at the next plate, their purple depths held sweet memories of a bewitching face, the face of the lovely Countess, whose most ardent admirer he was when he first went up to Washington, a young attache in the diplomatic service. She pretended that she loved him and he was very happy. But into the midst of his joy came the shock of discovering that his sweet Countess was a foreign spy, who intended to use him to gain information she could not get any other way. He left Washington at once to forget her. Red roses! What memories their perfume held! That night in Paris when he first met the dark-eyed Spanish dancer Carmencita. How he loved her, and how she loved him until her lover, the Count, challenged him to a duel on her account. Then Carmencita realizes that it was not the American to whom her heart was given, after all. She rushed to the duelling ground to prevent bloodshed, but wholly for the Count's sake.

Returning to America, an older, wiser man, he finds his ideal in the charming daughter of some old friends. Realizing that he is very rich, this girl's parents insist upon her accepting him. But he discovers in time that her heart is given to his secretary, and for her sake he gives her up. The sweet peas at this last plate are, perhaps, the dearest flowers of all to him.

As he rises to toast these ladies of his past the stem of his wine glass snaps and he falls across the table, dead. An overturned candle sets fire to the draperies and before many minutes each flower is reduced to a small heap of ashes.

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ITALA

UNMASKED.—Malevolently seeking to ruin Albert Rossi, favored suitor of Beatrix, daughter of James Remonti, proprietor of an iron foundry in which Rossi and James Fluery are executives, Fluery surreptitiously photographs plans of inventions made by Remonti and which plans were in the care of Rossi. When a rival company advertises these patents as their own, Remonti accuses Rossi.

Rossi obtains a clerkship with the competing company. He discovers the photograph of Remonti's plans and an anonymous letter in a handwriting sinisterly familiar.

Taking the incriminating papers, Rossi hastens to Remonti's home. He learns that Beatrix by force of parental will has agreed to be married to Fluery who has risen in Remonti's employ, esteem and confidence. The nuptial party is then on its way to a far away city wherein dwells Fluery's wealthy uncle.

Rossi misses train connections. To save time, he starts afoot across the passes in the precipitous Alps. Customs officials, suspicious because of his taking an almost suicidal route, arrest him. Desperate at the delay, Rossi coaxes a guard into allowing him to join in their play in the deep snow. He burrows into a huge snowball and curled within it, rolls down the steep incline at express speed. The ball rolls into a creek and is dissolved.

Hotly pursued, Rossi grasps a pulley running over a wire used to transport lumber over the valleys from peak to peak. He launches forth at lightning speed, clinging with fearful hold to the pulley handle. Should his grip loosen—death!

At the eleventh hour when the guests are about to witness the marriage ceremonials, Rossi dashes in, establishes the guilt of the bridegroom-elect and his own innocence. Rossi then comes into his own.

GREAT NORTHERN

WINNING A PRIZE (July 5).—Bertie and Flo are deeply in love with each other, but their admiration for each other is so sincere that it amounts to jealousy at times. They enter a restaurant and a quarrel ensues after Bertie has lifted his hat in salutation to two young women of his acquaintance. At this juncture a vender of lottery tickets appears upon the scene and Bertie buys a double coupon, each side bearing the same numher. During their quarrel the ticket is divided, Bertie taking his half and Flo hers. They separate "never to meet again" and go on their ways, but not rejoicing. Neither will give in, but several days later a startling denouement comes when they both learn that their ticket has won a prize. It is not a money lottery, but one of those commercial affairs in which articles of household furniture are presented to the winners. Bertie and Flo hasten to the lottery office. By chance they are given seats together, but give no sign of recognition. Each claims the prize and each presents half the winning ticket. There is a whispered conversation among the lottery managers and considerable delay before the truth is made known. The prize is a baby's perambulator and according to the rules of the lottery concern the prize cannot be divided. Then follows a number of humorous scenes in which Bertie is made to push the perambulator to his lodgings. Of course, the humorous side of the lottery incident is the means of bringing about a reconciliation.

SELIG

OLD DOC YAK (July 8).—Introducing in unique animated cartoons, the famous comic supplement character "Old Doc Yak," drawn by his creator, Sidney Smith, through courtesy of the Chicago Tribune. Sidney Smith, the artist, incurs the displeasure of the Sunday Editor by his oft-repeated failure to report at the art room on time. A moving picture producer one morning applies for and obtains permission from the newspaper to reproduce in animated form their comic supplement character, "Old Doc Yak." The producer's requirements call for one thousand separate, carefully prepared original drawings from the pen of Artist Smith before noon of that day. The Sunday Editor rushes to the art room, hut Smith has not shown up that morning. Along about noon the artist comes sauntering in very leisurely. The Sunday Editor, peeved at Smith's seeming indifference to newspaper office discipline, tells him of the work before him and that one thousand drawings must absolutely be finished inside of an hour. Smith offers to bet $50 that he can accomplish the task. The Editor bets him that he can't and the stakes are placed in the hands of another artist. Then we see a close-up view of Smith's hand as it rapidly draws and inks in a face of the ever laughable goat. This face then comes to life and its contortions are wonderfully amusing. Next he draws a scene showing "Doc" standing in a room looking intently at a bee. The drawing suddenly comes to life and the antics of the pair are truly funny. Another scene shows an enlarged view of "Doc's" face after it has been stung by the bee. This and many other amusing and novel scenes are climaxed by the unique illusion which is secured in the finis piece. Needless to say, Smith wins his bet and the art room takes a vacation for the afternoon while the money is spent.

On the same reel.

A JOLT FOR THE JANITOR.—A comical story of the Flannigan Flats, showing how the janitor got the worst of it when, through his carelessness, water came in through the roof and leaked from one flat to another.

ESSANAY

THE SIGN (July 11).—Pietro, an Italian laborer, refuses the company of his fellow workmen, to return to his home immediately with his pay envelope. On the way he passes the Guiseppe hank, and is accosted by Lorenzo, the banker, to deposit his money with him, so that some day Pietro might be able to return to sunny Italy. Pietro arrives at his home, tells his wife about the banker, and she consents to his depositing their savings. Some time later, Pietro, having saved six hundred and seventy-five dollars, calls at the bank, only to discover that there is a run on same. The now almost maddened Italian calls at the home of the banker, and finding that gentleman out, sits at his desk and writes a note, asking for the return of his money. Pietro accidentally turns over the ink-well. In his excitement, Pietro wipes his ink-blacked hands on the curtains, the blotter on the desk, and on some stationery. Lorenzo returns, and thinking that the black hand is after him, returns the money to the Italian and to the rest of the depositors of his bank.

PATHE

THE AIRMAN'S BRIDE (July 8).—The first quarrel between Hans Anderson and his beautiful daughter, Frieda, occurred when the girl refused to marry Anderson's business partner, Karl Muller, preferring to be the bride of a young aviator, Paul Hallet. Frieda leaves her father's roof and goes to live in a lighthouse tended by Oscar Jurgens, the husband of Anderson's elderly housekeeper. While waiting for her father to relent Frieda sends the lighthouse keeper with a note to her lover. During Oscar's absence a fire breaks out in the tower. From the shore Hallet and the old man see the girl on the balcony of the tower in a circle of flame. Quickness is necessary. Hallet hurries to his hangar and in a few moments is sailing in his aeroplane toward the lighthouse. He drops a rope from his machine. Frieda seizes the rope as it passes her and after a wild ride finds herself safe and sound in Hallet's arms. When Anderson learns the news he informs his partner that he has changed his mind.

THE SCHOOL MA'AM (July 9).—Her husband's failing health and lack of money compel Mrs. Helen Walls to seek work. She secures a position as a school teacher at Silver Lake but to do so is forced to pose as an unmarried woman, the regulations of the school board requiring that the teachers must be single. Her husband's presence places Mrs. Walls in an embarassing position, but while the school board is investigating a fire in the school gives Walls an opportunity to display his courage. Even though he is in poor health Walls proves himself so much of a man that by unanimous consent of the school board Mrs. Walls is allowed to continue in her position and her husband given such work as will help him out of his difficulty.

PATHE'S WEEKLY (July 10).

HANNIGAN'S HAREM (July 10).—Everyone knows that it takes only one drink too many to make your head spin. Poor Hannigan was all right if he had not taken the last drink, but he did, and immediately he imagined himself the honored guest of the Sultan who gave him unrestrained authority and the key to the Harem. You can imagine what happened to Hannigan! Scenicly this is the most beautiful film released this year and no doubt exhibitors realize the opportunities the story offers for laughs. These chances have been utilized in a manner that will make this release the biggest comedy hit we ever issued, and that's going some!

PORCELAIN (July 11).—The millions of persons that seem to have not the slightest idea of the method of manufacturing the simple things in everyday use will be greatly enlightened and delighted with this film, which shows in all its stages the making and moulding of porcelain dishes, plates, pitchers, etc. The skill displayed by the workmen employed in this industry has an odd fascination, but even greater is the skill of the finishing artists, who complete the sculpturing work on various beautiful statuettes. An educational picture that has the advantage of enahling its audience to watch the creation of a work of art.

DYNAMITE, THE NEW FARM HAND (July 12).—The lack of laborers on farms throughout the United States has brought to prominent notice the use of dynamite as a substitute for farm hands. In this film the marvellous effectiveness of dynamite is shown in various views such as blasting of a drainage ditch, removing a dead tree, blasting four tree stumps at one operation, breaking up a boulder and the more delicate work of breaking soil with dynamite for planting fruit trees. The film has a message to farmers and will interest many people who are anxious to keep pace with the times.

On the same reel.

A LITTLE TRIP ALONG THE HUDSON.—Following the camera upon the far famed Hudson River with its lordly Palisades on either bank. A most delightful and beautiful journey.

VITAGRAPH

THE CARPENTER (July 10).—It is a source of great grief to Alkanah Dyzer that his son Rupert has joined the rebel army. He drives him from the house, telling him that he never wishes to see him again. Rupert's brothers are also furious with him and will likewise have nothing to do with him.

George Dyzer, who has joined the Northern army, loses his arm in a battle and is made prisoner by the rebels. While in the hospital he makes the acquaintance of the "stranger in gray," a man greatly beloved by the soldiers. The stranger takes him to his brother Rupert and hy his strange influence causes the hate between the two men to vanish.

The "Stranger in Gray" arrives at Alkanah Dyzer's house just as he has heard the news of the loss of his whole fortune. He is cordially welcomed and offered the best hospitality. While in the house the Stranger prevents a growing rift between John Dyzer and his wife Emily, who is almost on the point of elopement with Harry Faulkner, a visitor to the house. By reminding them of their dead child and their duty to their remaining

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little one, Lillie, he causes husband and wife to realize their real love for one another.

The Stranger calls Mr. Dyzer and his family into the parlor where he bids bim take down his father's portrait, reputed to be very valuable. Taking off the back, the Stranger shows them that between the painting and the backing had been hidden a fortune in bills, put there by his father. This treasure is enough to re-establish Dyzer's fortunes.

To complete their happiness the Stranger stays on for the birthday party that is being given that evening. Leaving the house for a few moments he returns bringing with him the two soldier boys, George and Rupert, whom he presents to their father and mother.

The work of the Stranger being completed he bids all farewell and passes out into the night. As he blesses them on bis departure, they are brought to think of the Carpenter of Nazareth and of the lovingkindness that watches over us all.

SOLAX

THE FLEA CIRCUS (July 9).—The professor, after many years of hard work, has succeeded in training a number of fleas, and some of them have become very intelligent, one in particular. One day, when taking tbis flea out for an airing, it escapes, and the professor is much disturbed. He follows it on hands and knees to his apartment, but is not quite as nimble as his pet, which gets into the next apartment and proceeds to make enemies with an old gentleman with a bald head. This old gentleman, by a dexterous movement of his hand and fingers, catches the pet, and is about to throw it into the fire, when the professor appears and explains to him wbat a terrible crime he is about to commit. He saves his pet and takes the old gentleman and says that he will show him a few things he did not know about fleas. We next see the professor in his laboratory with his wonderful microscope, and then we see througb the microscope the marvelous performances of tbe flea in question and his brothers. They walk a tight rope, they pull guns and round-abouts, they work a treadmill, tbey jump through hoops, and do many other novel things. The method of feeding them is shown, and tbe method of placing the chain around their necks. It is by means of this chain composed of a wire one two-tbouandth (1-2000) of an inch in diameter that the flea is trained. This subject is a remarkable offering from a scientific point of view, and further, is full of fun.

AS THE BELL RINGS (July 11).—John and Phil Burton are brothers. John is a young minister and Phil a young heartbreaker. Phil plays with the affections of all the girls in their town, and one in particular, Mary, who loves him. John is angry with his brother for his soulless conduct, and on leaving for another city, where he has been nominated, he makes his brother promise to marry Mary. This Phil promises after some remonstrance. When John has departed, however, Phil forgets his promises and instead of marrying Mary, goes through a mock ceremony with her, helped innocently by a college chum.

Five years later we see John in his new home. Mary comes along the village road with her child, weary and sad, seeking John. She has been deserted by Phil. John receives her and promises that his brother shall right the wrong done to her and sets the detectives to find Phil. In the meantime the village gossips are busy and decide that the conduct of John in receiving a young woman and child in his parsonage is shameful and that such immorality should not be allowed. They therefore request John to vacate the parsonage. John finally succeeds in finding Phil and, in a very dramatic scene forces a return of Phil's manhood and succeeds in this way in arranging a marriage between Phil and Mary. John himself marries them in his little church, and as the gossips arrive to insist on his immediate departure, they are greeted at the door of the church by John, who introduces them to his brother, his wife and child.

GAUMONT

HIS MASTER'S VOICE (July 8).—Joseph is an ideal valet, but objects to his employer's stay-at-home proclivities. Poor Jose 'n has no time to himself at all, and samples th, contents of the wine-cellar at imminent risk of discovery. An invitation from a long forgotten aunt, who returns from abroad with a charming niece, looks suspicious. Joseph has sacrificed ambition and accepted the prospect of a quiet life, he desires no rise in the world, still less does he contemplate marriage. An inspiration seizes him; he wants his employer to fall victim to a fair enchantress; he will accept the invitation but will go made up as Mr. O'Malley. In the long ago Joseph had starred on the "ten-twenty-thirty time," and it takes him but a few moments to apply grease-paint and moustache. He plays his part to perfection, the luncheon is a great success, and Suzanne is desperately smitten. So far, so good. The next invitation following quickly upon the first, is permitted to fall into O'Malley's hands, and although he is at loss to understand it, the employer decides to investigate the extraordinary damsel who has seemingly become enamoured of him. Joseph's disguise leads to Mr. O'Malley's cordial reception, but his formal manner causes some embarrassment until Suzanne decides that it needs the conservatory to make things run smoothly with this very backward suitor. Suzanne's charm soon sets O'Malley at his ease and ere long he entirely succumbs to her fascination. Returning home in a puzzled frame of mind he seeks explanation of the mystery from Joseph, who for answer goes out of the room, returning a moment later in his disguise, asking the pertinent question: "Do you recognize yourself, sir?" The astonished employer easily perceives that Joseph has prepared the way for his conquest, but having found such a sweet companion in Suzanne, he finds it easy to forgive his deception.

On the same reel.

THE MAKING OF TAPESTRY (July 8).—This series of pictures was taken in one of the largest establishments at Tours, the great textile centre of France, and gives an interesting description of the processes employed in present-day manufacture of tapestry. The design to be embroidered is first planned on paper and afterwards reproduced on a material by perforation. The subject is then cut out and stuck on a carpet or other foundation, and the design embroidered by machinery. The making of the tasselled fringe, which is sewn around carpets, is also illustrated, and the film ends showing the great shuttle machines at work.

LUBIN

THE WAYWARD SON (July 12).—Ed Ryan is the spirited son of John Ryan. He was brought up on a Western ranch and, through association with reckless cowboys, drinks often and heavily. His father is stern and has little sympathy for his wayward son. The mother's love finds excuses for her boy many times. At last the crisis comes and Ed is driven out by the father while the weeping mother and sister protest, but to no avail. Time passes and Ed writes home to his mother. The father, fearing a scene, keeps the letter from her. After waiting for months for a reply, Ed becomes dejected. He decides to leave the country and goes to the post office for the last time to ask for news from bome. The mail bag is on the counter and Ed overhears the postmaster tell the R. F. D. man to be very careful of a registered package, as it contains the pay roll of the Two Bar Ranch. In his embittered state of mind, Ed becomes imbued with the spirit of a desperado. He decides to hold up the mail man and secure the money. He does so. Ed's father, in the meantime, bas died and his mother finds ber son's letter in the dead man's clothes. She writes at once, but too late to save her boy. The first letter he tears open contains a picture of his mother and sister and the long looked for letter from home.

He is overcome and for the first time realizes the enormity of his act. He decides to atone as best as he can, and hurries to the town and confesses all to the postmaster. In the meantime, the sheriff and posse are on his trail. They return, and Ed is made prisoner, the sheriff promising to be as lenient as possible. Ed asks the postmaster one favor. It is that his mother and sister shall never know. The postmaster marks the letter "Opened by mistake." "Letter unclaimed." "Return to sender." Ed goes to prison while the mother and sister wait and hope in vain for his return.

TRUTH IN THE WILDERNESS (July 14).—Bruce Willard, an employee in the office of the President of a mining company, becomes dissatisfied with his lot and demands an opportunity to earn more money. He is offered the chance to go to Mexico and two years time to make good. His success is to be rewarded with an interest in the business.

His sweetheart, Helen Courtney, a society butterfly, promises to await his return to become his wife. Her choice is not that of her mother's and she readily bestows her affections on one George Scott, a wealthy but aged gentleman.

Bruce Willard, spurred on by the prospects of success and happiness, puts forth his best efforts and is successful beyond his fondest expectations. His presence at the mining camp has meant much to Mary, the saloonkeeper's daughter, who has been in constant attendance upon him. His every kind look and deed have meant a thrill of joy to her and when he prepares to return home in answer to a call from the president of his company, the heart strings of the poor girl are sorely torn. Returning home, Bruce finds that his sweetheart is betrothed to Scott. Willard's success, however, causes Helen to revert to her old lover only to be discarded for her fickleness. He returns to his Mexican camp where Mary finds him more responsive and soon the world holds brighter aspects to both lovers. Convincingly told and well dramatized in the leading roles

WARNER'S FEATURES
—that's enough

by America's most popular moving picture artists.

AT THE HALF-BREED'S MERCY (July 19).—Temptation has always been disguised in the most pleasing settings just as the bitterest pills often have the sweetest sugar coating.

When Ed leaves home, to deposit his employer's money in the town bank, he takes affectionate leave from his wife and little dreams of the pitfalls that confront him before the day is over. How he would become dishonest, disloyal, brutal and a coward before he would again see the sweet countenance that radiated inspiration and love into every fibre of his big frame.

The tide turns quickly and from the hunted criminal he becomes the worshipped hero. Twice the daughter of the saloon keeper is rescued from the clutches of death. The mad rush of horses on the country road as they are urged on to aid in the administration of justice give rise to a singular condition of anxiety as one half hopes that justice will be done and at the same time fervently wishes that the case go by default.

Excitement, sentiment and pathos are blended and one is assured a truly interesting picture.

LUX

THE TRAIN ON FIRE (July 11).—Denise is an orphan, and lives with her grandfather, who loves her dearly. Her beauty gives birth to a violent passion in the heart of the Squire, but his advances are sternly rebuffed, and he swears that he will have revenge upon Denise.

Sometime later the Squire ruins himself at the gaming tables. Without wealth and without friends he at last accepts a job as stoker on the railway. In this position he discovers that the engine-driver with whom he works is none other than Denise's husband. He remembers the insult of former days and awaits an opportunity to avenge himself. This comes when Denise travels up to town one day in the train driven by her husband. The Squire sets fire to the train, which dashes along wrapped in flames. Denise and her husband have a narrow escape, but the Squire meets with a dreadful end.

RAMO

A DOGGONE BARON (July 16).—Adolph Shultz sat in the little room behind his little delicatessen shop and cursed the fate that saw fit to cast him for a delicatessen merchant instead of a Baron. In the daily papers Adolph had read of the epidemic of heiress-seeking Barons and promptly contracted acute Baroncits. He lost his appetite for sauerkraut and potato salad and every time he looked at his plump Frau, or one of his seven children, he experienced a sensation about the same as a bad man's hereafter. There was no cure for poor Adolph's malady but an heiress and a mess of wild oats, so during his wife's absence, he sold his shop, packed his grip and departed.

Mary Alden, a newspaper reporter was in court when Mrs. Shultz and her seven children broke in. She (Mrs. Shultz) filled the air with riot and requested the judge to rivet a pair of handcuffs upon runaway Adolph and bring him back.

At Kirby's farm there was great excitement. The Baron Dietrich had picked Madge Kirby for a steady listener of his love tales and Madge was delighted. A Baron for a son-in-law made Ma's heart flutter overtime.

Now, Farmer Kirby had no intention of splitting his fortune with a man he couldn't talk with, so every time the Baron asked for Madge's hand, Farmer Kirby got an attack of hesitation and called Peggy, the bull-dog, who showed his disapproval of the Baron by making half-moons with her teeth on different parts of his anatomy. In fact, Peggy assisted Farmer Kirby and Jack Hopkins, Madge's former suitor, in making the Baron as uncomfortable as possible, but his finish was made certain by the arrival of Mary Alden, the reporter, who came to visit the Kirbys. Assisted by Peggy, she prevented the pair from eloping, and to confirm her suspicion that Shultz was one and the same, she telegraphed for Mrs. Shultz.

Five minutes after the lady arrived, something that sounded like yells of mortal agony came from the tall grass back of the farm to prove that the lady was making good. So endeth the romance of Adolph—the doggone Baron.

MAJESTIC

THE INGRATE (July 12).—A New York broker was caught in one of the financial flurries for which Wall Street is famous, and lost his fortune. Like many others before him, he left the East to seek wealth in the gold mines of the West. Success did not come to him and he would have starved if a young prospector had not taken pity upon him and made him his partner.

A claim was located and gold discovered. The miner was taken ill, and his treacherous companion, taking advantage of his partner's helpless condition, took the gold and left his benefactor to die in the desert. The sick man was found by prospectors and nursed back to life. He discovered other rich claims and became one of the mining kings of the West, but cherished a strong hatred for the ingrate who had treated him so heartlessly.

Many years later, the rich mining man received a report from a detective, stating that his enemy was now a prominent Wall Street broker, and was conducting a fight for the control of certain railroad properties owned by an elderly capitalist. The ingrate, the detective said, was sure to succeed unless the miner chose to interefere.

And the miner did. The elderly financier, harassed and exhausted, received a visit from a grim man from the West, who placed his immense fortune at the other's command, for the purpose, as he expressed it, of "crushing the snake." Money is all powerful in the world of finance, and after a few days of fierce battle on the "Change," the treacherous broker came to the office of his elderly opponent to plead for mercy. He received none, and left a ruined man, but not before he saw the man who had waited long for the day of reckoning, the miner whom he had so shamefully treated.

The robbery of the desert had been avenged on the floor of the New York Stock Exchange.

THANHOUSER

FOR THE MAN SHE LOVED (July 8).—The ranchman's daughter had two suitors, both her father's employees. One was a clearcut intelligent young cowboy, energetic and ambitious; the other capable in his way, but sullen and revengeful. The girl liked the first of the two, and as her father was quite content with her choice, the course of true love seemed to be running quite smoothly.

On one occasion while the girl and her father, escorted by the two cowboys, were off on a business trip, they camped on the summit of a mountain. The girl was standing at the edge of a cliff. Her bracelet fell off, and as all supposed, rolled thousands of feet into the chasm below. She agreed with her father, however, that search for the jewel would be useless.

The favored cowboy planned a surprise, however. Part way down the cliff a ledge of rock jutted out, and he figured out that perhaps the bracelet was lodged there. One day when work permitted he rode away from the ranch and halted at the cliff. He tied a rope to a tree, lowered himself down to the ledge, and there made diligent search, being finally rewarded by finding the bracelet. Unfortunately for him, his rival had noticed his departure from the ranch, and followed him. In jealous rage the vengeful cowboy pulled up the rope, leaving his rival to die of exposure and starvation.

When her sweetheart failed to return to the ranch that night, the girl was worried, and intuitively suspected that the rejected suitor was to blame for the strange disappearance. The next morning she saw him ride away and followed. He went to the edge of the cliff, to hurl taunts at his helpless victim, and then rode away. The girl, who had been in concealment, emerged after he had departed, and single handed rescued her sweetheart, who was unconscious and near death. When he had been revived he returned to the ranch, there to confront his enemy, who at first believed him a ghost, but realized when the hand of the law fell upon him that his plot had failed through the girl's devotion to the man she loved.

AN ERRAND OF MERCY (July 11).—A little American girl, returning home from Europe, where she had been studying art, met a young doctor on the steamer and fell in love with him. They were married soon after the steamer reached New York. Her parents, who lived on a farm in the West, were unable to attend the wedding, but the bride wrote them enthusiastically, telling them how happy she was.

And she was happy for more than a year after the marriage. Her husband was devoted to her and their baby, but in spite of his many good qualities he was of an intensely jealous disposition and resented the admiration which his pretty wife excited. Quarrels were frequent and finally the girl left him with her baby and returned to her parents leaving a note in which she said that she would never see him again and that she and the child were provided for. The husband believed that she had gone away with another man and plunged into the practice of his profession to forget a wife whom he deemed unworthy.

The young mother and her baby were tenderly received by her parents. The girl told them of the jealousy of her husband, whom they had never seen, and her indignant father told her that she must never return to him. In a short time the young wife died, and the little girl was brought up under the loving care of her grandparents.

The child's father, who had prospered as the years passed and was now a famous physician, left New York on a tour of the country. But success had not brought him happiness, for he was a lonely man. The train stopped at a little Western town and the physician noticed the conductor talking to a little girl of ten, just the age his own child was, he thought sadly. The conductor entered the car and told the doctor that the child's grandfather was dangerously ill and there was no medical help available. The famous physician left the train and accompanied the child to her home, arriving just in time to save her grandparent's life. He did not expect any reward for his errand of mercy and yet he received one, for he discovered that his little guide was none other than his little daughter.

DRAGON FILM CO.

THE TICKET-OF-LEAVE MAN (2 Reels) (July 7).—The play opens in the Bellevue Tea Gardens, just out of London, where a large company of folks are taking refreshments at the different tables. Among them, cunningly disguised, is Hawkshaw, a famous police detective. To him other detectives occasionally report. They announce the presence of old Moss, a receiver of stolen goods, and are warned to keep an eye on him. Soon after, Moss is joined by Jem Dalton, nicknamed the

Tiger, a notorious thief. Hawkshaw had been on the lookout for him, and during the evening keeps a close watch on his doings. Dalton has in tow a good-looking country youth, one Bob Brierly, who, having received a small legacy, has come to London to see life. Falling in with Dalton that worthy has volunteered to show him around, and has contrived to lead him into such dissipations as drinking and gambling. The young man is completely unnerved, and flies to champagne to drown his remorse. Old Moss tells Dalton that he has a lot of "beautiful" counterfeit banknotes, and offers them cheap to Dalton if he will pass them. While the others are engaged May Edwards enters the gardens with her guitar and sings a song. She is rudely chaffed by some, unnoticed by others; but on approaching Brierly the country youth, though sadly out of humor, feels for her distress and gives her a glass of wine, and tries to soothe her by kind words as he learns that she is actually famishing. Brierly is led off by Dalton, and during his absence May turns dejectedly away. Brierly returns. Dalton had offered to lend him some money, but, saying that he had no change, got him to go into a little cigar shop which they were passing and get change for a twenty pound note. He did so, and returned to the gardens with the change. Meeting May, he tells her to cheer up from crying, that she looked like a little sister of his. Then he insists upon her taking a couple of sovereigns. She would fain refuse them, but he insists, and gives her his address. Dalton comes in—the detectives follow—and in an instant Hawkshaw grabs Dalton, but he breaks away. Brierly is, however, handcuffed after a brief struggle and carried off to prison. Three years elapse. May, by her industry and virtue, has gained friends and work. She is living resignedly in her neat room awaiting a letter from Brierly. He, poor fellow, had been tried and sent to prison for three years. He had behaved well, and had written as often as the rules allowed to May, who kept him in faithful remembrance. May lodges with a garrulous old lady, Mrs. Willoughby, who has a grandson Sam, at once the delight and terror of her soul. It turns out when Brierly is released from prison and writes May that Mrs. Willoughby is the very woman upon whom Brierly passed the twenty pound note, and led to the poor woman being obliged to give up her little cigar store. The released prisoner no sooner learns this fact than he manages to repay the woman her loss out of money which he had saved at Portland prison. Mrs. Gibson, a lady who had taken a very friendly interest in May, enlists her husband in the same cause and, after a while, Mr. Gibson, a rich private banker and bill broker, employs Bob Brierly as janitor and porter, and May as housekeeper. Brierly is smart, honest and diligent, and is about to be married to May, after which they are to live over Mr. Gibson's bank. But Dalton and Moss, in the course of their attempts to swindle Mr. Gibson by means of forged drafts, recognize Brierly, and on his refusal to let Dalton take impressions of locks to rob the bank, old Moss denounces him to Mr. Gibson as a ticket-of-leave man. The banker, indignant at being imposed upon by Brierly, turns him adrift, and he is reduced to the lowest ebb of poverty. May clings to him like a guardian angel all the time. At length, when Bob is just yielding to despair and has grown reckless of life, Dalton and Moss appear and get him to consent to aid them in breaking into Mr. Gibson's place. Hawkshaw, disguised as a laborer, is hovering about the taproom, apparently drunk, and when Brierly, having mastered all the burglars' plans, seeks for a person to convey a note to Mr. Gibson warning him of the plot, Hawkshaw makes himself known to Brierly, and arranges to entrap the thieves in the very act of the burglary. Sam Willoughby also becomes of much use at this juncture. The closing scene is strong, Dalton being overpowered and Moss and him taken prisoners; Bob becomes the husband of faithful May, and Mr. Gibson takes them both into his employ.

IMP

A POSSIBILITY (2 Reels) (July 14).—Some clubmen in New York, watching the suffragette parade from the club window, discuss the possibility of the final success of the suffragette movement, and the whimsical idea strikes one man to picture to the others what will happen in the future when women have become not only the equal but the stronger sex. The story then unfolds of the simple farm boy who is wooed by the big-hearted farmer girl and how the boy, while coy and coquettish of the girl's advances, still is possibly fond enough of the girl; how this gently budding romance is shattered by the advent in the village of an unscrupulous and wealthy clubwoman from the city who steals away the country boy's heart by her tales of the gay life of the city. The boy remains true to the virtuous principles taught him by his honest parents but does consent to an elopement, believing, however, that the handsome woman from the city intends to marry him on their arrival in New York. The elopement is successfully made and the boy's irate mother awakes too late to reach the unscrupulous woman with a shotgun and the pair are well on their way.

Fortunately for the simple-minded boy his country girl has suspected something wrong and followed the car to the city. There she succeeds in frustrating the schemes of the unscrupulous clubwoman and shows the weak but still honest boy how close he has come to a life that could only lead to shame and remorse. The country girl has a terrific struggle with the clubwoman for the safety of the weeping boy, but finally returns the now thoroughly awakened young man to his weeping father and irate mother. She succeeds in softening mother's stern wrath toward the erring boy, who has been more sinned against than sinning, and finally the young man, recognizing true and honest love, goes into the strong arms she holds out for him.

CRYSTAL

IN DEATH'S SHADOW (July 15).—Frank Perry, an American mining expert, is located in Juarez, Mexico, where he is looking out for the interests of and assaying the ore for Mr. Barrows, the wealthy mine owner. He lives at the hotel, and is attended by the native Mexicans. Carlotta, a beautiful girl, who was wont to bring Frank his meals at his little office, has fallen deeply in love with him, though Frank is unaware of her infatuation. Mr. Barrows calls Frank back to New York for an important consultation, and there Frank meets his employer's beautiful daughter Irene. The young couple are thrown into each other's company a great deal and their strong friendship ripens into love. Frank goes back to Mexico, and Mr. Barrows later on decides to visit his properties. With the return of Frank Carlotta is again happy and attempts in many ways to please Frank, and rejects the many offers of her countrymen. Mr. Barrows and Irene arrive at Juarez and put up at the hotel where Frank lives, which, incidentally, is run by Carlotta's parents. Pedro, a waiter, comes in for much abuse from Carlotta's father. Carlotta becomes insanely jealous of Frank's attentions to Irene. She pleads with Frank, but he cannot take her seriously. He explains to her in playfulness the workings of an assayer and some of the dangers attendant thereto. He shows her a bottle of cyanide of potassium solution and tells her of its deadly qualities and how it would cause sure death to any one taking any of it. The next day she sees Frank kissing Irene, and her insane jealousy getting the better of her, she determines to kill either one or both of them at the first opportunity. That evening Pedro sees her take some of the cyanide of potassium and put it into Frank's food. Carlotta's father starts to abuse Pedro and is choking him nearly to death when Irene returns and stops the cruelty. Pedro, out of thankfulness, informs Irene of Carlotta's doings, and that she is at that moment on the way to Frank's office with the poisoned food. Irene rushes out and rides furiously to the office. She arrives just in time to save Frank by knocking some poisoned food from his hand. Irene confronts Carlotta, who, admitting the accusation, is ordered from the office. She goes, leaving Irene and Frank in each other's arms, thankful that she was just in time to save her lover's life.

POWERS

THE AWAKENING (July 18).—Irene Farwell, a selfish girl, breaks off her engagement to the man she loves and marries a man of wealth so that she will have the luxuries of life. The boy's heart and spirit are broken over the affair and his life ruined.

After five years of luxury the selfish nature remains unchanged and she exhibits a lack of consideration for others at every turn. Her modiste is unable to have her gown finished at a certain time. Irene threatens to withdraw her trade unless the gown is finished as promised. Fearing to lose her custom the modiste overworks one of her girls which causes the girl to lose her sight. The gown is finished on time but the thoughtless woman flippantly decides to wear another.

Her selfish nature again asserts itself when her sister appeals to her for money to save her invalid husband's life. Irene, instead of lending her the money, purchases a racing car and, unable to procure the necessary money, the sister is forced to see her husband die.

Seized with the speed mania, she neglects her husband's warning, with the result that she runs over a child, and is only brought to a realization of her selfishness when she finds it to be her own.

NESTOR

THE OPERATOR AND THE SUPERINTENDENT (July 16).—The lure of the West, its freedom—its bigness—appeals so strongly to Ellen, seated in her tiny hall bedroom, that she determines to answer an advertisement for a telegraph operator for a Western station.

Ellen is successful in securing an appointment at Tempuch, a very small Western station, and is escorted to her new office by Wilson, the superintendent of the Western division. A mutual attraction springs up between the two young people, and Wilson departs for this office, six miles distant, reluctantly.

The freshness and beauty of the new operator attracts the attention of one of the most notorious gamblers in Tempuch, who, after being scorned by Ellen, determines to win her. Later he proposes to her and in a rage at her refusal advances toward her, but the timely advent of the superintendent saves Ellen from further unpleasantness. The gambler is ordered away and the superintendent proposes to Ellen and is accepted. The

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gambler, returning, sees their fond embrace and vows vengeance.

He secures a couple of ruffians and, in company with them, goes to Ellen's office and, after a struggle, makes her a prisoner, but not before Ellen, during the scuffle, has had an opportunity to send a call for help over the wire to Wilson. The gambler and his pals take Ellen to a shack which the gambler has in the mountains.

Wilson, unable to get into communication with Ellen, in response to her frantic call, secures a handcar and, after a wild ride, finds Ellen's office in confusion and his sweetheart missing. With the sheriff's posse he pushes after the gambler, who, seeing the posse at a distance, gags and binds Ellen and puts her in an old well under the shack. Wilson and his men are about to leave, having failed to find Ellen, when Ellen accidentally hits her spur on a pipe running up to the room above. She taps her whereabouts in the Morse code on the pipe and Wilson quickly releases her, while the sheriff and his men keep the gambler and his pals covered.

Needless to say a new operator is wanted at Tempuch at once.

"101 BISON"

THE PICKET GUARD (2 Reels) (July 15).

"All quiet along the Potomac to-night,
Where the soldiers lie peacefully dreaming,
Their tents in the rays of the clear autumn moon,
Or the lights of the watchfires are gleaming."

Reid, a Federal sentry, is shown on guard during the quiet of the night. A Confederate officer is seen to dispatch an advance picket.

"A tremulous sigh, as the gentle night wind
Through the brush-leaves softly is creeping,
While stars up above, with their glittering eye,
Keep guard for the enemy is sleeping."

The Federal camp is shown in slumber as the Confederate picket makes stealthful advance. He suddenly halts.

"There's only the sound of the lone sentry's tread,
As he tramps from the rock to the fountain,
And thinks of the two in the low trundle bed,
Far away in the cot on the mountain."

Reid, the Federal sentry, comes to rest upon his rifle and falls into a reverie. His vision depicts two children asleep, one of five years, the other three, beside his waiting wife.

"The moon seems to shine just as brightly as then,
That night when the love yet unspoken
Leaped up to his lips, when low murmured vows
Were pledged to be ever unbroken."

His reveries carry him back to the courtship days when he bashfully stood beside Mary and mustered courage to tell her of his love. She modestly accepted him. Later they are shown to be married in the green woods and depart with the churchman's blessing to their humble home. He takes his bashful bride in his arms and their lips meet in wedding kiss. Moments of their happy life unfold themselves before him—their first child, which made their sympathy and devotion as one.

Something stirs behind him—he raises his rifle, alert, but only for a moment. Then he continues his reverie.

"His musket falls slack, his face dark and grim,
Grows soft with memories tender,
As he mutters a prayer for the children asleep,
For the mother—may Heaven defend her."

His memory shapes pictures of a happy leave of wife and chidlren for the village where Lincoln's hulletin met his gaze calling for 75,000 volunteers. He thinks of loving ones at home and turns from the call. His friends taunt him. The end could he but one, and a sad parting of home ties follows. He recalls his Lieutenant's departure from an aged mother and other soldiers in their leave—surely none were sadder than Mary as she stood with children in farewell to soldiers as they marched away in answer to Lincoln's call.

"Then drawing his sleeve roughly over his eyes,
He dashes the tears that are welling,
And gathers his gun close up to its place,
As if to keep down the heart swelling."

Reid is seen to supply action befitting to the above stanza. In the meantime the Confederate picket sees his chance and prepares to fire as Reid, with shouldered gun, continues his guard.

"He passes the fountain, the old blasted tree,
The footsteps are lagging and weary.
Hark! was it the night wind that rustled the leaves?"

Reid is seen to peer cautiously into the darkness as the Confederate picket prepares to fire.

"Was it moonlight so wondrously flashing?"
It looked like a rifle.
Ah! Mary, good-bye,
And the life-blood is ebbing and flashing."

Reid is seen to sink in death to the ground and the sleeping Federal camp rise to meet the advancing foe.

"All quiet along the Potomac, 'they say,'
Except, now and then, a stray picket
Is shot, as he walks his post to and fro
By a rifleman hid in the thicket."

A village scene shows the arrival of news from the front. All hurriedly gather for news of their loved ones.

"'Tis nothing! A private or two now and then
will not count in the news of the battle;
Not an officer lost——
Only one of the men."

Mary comes on the scene in time to learn the news of her husband's death. She swoons beside those who rejoice over their own good fortune.

"Moaning out all alone the death rattle."

The widow is seen seated at cabin door in thought, her children clinging to her.

"All quiet along the Potomac to-night,
No sound save the rush of the river,
While soft falls the dew on the face of the dead,
The picket's off duty forever."

PILOT

SANITARY GULCH (July 10).—Cliff Cole, agent for the Klos-Shave safety razors, finds business very dull in Cemetery Gulch. He can make no sales at all, so wires his manager in Chicago to send the emergency squad to the town at once. Priscilla Long, a stenographer in the office, and Mildred Shaw, another one, are dispatched to aid Cliff.

They arrive in the town. Priscilla is slightly disguised as a maiden aunt and Mildred is supposed to be her niece. When the heavily bearded men try to show Mildred some attention, Priscilla repulses their advances with an atomizer containing a powdered disinfectant, explaining that whiskers are lurking places for germs.

Two of the more interested of the men decide to shave, and arouse the French barber from his lethargy of "no business." They are cordially received by the women then, and the other men note their progress and decide to do likewise.

The barber is shortly overwhelmed with business, which he is unable to take care of, and Cliff persuades the men to buy his safety razors and shave themselves.

Aroused by the idea of cleanliness, the men reform the town and change its name from Cemetery Gulch to Sanitary Gulch, posting the new name over the railroad station.

A vigilance committee ropes the men who will not shave and compel them to do so, even requiring that the hair be taken off "woolly chaps" which some of them wear.

The men make great progress in their attentions to Mildred and Priscilla, the barber grows fat off his earnings and Cliff sells many razors. When they decide finally that they have milked the town, the conspirators go to the depot to depart. As they wave an ironical good-bye from the rear of the train, the men realize how they have been tricked. There is just time for the now abhorred barber to make it. They shoot at his feet and he beats it for the train, while the men throw away their safety razors and take a solemn oath to never shave again.

WARNER'S FEATURES

THEODORA (Three Parts).—Many a misguided woman by her unreasonable love for a man has brought ruin and death not only upon her own head but his as well. It is only after it is too late that she realizes the utter folly of her infatuation.

Justinian, Emperor of the Roman Empire of the East, has, by his tyranny, brought down upon his head the hatred of his subjects.

One day the Empress Theodora, with veiled face, is passing through the market place of Byzantium, the capital of the Empire, when a riot starts against the Emperor. She is saved from the fury of the mob by a handsome stranger. Struck by the Apollo-like figure of her benefactor, she dispatches her slave after him with a note signed "Myrta."

Now, this is Andreas, a Greek, the leader of a band of tempestuous spirits who have organized themselves to avenge the wrongs of the people.

He sends back word to Theodora that he cannot meet her as she requests. Now the Empress has succumbed to a sudden passion for the handsome Greek, and so the rejection of her advances fills her with despair.

As the Emperor had that day issued a particularly imperious decree, the friends of Andreas decide that the time has come for the master stroke. That night they cast dice to decide who shall kill Justinian and Theodora. The fates decree that Marcellus shall undertake the dangerous mission.

Just after the conspirators have departed from the home of Andreas, Theodora, whom he, of course, knows only as "Myrta," comes to him. While there she discovers the death compact against herself and Justinian. Tearing the name of Andreas from the parchment and hastily concealing it beneath her robe she hurries back to the palace.

Theodora discloses to the Emperor the mutilated parchment which gives the names of the conspirators. He immediately orders their secret arrest.

When Marcellus enters the palace to assassinate the Emperor and Theodora he is surprised and captured by the Imperial Guard. During the torture which is then inflicted upon him, Theodora, in fear that he may disclose the name of Andreas, stabs him.

The next day, during the progress of the games in the amphitheatre, an attack, headed by Andreas, is made on the royal pair. It is not until the Greek is seized and bound that he recognizes Theodora as the woman he has known as "Myrta." Rage soon overcomes his amazement and he reproaches her most bitterly for the death of Marcellus.

Fears for her lover and fears for her own safety cause terrible strife in the breast of Theodora. The Emperor has become suspicious of her and is constantly on the alert for some proof of her infidelity.

When Theodora visits Andreas in his dungeon he reviles her most bitterly, disclaiming all feeling of affection and assuring her that she can never expect anything from him but hatred and loathing.

The unhappy Empress, in a frenzy of despair, hastens to Tamyris, a sorceress, and secures from her a love potion that will awaken the dormant love in the breast of Andreas.

Now, Tamyris is the mother of Amaron, who has been killed in the rioting in the arena, and she, thinking the potion is for Justinian, in a spirit of revenge, mixes, instead of a love potion, a deadly poison, which she gives to Theodora.

When the Empress returns to the palace she learns that during her absence Andreas has been tortured. When she summons him he upbraids her afresh. Overcome by pain and the effect of his exertion he swoons. While in this state Theodora gives him the magic draught. Under its influence he revives, only to start his reproaches anew. Suddenly a peculiar change comes over him; his limbs stiffen, the eyes turn glassy and convulsive shudders seize him. The poison of Tamyris has accomplished its end—Andreas is dead. The awful realization causes Theodora to fall in a dead swoon across the body of her lover.

In this position she is found by Justinian. When Theodora is revived she learns that her doom is sealed. Entreaties and implorings are in vain. The executioner is ordered to do his duty. With one last look at the body of her lover Theodora resigns herself to her fate. A few quick turns of the garotte and all is over. Theodora has sowed the wind and reaped the whirlwind.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

May 17—A Maid of Honour (2 reel Dr.)....
May 24—The Yellow Man (2 reel Dr.).....
May 31—An Unruly Father (2 reel Com. Dr.)
June 7—The Sold Title (2 reel Dr.).....
June 14—The Girl of the Hidden Spring (2 parts Dr.) .....
June 21—Love's Shadow (2 parts Dr.).....

AMERICAN

June 28—Dead Man's Shoes (Dr.).....1000
June 30—Quicksands (2 reel Dr.).....2000
July 3—Pride of Lonesome (Dr.).....1000
July 5—Tale of Death Valley (Dr.).....1000
July 7—San Francisco, the Dauntless City (Sc.) 1000
July 10—Foreign Spy (Dr.).....1000
July 12—The Song of the Soup (Dr.).....
July 12—Garden Party in California (Dr.)..
July 14—Truth in the Wilderness (2 reel Dr.) 2000
July 17—To Err is Human (Dr.).....1000
July 19—At the Half-Breed's Mercy (Dr.)...1000
July 21—Jealousy's Trail (Dr.).....1000
July 24—Tom Blake's Redemption (Dr.)....1000
July 26—She Will Never Know (Dr.).....1000

BISON

June 24—The Guerilla Menace (2 reel Civil War Dr.) .....
July 1—The Battle of Manila (2 reel Mil. Dr.) .....
July 5—At Shiloh (2 reel Mil. Dr.).....
July 8—In the Powder Flash of Death (2-reel)
July 12—The Head Hunters (2-reel Dr.)....
July 15—The Picket Guard (2 reel Civ. War Dr.) .....
July 19—When Sherman Marched to the Sea (3 reel Dr.).....
July 22—The Law Breakers (2 reels).....

BRONCHO

May 21—The Sea Dog (2 reels).....2085
May 28—Drummer of the 8th (2 reels).....2000
June 4—Dixie Mother (2 reels).....2000
June 11—Indian's Gratitude (1 reel).....1100
June 18—From the Shadows (2 reels).....2000
June 25—The Transgressor (2-reel).....
July 2—All Rivers Meet at Sea (1-reel)....
July 9—Heart Throbs (2 reels).....
July 16—Mammy's Secret Code (3 reels)....

CRYSTAL

June 22—Will Power .....
June 22—The Smuggled Laces.....
June 24—Out of the Past (Dr.).....
June 29—Who Is In the Box?.....
June 29—Mrs. Sharp and Miss Flat.....
July 1—An Hour of Terror (Dr.).....
July 6—The Girl Reporter.....
July 6—Muchly Engaged .....
July 8—True Chivalry .....
July 13—Pearl's Dilemma (Com.).....
July 13—Squaring Things With Wifey (Com.)
July 15—In Death's Shadow (Dr.).....
July 20—The Hall Room Girls.....
July 20—How Men Propose.....
July 22—The Broken Spell (Dr.).....
July 27—College Chums and Belmont Stung (Com.) .....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 23—A Sister's Devotion (Dr.).....1000
June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—The Bride of the Sea (Dr.).....1000

ECLAIR

June 22—That Boy from the East (Com.)....
June 22—The South of India (Sc.).....
June 25—The Badge of Policeman O'Roon (2 reel) .....
June 29—He Was Not Ill, Only Unhappy (Newlyweds) .....
June 29—The Torpedo Fish (Scientific).....
July 2—The Witch (3 reel Dr.).....
July 6—In the Night (Com.).....
July 6—How Diamonds Are Made (Scientific) .....
July 9—The Trail of the Hanging Rock (2-reel) .....
July 13—It Is Hard to Please Him.....
July 13—The Catholic Mission.....
July 16—For the Man She Loved (2 reel Dr.)
July 20—Through the Telescope (Com.).....
July 20—Sacred Gazelles (Edu.).....
July 23—The Greater Call (3 reel Dr.).....

FRONTIER

Feet

June 26—The Squaw Man's Reward (Dr.)....
June 28—An Eastern Cyclone at Bluff Ranch (Com.) .....
July 3—The Secret of Padre Antonio (Dr.).
July 5—A Rose at Sixteen—A Cactus at Sixty (Com.) .....
July 10—The Frontier Twins Start Something (Com.) .....
July 12—The Line Writer's Sister.....
July 17—The Smallpox Scare at Gulch Hollow (Com.) .....
July 19—The Half Breed Sheriff (Dr.).....
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Dr.).....

GAUMONT

July 10—The Trombone Marathon.....
July 15—With Honor at Stake.....
July 16—Gaumont Weekly No. 71.....
July 14—The Tiny Troubadour.....
July 22—Palmistry .....
July 23—Gaumont's Weekly No. 72.....
July 24—When the Cards Were Shuffled....
July 24—Through Mountains Majestic.....
July 29—A Hair-Raising Affair.....
July 30—Gaumont's Weekly No. 73.....
July 31—A Resourceful Lothario.....
July 31—In the Land of Dates.....

GEM

June 9—Heart and Flowers (Dr.).....
June 16—Silver Threads (Dr.).....
June 23—Every Inch a Hero (Com.).....
June 30—Mistaken Intentions (Com.).....
June 30—Teak Wood (Sc.).....
July 7—Billy the Wise Guy.....
July 14—Little Buster (Com.).....
July 21—The Life Savers (Com. Dr.).....

GREAT NORTHERN

June 28—The Flying Circus (3 reel Dr.).....
July 5—Winning a Prize (Com.).....
July 5—The Trondhjen Railway (Sc.).....
July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
July 26—A Shot in the Dark (Dr.).....

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)
May 31—Money Lender's Son (3 reels)....

IMP

July 7—His Mother's Birthday (Dr.).....
July 10—The Wop .....
July 12—Oh, You Flirt.....
July 12—Lightning Sketches by Hy Mayer...
July 14—A Possibility (2 reel Com. Dr.)....
July 17—Her Nerve (Dr.).....
July 19—Binks Ends the War.....
July 19—In Cartoonland with Hy. Mayer....
July 21—The Yogi .....
July 24—The Last of the Madisons (Dr.)..
July 25—Baron Cink's Bride.....
July 25—Caricatures by Hy. Mayer.....

ITALA (Features)

June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....

KAY-BEE

May 30—Child of War (2 reels).....2000
June 6—A True Believer (2 reels).....2100
June 13—The Boomerang (3 reels).....3000
June 20—Failure of Success (2 reels).....2000
June 27—The Seal of Silence (2 reels).....2000
July 4—The Crimson Stain (3 reels).....2875
July 11—The Banshee (2 reels).....
July 18—Red Mask (1 reel).....

KEYSTONE

June 2—Barney Oldfield's Race for a Life..1000
June 9—The Hansom Driver's Feeding Time.1000
June 12—The Speeders 1000
June 16—Waiter's Picnic 1000
June 19—The Tale of the Black Eye (Com.).
June 19—Out and In (Com.).....1000
June 23—A Bandit—Peeping Pete.....1000
June 26—His Crooked Career—Largest Boat Launched Sideways 1000
June 30—For the Love of Mabel.....1000
July 3—Rastus and the Game Cock.....1000
July 7—Safe in Jail.....
July 10—Tell-Tale Light .....
July 14—Love and Rubbish.....

LUX
By Prieur

Feet

May 30—Pat, the Electrician (Com.)..... 355
June 6—By the Aid of Wireless (Dr.).....1000
June 13—Engulfed (Dr.) 930
June 20—Cast Thy Bread Upon the Waters (Dr.) 940
June 27—Sammy, the Scorcher (Com.)..... 495
June 27—Oh! You Unbreakable Doll (Com.). 455
July 4—Pat Gets on the Trail (Com.)..... 410
July 4—An Easy Day (Com.)..... 537
July 11—The Train on Fire (Dr.).....1000

MAJESTIC

July 5—Gaffney's Gladiator .....
July 6—The Shadow of the Past.....
July 8—One of the Finest.....
July 12—The Ingrate .....
July 13—Impulse .....
July 15—For Her Sake.....
July 22—When Darkness Came.....
July 25—The Top of New York.....
July 29—Willie, the Wild Man.....

NESTOR

July 16—The Operator and the Superintendent (Dr.) .....
July 18—The Tale of a Hat.....
July 18—When His Courage Failed.....
July 23—Behind the Gun (Dr.).....
July 25—Their Lucky Day.....
July 21—The Ranger's Way.....

PILOT

June 19—A Child of the Hills (Dr.).....1000
June 26—An Innocent Conspiracy (Com. Dr.) 1000
July 3—The Code of the U. S. A. (Dr.)....1000
July 10—Sanitary Gulch (Com.).....1000
July 17—Granny (Dr.) 1000
July 24—The Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500

POWERS

June 27—The Spell (2 reels).....
July 2—The Quarter Meter.....
July 2—British-American Polo Match.....
July 4—The Heart of Hernanda (Dr.).....
July 9—Elsie's Aunt (Com.).....
July 11—Morgan's Treasure (2-reel Dr.).....
July 16—Why Rags Left Home (Com. Dr.)..
July 18—The Awakening (Dr.).....
July 25—Bobby's Magic Whistle.....

RAMO

July 2—"I'm No Counterfeiter".....
July 9—Dangerous Sympathy .....
July 16—The Black Opal.....
July 23—Man and Woman (2-reel).....
July 30—Love and Gold.....
Aug. 6—Checkered Lives .....

RELIANCE

July 9—The Wager .....
July 12—Ashes (2 reels).....
July 14—The Fisherman's Fortune.....
July 16—Her Rosary .....
July 19—The Strange Way.....
July 21—A Hospital Romance (1 reel).....
July 23—Maria Roma (1 reel).....
July 26—The Higher Justice (2 reels).....

REX

June 29—Drags, the Gypsy (Dr.).....
July 3—A Woman's Folly (Dr.).....
July 6—Suspense (Dr.) .....
July 10—The Beauty and the Beast (2-reel).
July 13—Through Strife (Dr.).....
July 17—The Wrong Road (Dr.).....
July 20—His Weakness Conquered (Dr.).....
July 24—The Fallen Angel (2 reels).....
July 27—The Actor (Dr.).....

SOLAX

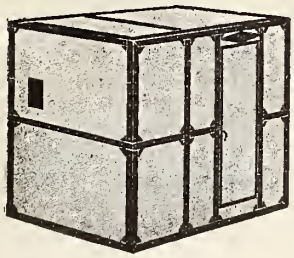
July 16—Cooking for Trouble (Com.).....1000
July 18—The Intruder (Dr.).....1000
July 23—That Dog (Com.).....1000
July 25—As Ye Sow (Dr.).....1000
July 30—The Coat that Came Back (Com.)..1000

THANHOUSER

July 11—An Errand of Mercy.....
July 13—A Crepe Bonnet.....
July 15—Tannhauser (3-reel) .....
July 18—No release .....
July 20—Brethren of the Sacred Fish.....
July 25—The Top of New York.....
July 27—Willie, the Wild Man.....
July 29—Little Dorrit (2 reels).....

VICTOR

June 20—His Daughter (Dr.).....
June 27—Brothers and Sisters (Dr.).....
July 4—Shifting Fortune (Dr.).....
July 11—A Modern Witness (Dr.).....
July 18—Nihilist Vengeance (2 reel Dr.)....
July 25—Marooned .....



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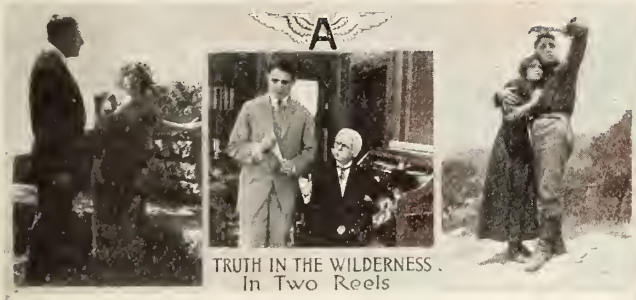

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BIOGRAPH

	Feet
June 12—The Well (Dr.)	
June 14—Death's Marathon (Dr.)	
June 16—The Switch-Tower (Dr.)	
June 19—The Rise and Fall of McDoo (Com.)	
June 19—Almost a Wild Man (Com.)	
June 21—The Mothering Heart (2 parts—Dr.)	
June 23—A Compromising Complication (Com.)	
June 23—Mister Jefferson Green (Com.)	
June 26—In Diplomatic Circles (Dr.)	
June 28—Her Mother's Oath (Dr.)	
June 30—A Gamble with Death (Dr.)	
July 3—Faust and the Lily (Com.)	
July 3—An Old Maid's Deception (Com.)	
July 5—The Sorrowful Shore (Dr.)	

CINES
George Kleine

	Feet
May 10—The People of Somaliland (East Africa) (Man. & Cus.)	300
May 10—Excess Baggage (Com.)	400
May 10—Beautiful Lake Como, Italy (Phy. Geo.)	300
May 13—Relics of Ancient Rome (Sc.)	175
May 13—Willie's Alarm Clock (Com.)	825
May 17—Gulf of Togulio (Sc.)	350
May 17—A Woman's Influence (Dr.)	650
May 20—Red Wins! (Dr.)	1000
May 24—Exceeding the Time Limit (Com.)	300
May 24—The Maid and the Yarn (Com.)	300
May 24—Curing a Would-Be Aviator (Com.)	400
May 27—Borrowed Plumage (Com.)	500
May 27—In Somaliland (Travel)	150
May 27—The Champion Fixer (Com.)	350
May 31—Interesting Scenes Abroad (Travel)	1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)	2500
June 3—The Irony of Fate (Dr.)	1000
June 7—Orbetello and Environs (Travel)	250
June 7—The Ring (Dr.)	750
June 16—The Rival Engineers—Part I (Dr.)	985
June 16—The Rival Engineers—Part II (Dr.)	955

EDISON

	Feet
June 21—Love's Old Sweet Song (Dr.)	1000
June 23—The Pyramids and the Sphinx, Egypt (Sc.)	300
June 23—A Taste of His Own Medicine (Com.)	700
June 24—Where Shore and Water Meet (Dr.)	980
June 25—How Did It Finish (Com.)	980
June 27—Fortune Smiles (Last Story of "What Happened to Mary") (Dr.)	1000
June 28—The Fly (Edu.)	400
June 28—Circumstances Make Heroes (Com.)	600
June 30—The Story of the Bell (Dr.)	1000
July 1—The Patchwork Quilt (Dr.)	980
July 2—All on Account of a Portrait (Com.)	1000
July 4—A Gentleman's Gentleman (Dr.)	1025
July 5—The Signal (Dr.)	1000
July 7—Over the Great Divide in Colorado (Sc.)	300
July 7—Winsome Winnie's Way (Com.)	700
July 8—Scenes of Other Days (Sc.)	1000
July 9—His Mother-in-Law's Visit (Com.)	1000
July 11—In the Old Dutch Times (Dr.)	1000
July 12—The Diamond Crown (Dr.)	1000
July 14—A Fair of the Foils (Com.)	1000
July 15—In the Garden (Dr.)	1000
July 16—The Dream Fairy (Dr.)	1025
July 18—To Abbeville Court-House (Dr.)	950
July 19—On the Broad Stairway (Dr.)	1025
July 21—A Tardy Recognition (Dr.)	1000
July 22—A Great Metropolitan Newspaper (Edu.)	960
July 23—A Knife of Fire (Des.)	400
July 23—At Midnight (Com.)	600
July 25—The Meadow Lark (Dr.)	1000
July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary") (Dr.)	1025
July 28—The Creed of Osman Boy (Dr.)	1025
July 29—The Bells (Dr.)	1000
July 30—Grand Canyon of Arizona (Sc.)	400
July 30—As the Tooth Came Out (Com.)	600

ESSANAY

	Feet
June 11—The Star (Com.)	
June 12—Cinderella's Gloves	
June 13—The Mysterious Stranger (Com. Dr.)	
June 14—The Ranch Feud (W. Dr.)	
June 17—Anonymous Love (Com.)	
June 18—Hilda Wakes (Com.)	
June 19—The Rustler's Spur (W. Dr.)	
June 20—Fear (Dr.)	
June 20—A Brother's Loyalty (2 parts)	
June 21—"Alkali" Ike and the Hypnotist (Com.)	
June 24—Across the Rio Grande	
June 25—Easy Payments (Dr.)	
June 26—The Divided House (Com.)	
June 27—Witness "A-3 Center" (Dr.)	
June 28—Broncho Billy's Strategy	
July 1—Re-Tagged (Com.)	
July 2—The Strongest Link (Dr.)	
July 3—The Life We Live (Dr.)	
July 4—What's the Matter with Father (Com.)	
July 5—At the Lariat's End (W. Dr.)	
July 8—The Daughter of the Sheriff (W. Dr.)	
July 9—The Outer Shell (Dr.)	
July 10—A Flurry in Diamonds (Com.)	
July 11—The Sign (Dr.)	
July 12—Broncho Billy and the Western Girls (W. Dr.)	

KALEM

	Feet
June 25—Curing Her Extravagance (Com.)	
June 25—The Struggle (Special—2 parts—Dr.)	2000
June 27—The Cloak of Guilt (Dr.)	1000
June 28—Out of the Jaws of Death (Dr.)	1000
June 30—A Fight to a Finish (Dr.)	1000
July 1—The Raiders from Double L Ranch (Dr.)	
July 2—Historic New York (Sc.)	
July 4—A Victim of Deceit (Dr.)	1000
July 4—Shenandoah (Special—3 parts—Dr.)	3000
July 5—The Hidden Witness (Dr.)	1000
July 7—A Stolen Identity (Dr.)	1000
July 9—The Treachery of a Scar (Dr.)	1000
July 11—Entertaining Uncle (Com.)	
July 11—Cosmopolitan New York (Topical)	
July 12—Rounding Up the Counterfeiters (Dr.)	1000

LUBIN

	Feet
June 18—The Weaker Mind (2 reel W. Dr.)	
June 19—A Father's Love (Dr.)	1000
June 20—His Redemption (W. Dr.)	1000
June 21—From Ignorance to Light (Dr.)	1000
June 23—Rustic Hearts (Dr.)	1000
June 24—At the Telephone (Com.)	400
June 24—The Zulu King (Com.)	600
June 26—The Other Woman (Dr.)	1000
June 27—Bob Buys an Auto (Dr.)	400
June 27—The Beaut from Butte (Com.)	600
June 28—The Love Test (Dr.)	1000
June 30—Her Atonement (Dr.)	1000
July 1—Her Husband's Picture (Dr.)	1000
July 3—The Angel of the Slums (Dr.)	1000
July 4—The Waiter's Strategy (Com.)	400
July 4—The Wrong Hand Bag (Com.)	600
July 5—His Niece from Ireland (Dr.)	1000
July 7—The Mysterious Hand (Dr.)	1000
July 8—The Profits of the Business (Dr.)	1000
July 9—A Hero Among Men (2-reel Dr.)	
July 10—When Loses Out (Com.)	400
July 10—Building a Trust (Com.)	600
July 11—On Her Wedding Day (Dr.)	1000
July 12—Her Only Son (Dr.)	1000
July 14—The Apache Kid (W. Dr.)	1000
July 15—His Better Self (W. Dr.)	1000
July 17—The Wiles of Cupid (W. Dr.)	1000
July 18—The Hidden Bank Roll (Com.)	400
July 18—When Mary Married (Com.)	600
July 19—Jim's Reward (W. Dr.)	1000
July 21—An Actor's Strategy (W. Dr.)	1000
July 22—The Benefactor (Dr.)	1000
July 24—Coffee Industry in Jamaica (Indus.)	400
July 24—Zeb, Zack and the Zulus (Com.)	600
July 25—The Exile (Dr.)	1000
July 26—The Price Demanded (Dr.)	1000

G. MELIES

	Feet
May 15—At Cairns, North Queensland, Australia (Edu.)	283
May 22—Gold and the Gilded Way (Dr.)	1000
May 29—Foster Brothers (Dr.)	626
May 29—Tandjong, Priok, Java (Edu.)	374
June 5—Native Industries of Java (Ind.)	1000
June 12—The Stolen Claim (Dr.)	
June 12—Views of Samarang (Sc.)	
June 19—The Lure of the Sacred Pearl (Dr.)	
June 19—Diving for Pearl Oysters at Thursday Island (Edu.)	
June 26—The Sultan's Dagger (Dr.)	1000
July 3—The Rice Industry in Japan (Ind.)	1000
July 10—His Chinese Friend (Dr.)	1000

PATHE FRERES

	Feet
June 13—Athletics in France (Edu.)	
June 13—Places of Interest in Colorado (Travel)	
June 14—For Mayor—Bess Smith (Com.)	
June 16—Pathe's Weekly No. 25	
June 17—A Tour Through Touraine (Sc.)	
June 17—Rhodes, Asiatic Turkey	
June 18—The Sacrifice (Dr.)	
June 19—The Outlaw's Love (Western)	
June 20—The Burial of a Rich Chinaman (Customs)	
June 20—Antibes, France, and Its Environs	
June 20—Monuments and Cascades of Rome	
June 21—The Jury's Verdict (Dr.)	
June 23—Pathe's Weekly No. 26	
June 24—The Carrier Pigeon (Sc.)	
June 24—How a Blossom Opens (Nature)	
June 25—The Hunger of the Heart (Dr.)	
June 26—Clarence the Cowboy (Com.)	
June 27—The Spotted Elephant Hawk Moth (Sc.)	
June 27—Athens	
June 28—The Second Shot (Dr.)	
June 30—Pathe's Weekly No. 27	
July 1—The Miracle of the Roses (Dr.)	
July 2—The Missionary's Triumph (Dr.)	
July 3—The Joy Ride (Com.)	
July 3—Pathe's Weekly No. 28	
July 4—Consecration of a Buddhist Priest (Customs)	
July 4—Pisa, Italy, and Its Curious Monuments	
July 5—A Modern Garrick (Com.)	
July 7—Pathe's Weekly	
July 8—The Airman's Bride (Dr.)	
July 9—The School Ma'am (Dr.)	
July 10—Pathe's Weekly No. 29	
July 11—Porcelain (Ind.)	
July 12—Dynamite, the New Farm Hand (Edu.)	
July 12—A Little Trip Along the Hudson (Sc.)	

SELIG

	Feet
June 16—When Lillian Was Little Red Riding Hood (Dr.)	
June 17—Taming a Tenderfoot (W. Com.)	1000
June 18—Mrs. Hilton's Jewels (Dr.)	1000
June 19—The Gold Brick (Com.)	1000
June 20—Fancy Poultry (Educa.)	
June 20—The Fighting Lieutenant (Dr.)	
June 23—The Kentucky Derby (Topical)	
June 23—At Churchill Downs	
June 24—The Marshal's Capture (W. Dr.)	1000
June 25—Papa's Dream (Com.)	
June 25—The City of Gold (Edu.)	
June 26—When Men Forget (Dr.)	1000
June 27—A Western Romance (Western)	1000
June 30—The Beaded Buckskin Bag (Western)	1000
July 1—Songs of Truce (War Dr.)	1000
July 2—The Sultan of Sulu (Edu.)	
July 2—Arabia and the Baby (Com. Dr.)	
July 3—In God We Trust (Dr.)	1000
July 4—Sallie's Sure Shot (W. Dr.)	1000
July 7—The Trail of Cards	
July 8—Old Doc Yak	
July 8—A Jolt for the Janitor	
July 9—The Reformation of Dad	
July 10—Made a Coward	
July 11—Budd Doble Comes Back	
July 14—The Only Chance	
July 15—The Tree and the Chaff	
July 16—Sweeney's Dream (Com.)	
July 16—Fancy Fowls (Edu.)	
July 17—Put to the Test	
July 18—Granny's Old Armchair	
July 18—A Moro Fish Drive at Jolo	

URBAN ECLIPSE
George Kleine

	Feet
May 12—The Japanese Dagger—Part II	900
May 14—The Will of Fate (Dr.)	1000
May 21—In the Tyrolese Alps (Travel)	175
May 21—The Chicken Industry (Ind.)	400
May 21—Big Game	425
May 31—The Indelible Stain (Dr.)	1000
June 4—The Armadillo (Zoölogical)	500
June 4—Delivering the Goods (Com.)	500
June 11—Behind a Mask (Dr.)	1000
June 27—A Villain Unmasked (Part I & II—Dr.)	2038

VITAGRAPH

	Feet
June 25—Jack's Chrysanthemum (Com. Dr.)	1000
June 26—Her Sweetest Memory (Com. Dr.)	1000
June 27—One Good Joke Deserves Another (Com.)	800
June 27—Field Sports, Hongkong, China (Top.)	200
June 29—One Over on Cutey (Com.)	870
June 29—Cloisonne Ware (Edu.)	130
June 30—Roughing the Cub (Com.)	1000
July 1—Bingles and the Cabaret (Com.)	
July 1—Sight-Seeing in Japan (Edu.)	
July 2—The Song Bird of the North (Dr.)	1000
July 2—The Tiger Lily (Dr.—3 parts)	
July 3—Sweet Deception (Com. Dr.)	1000
July 4—An Unwritten Chapter (Dr.)	1000
July 5—Love's Quarantine (Com.)	1000
July 7—The Glove (Dr.)	1000
July 8—Count Barber (Com.)	1000
July 9—Solitaires (Com.)	
July 9—A Millinery Bomb (Com.)	
July 10—The Carpenter (Dr.)	1000
July 11—The Spirit of the Orient (Dr.)	1000
July 12—The Moulding (Dr.)	1000
July 14—O'Hara as a Guardian Angel (Com. Dr.)	1000
July 15—My Lady of Idleness (Com. Dr.)	1000
July 16—The Master Painter (Dr.)	1000
July 17—Hubby's Toothache (Com.)	
July 17—Sandy and Shorty Work Together (Com.)	
July 18—The Yellow Streak (Dr.)	1000
July 19—The Taming of Betty (Dr.)	1000
July 21—The Only Way (Dr.)	1000
July 22—The Pickpocket (Com.)	1000
July 23—An Error in Kidnapping (Com.)	1000
July 24—An Old Man's Love Story (Dr.)	1000
July 25—The Tables Turned (Com.)	
July 25—Scenes in Honolulu (Topical)	
July 26—The Spell (Dr.)	1000
July 28—Dr. Crathern's Experiment (Dr.)	1000
July 29—The Troublesome Daughters (Com.)	1000
July 30—The Sixth Commandment (Dr.)	1000
July 31—When Society Calls (Dr.)	1000

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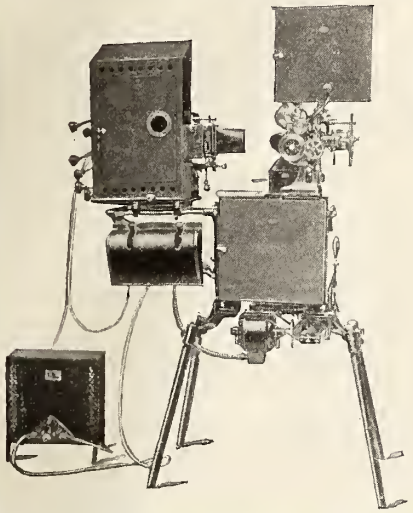

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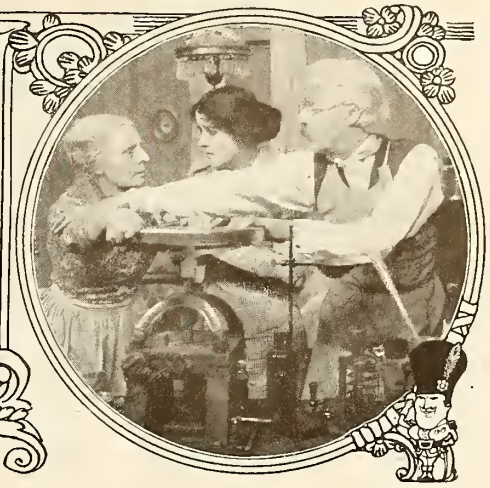
Fire, battle and plunder mark this exciting picture staged at the Selig Wild Animal Farm. It's in two reels.



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"THE DIAMOND MYSTERY"

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and also in Number Four Theatre on the mezzanine floor where representative films of the single and multiple reels produced by his manufacturers will be exhibited. In this theatre, too, will be shown banners, posters, lantern slides and the other aids that General Film gives **you** to attract patrons to **your** house.

A Unique Feature

will be the attendance of the players whom you have seen so often in the pictures. The most prominent ones will be there to shake your hand at the booth. Incidentally, the design of that booth itself will make you sit up. Here's the program showing when the manufacturers will occupy the booth:

Monday.....Biograph Day
Tuesday.....Kalem Day
Wednesday....Vitagraph Day
Thursday.....Lubin and Pathe Day
Friday.....Edison Day
Saturday.....Chicago Day—Essanay, Kleine and Selig.

If you don't know him, now is the time to meet General Film. If you're an old friend, he wants to renew the cordial acquaintance.

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Now in preparation are these multiple features:

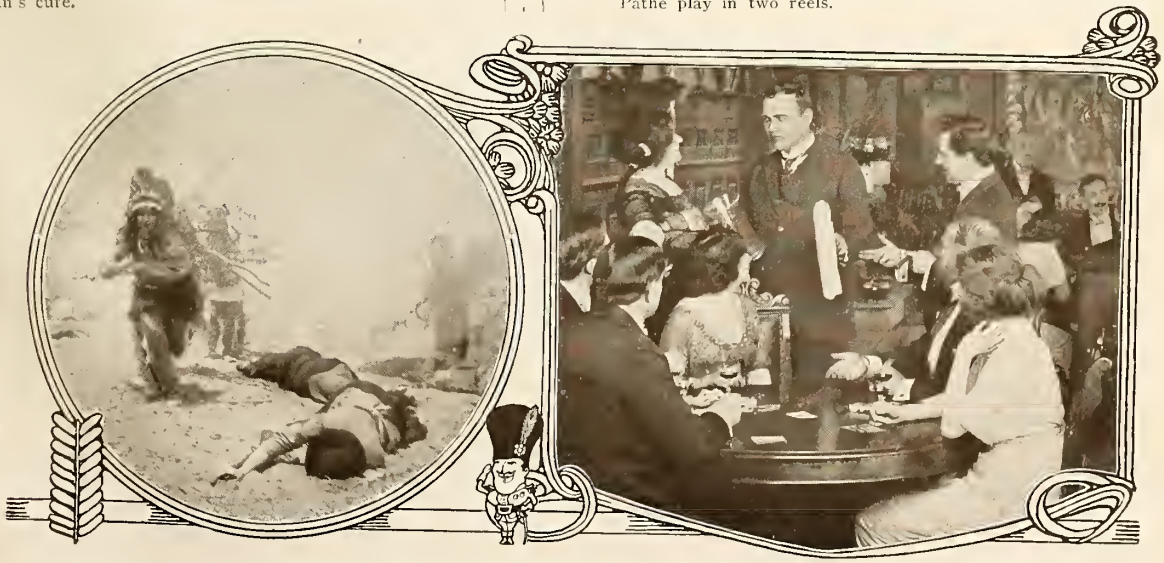
July 19th—"THE NE'ER TO RETURN ROAD"	Selig	2 reels
July 21st—"TAPPED WIRES"	Essanay	2 reels
July 23rd—"HOME SWEET HOME"	Lubin	2 reels
July 25th—"HONOR THY FATHER"	Cines-Kleine	2 reels

Released Wednesday, July 16th.
"THE FIGHT AT GRIZZLY GULCH"

Indians and United States Troops in a desperate encounter brought on by a white trader who interfered with a Medicine Man's cure.

Released Friday, July 18th.
"THE SECRET FORMULA"

Brimful of action is this fast-flowing story built up around a secret process to revolutionize the cement industry. This is a Pathe play in two reels.



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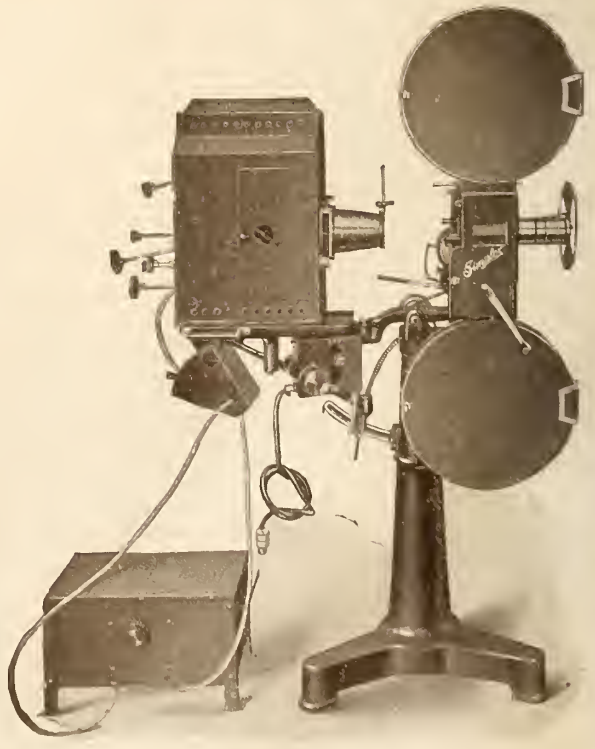

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JUL 22 1913

MOVING PICTURE NEWS

VOLUME VIII
No. 2

JULY 12
1913

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JUL 22
1913

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FANTOMAS
"Under the Shadow of the Guillotine"
Gaumont Release July 15th.

RELEASED SATURDAY, JULY 19.

"The Ne'er to Return Road"

Mrs. Otis Skinner wrote this story. A man finds his wife in a dance hall with another man. A shot—and the intruder falls dead by his own hand. The husband gets a life term, escapes, and staggers, half dead from exposure, into the home of the dead adventurer's mother. What did that mother do? Don't miss this Selig film in two reels.

RELEASED WEDNESDAY, JULY 23.

"Home, Sweet Home"

A successful man and his wife wanted his father and mother to live with them. The old home was sold, so was the furniture and the old horse, and into town they moved. How comfortable and unhappy they were! But they got everything back and went home again, and—well, it's the kind of-story that works straight into your heart and leaves your eyes misty. The Lubin players appear in the sure-fire success in two reels.

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The same standards of reel excellence are behind every multiple feature and every single reel film that comes to you in General Film Service. It is the kind of excellence that fills *your* motion picture house at every performance—the kind that builds up *your* reputation, day by day, and lets *your* patrons know that whenever they come to *your* theatre, they are sure to see the best that brains and critical care and tremendous staging resources can supply.

RELEASED MONDAY, JULY 21.

"Tapped Wires"

The rivalry of two news syndicates is reflected in the humorous feud between two office boys. One of them discovers the leak that destroys every exclusive story of his company, and then things hum. A railroad wreck, a little sister reported dead and a game kid who sticks to his job through evcrything—these are the human elements of this gripping picture by Essanay in two reels.

RELEASED FRIDAY, JULY 25.

"Honor Thy Father"

A loyal girl promises her dying father never to let his money pass into the hands of his scheming wife and dissipated son. She falls ill, they bully and threaten and finally plan to drug her. The violent measures visited upon her when she escapes, and upon her lover after he takes her part, provide a story packed with rapid action. Cines-Kleine produced this rattling good picture in two reels.

General Film Company, Inc.

200 Fifth Avenue, New York

DRAGON

THE ORGANIST

Strong one reel drama. RELEASED JULY 14

THE BRIDE OF THE SEA

With wireless station in full operation and actual wreck of steamship. RELEASED JULY 21

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JEALOUSY'S TRAIL

A story of disaster and ruin as tribute to the green-eyed monster.

Monday, July 21, 1913

TOM BLAKE'S REDEMPTION

A psychological drama featuring J. Warren Kerrigan, the most popular and versatile photoplay artist.

One and Three Sheet Posters.
Thursday, July 24, 1913

SHE WILL NEVER KNOW

The escapades of a wayward father. Taken from life. Excellent dramatization.

One and Three Sheet Posters.
Saturday, July 26, 1913

AMERICAN FILM MFG. COMPANY

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I am not the Guy that put "beans in beanery," but—

I am the Guy that made a lot of exhibitors rich by inducing them to discard "mere" screens and install "MIRROR SCREENS."

And if you buy a "MIRROR SCREEN," you will say that I am the Guy that put beans in your box-office by drawing the biggest crowds you ever saw.

The "MIRROR SCREEN" gives Class and Tone to your house.

It makes friends with your patrons because it is easy on the eyes.

It makes Motion Pictures Clear as Crystal Glass, without haze, like other screens so-called, gold, silver, imitation mirror, etc. You can take 50 cents worth of dope and paint a ray and do better than these.

But there is nothing like a "MIRROR SCREEN." So don't get mixed up.

It is a real mirror, finer in quality and finish than has ever been produced.

Get the money and be up-to-the-minute.

$1,000 that it can not be equaled.

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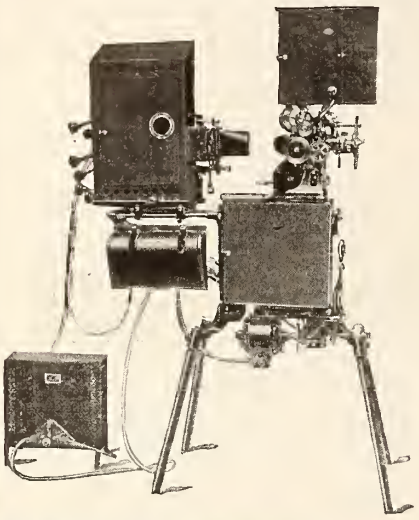

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INTERMITTENT MOVEMENT—Many times stronger than any other made. Accomplishes longer period of picture on screen, with quicker motion of film.

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(See our Exhibit (341 to 348) at the Convention. Expert demonstrators will give full explanation)

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KINEMACOLOR

AT OUR OWN EXHIBITION THEATRE

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"THE SCARLET LETTER"
"NATHAN HALE"
"JACK and the BEANSTALK"
"EVERYMAN"
"JEKYLL and HYDE"
"HIAWATHA"

"STEAM" and "OEDIPUS REX" as you have time to wiew

HOURLY SHOW OF DRAMAS, TRAVELS, TOPICALS AND FASHIONS AT THE

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TO THE EXHIBITORS' LEAGUE OF AMERICA, ASSEMBLED AT THE GRAND CENTRAL PALACE.

That they have produced a three-reel film of exceptional merit. The following gives some idea of the magnitude of the subject:

PRELUDE

"And when He came near He beheld the city." St. Luke: 19.14.

Out of a sunrise, along the Palisades, a white-robed figure, Christ, approaches, and dissolves into The Presence.

PART I
THE EVIL OF IDLENESS

A miserly old man exacts toll from women of the underworld and maintains his son in luxury and idleness at college. Later the son becomes enamored with a girl of Chinatown and unwittingly is involved in the robbery of his father, but is saved by The Presence.

PART II
THE EVIL OF CHEATING

A scene in New York Public School. During examinations one of the students is tempted to cheat in answering her questions, but her "Conscience?" prevails for the better.

PART III
THE EVIL OF GAMBLING

A poolroom scene; the gambler loses all his money while his family suffer at home. A newly awakened "Conscience?" causes him to see his errors.

PART IV
THE EVIL OF DISSIPATION

A Lobster Palace showing the dissipations into which the thoughtless are sometimes unwittingly plunged. A typical New York Cabaret scene.

AFTERMATH

After re-awakening our "Conscience?" in all these scenes the figure of Christ is seen to dissolve into the sunset and disappear into the distance.

POSTERS, as Above, In 3 Sheet Size, 2 Ones and a 6 Sheet of Scenes in the Picture

Communications to be addressed to

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VIII **July 12, 1913** **Number 2**

EX-CATHEDRA

FRATERNITY

WHAT a wonderful word this is and how much superior to the universal brotherhood of man! One thought especially in my mind is a sentiment expressed by the greatest teacher of to-day, Abdul Bahai, who said, "Let not a man glory in this, that he loves his country, rather let him glory in this, that he loves his kind," and such a sentiment as this seemed to permeate the whole atmosphere of the convention and exposition of the National Moving Picture Exhibitors' League of America in session assembled at the Grand Central Palace this week.

Men from all quarters of the globe assembled here, and it brought to my mind the saying, that, "one touch of nature makes the whole world kin," indeed we were of one kin; everyone had a greeting for everyone else, and a true fraternal spirit permeated the building. True, there were clashes of wit; true, there were angry words spoken; true, there were expressions of opinion that did not coincide with everyone's ideas, but that is perfectly natural in such an assembly, but at the bottom of it all true fraternity held full sway. How magnificent, how grand, how noble is Cinematography that can do such work as this to cement every tribe and every people together in one vast assembly.

Looking back along the vista of years, when Cinematography first opened up as a side line in some obscure store show, which were an eyesore to many, and all the developments of to-day, where the highest educationalists in the land, the brightest intellect of to-day assembled in conference to spread the truths of freedom to the whole world, cementing and bringing closer men and women so that in a little while universal peace will prevail, and war will be no more, through this great and growing industry; this truthful record of the world's doings, the greatest educational factor of to-day—Cinematography. It is doing all this. Ay, and more.

It can truthfully be said it was good to be there, and when I looked round and heard the grand sentiments expressed by everyone present at this exposition, the thought uppermost in my mind is that every nation and every tribe ought to be thankful to the first inventors of the Cinematograph camera, the film, and the projecting machine that shows such a wonderful advance.

The following telegrams were received by Mr. J. B. Phillips, president of the Texas Moving Picture Exhibitors' Association, the first from the Mayor of Ft. Worth, and the second from the Chamber of Commerce.

J. B. Phillips, Texas M. P. Exhibitors, Grand Central Palace:

I wish to express to the president and the members of the moving picture exhibitors my best wishes for a successful meeting, and would like very much to have them here for the next convention and I wish to extend them a most cordial invitation to hold it here. You had the keys of the city when you left and you have my permission to turn them over to the members of your convention. M. F. Milam, Mayor of Fort Worth.

J. B. Phillips, President Texas M. P. Exhibitors:

The citizens and business interests of Ft. Worth through the Chamber of Commerce extend to you their best wishes for a pleasant and successful meeting and most cordially invites you to hold your next international convention in our city. It will be an honor as well as a pleasure to entertain you and I hope you will come with us.

Fort Worth Chamber of Commerce,
R. O. McConnach, Secy.

Read the above and the sentiments expressed therein will convey what I have been trying to teach for so long a period, that the most respectable, the most elevating, the most uplifting movement of to-day is Cinematography.

Alfred H. Saunders.

CONVENTION NOTES

New York State opened the convention very auspiciously on Saturday, July 5th. Incidentally, the Imperial Hotel was busy receiving in her capacious arms the delegates from all over the state and country, commencing with the 3d and 4th of July. It was good to greet the old faces and see the smiling new ones.

Everyone was in the happiest frame of mind, and seemed to have come Eastward with a purpose. Every man, who has anything about him, always turns his face to the East, where the great power of the universe creates light, life, and liberty, and so these delegates to the Mecca of the East, the greatest city of the whole universe—New York—had a great surprise and a hearty welcome.

Samuel Trigger, the hard working and genial president of New York State Exhibitors' League, was always on the jump, with hand extended and a hearty welcome to everyone. He opened the proceedings promptly at 9 o'clock on the morning of the 5th. The following were delegates to the convention and officers elected for the state:

Albany Local—L. C. Smith; Mr. John C. Davis, State Treasurer. Delegates.

Utica Local—Mr. Wm. Dukay, president; Mr. Linton, Mr. J. E. Rierdon and Peter Karl; the last three being delegates.

Syracuse Local—B. E. Cornell, first vice-president; N. D. Gibbons; Mr. Lowery, Mr. Auburn, delegates.

Rochester Local was represented by the president, A. L. Wilff, Buffalo; Mr. J. B. Friedman, Messrs. Harry Marsey, John F. Miller, Gettel.

Binghamton Local—H. L. Fox, president; Irvin L. Davis, delegate.

Yonkers and Westchester County Local represented by Mr. Samuels, president.

The official delegates of New York Local No. 1 to the State Convention were: Wm. L. Hilkemier, Grant W. Anson, A. Bauernfreund, Eugene N. Moore, N. L. Fleischman, W. L. Macnabb, Aaron A. Corn, Rudolph Sanders, N. Needle, J. A. Cortel, Frank Tischenor, Samuel H. Trigger, state president; L. W. Rosenthal, state secretary. Thirty-one officials beside the state officers and thirty-one alternates.

ABE SELIGMAN
Delegate from New Orleans.

Samuel Trigger, president; Mr. B. E. Cornell, re-elected first vice-president; second vice-president, Mr. H. L. Fox, of Binghamton; Wm. Dukay, elected state secretary; state treasurer, John C. Davis.

After the business of the meeting a most enjoyable banquet was served in the large assembly room of the Imperial Hotel, and was the inauguration of the festivities for the coming week. The principal address was that of welcome by M. A. Neff, the national president, answered by Samuel Trigger in a few felicitous words. Then the delegates were packed in automobiles and wheeled away to that place of blazing splendor of electricity—thanks be to Thomas A. Edison of turning darkness into light—another symbolism of the state of man's mind. We all need light, more light. I refer to Coney Island, and a most enjoyable time was spent at Luna Park, wending our way homewards in the wee small hours, a tired but happy crowd ready for the rest of the first day and the beginning of the full business on the Monday.

UNIVERSAL DAY

Ye Editor was kidnapped away from the Exposition to take a trip on the Universal autos and Fifth avenue busses to the Eclair Studio. At the time on the part of Ye Editor there was much demurring and trying to get out, but the chains were tightened round so tight, locked and double locked that it impossible for him to escape the penalty, but after all was said and done it was worth the agony of the kidnapping to undergo the delightful ride to Forty-second street, over to Weehawken Ferry, up the Palisades, not to forget to mention the escapades we had to go through, the ducking and the dodging of heads for those who were on top of the busses to escape the treetops, the various rocks and jaunts and shakes that all and sundry had to undergo, putting one in mind of the Rocky Road to Dublin on an Irish jaunting car.

Some of the ladies lost their plumes, some men had their heads bumped, not with a blackthorn shillelah, but the branches in the trees. More fun was got out of this, and it put one in real good spirits for the visit of the Eclair Studio, where on our arrival we were immediately cinematographed for the cause of posterity. This in itself was a special fête, and I might incidentally remark here that the cameras were working at 4 o'clock, and by 8.30 in the evening Eddie Roskam had got the negatives developed, a positive made, and was exhibited in the ballroom.

After looking through the studio we were taken to the Casino at the Palisades Park for dinner, which was put up in the usual shore dinner style of that notable place. Some of the younger element, including a delegation from Chicago, took in all the sights and sounds that the Palisades Park had to offer. This caused great amusement to the other visitors, and so the time went on until 11.30, when a well satisfied crowd mounted the busses and had the little experience of the afternoon repeated on the return journey.

Thankful to say we all arrived safe and sound at the Hotel Imperial at 1 o'clock Tuesday morning, when some of us wended our way to our beds, which we reached—well, perhaps it would be wise not to say what time we did—but everyone present voted the Universal, and especially Joe Brandt, that wonderful genius of organization for handling the crowd in the admirable manner in which he did, and the whole of the delegates present finished up with three cheers for Joe and the singing of "For he's a jolly good fellow."

Richard Spencer, scenario editor of the N. Y. Motion Picture Corporation, and a well-liked gentleman both East and West, will be in New York the latter part of July on a brief vacation from the Coast. He is one of the best informed technical editors of the silent drama and has to his credit many of the feature successes of the past year.

Ford Sterling, Keystone comic and leading man, was painfully burned during the taking of a scene last week at the Los Angeles plant. Ford was seated in a taxi when the machine caught fire. He stuck manfully to his seat until the scene was completed although by that time the flames had penetrated the inside of the taxi and Sterling's hands were considerably burnt. Another case where Ford placed his "art" above all else.

EXPOSITION IMPRESSIONS

By Horace Vinton

(The Mahoney)

It is the beginning of any undertaking or enterprise that augurs for success or failure.

An auspicious and timely opening is what we are trying to find for our story.

It's "dollars to doughnuts" some contemporary will say: "The First International Exposition of the Motion Picture Art, at Grand Central Palace, opened midst a blaze of glory."

So we don't want that. Or—

"The greatest event in the history of the Motion Picture Industry inaugurated its première at the Grand Central Palace, and was an unqualified success."

So we don't want that. For the very logical reason—

With such names as those responsible for the arrangement and development of so gigantic and intricate an enterprise as this Exposition presented, it was a foregone conclusion that nothing but success could result with such masters of organization as:

M. A. Neff, founder and president of the Motion Picture Exhibitors' League of America.

Samuel Trigger, president New York Local and State Motion Picture Exhibitors' League.

Frank A. Tichenor, chairman executive committee, First International Exposition Motion Picture Art.

F. E. Samuels, secretary.

William A. Hilkemeier, chairman of the entertainment committee, and other brilliant executive heads, for all are born generals in the world of commerce and entertainment, who might have achieved distinction in the military field, so marked was the tact and diplomacy shown in the formation of this marvelous exposition.

With the first vast assemblage, on Monday, it was a pleasure to note the perfect sequence of harmony prevailing among the multitude that congested that enormous structure, the Grand Central Palace.

Whatever feeling of animosity, whatever grievance may have assailed the minds of those interested for their enemies was entirely forgotten in the seeming fraternal and kindly attitude of all, and an evident desire to labor in unison for the advancement and general good of an industry that has been so prolific of benefit to all engaged in it.

There is no profitable business, no game of chance, no offered opportunity to "annex wealth," that has not been madly pursued by humanity since prehistoric times, when "might" was "right," no matter how wrong it was. But because we have in this enlightened era dishonest bankers, cheating merchants, crooked lawyers, insincere preachers, fraudulent manufacturers and grafting policemen (we should have starred the latter), it does not necessarily follow that the major part of humanity in this grand world of ours are not honorable in purpose and intent.

Such a condition was evidenced at the opening of the first annual exhibition of the product of the various manufacturers and promoters of the great and growing industry of the Cinematograph art, July seventh, nineteen hundred and thirteen.

To the unthinking the magnitude of labor entailed in laying the foundation for this gigantic undertaking is not comprehensive.

It is but a little more than three years since President Neff conceived the idea of a brotherhood of exhibitors of motion pictures along co-operative lines, having recognized the advantage and benefit of co-operation in other channels of commerce. During the above-named period he has lived with one idea; the dream of his existence has been the Motion Picture Exhibitors' League of America.

Being a pioneer exhibitor, operating a circuit of picture theatres, more than six years ago, when the game was comparatively in its infancy, with that alertness and keen perception for which he is noted, Mr. Neff perfected his plans, which resulted in the first convention, held in the fall of 1910 at the Southern Hotel, in Columbus, Ohio. An extensive correspondence was necessary among city clerks and officials whose aid he sought, but his labor was fraught with but meagre returns. Nothing daunted, he next invoked the assistance of the various journals, and asked for a list of the moving picture theatres, and the names of their proprietors, in the towns and cities contiguous, and finally received sufficient encouragement to warrant him calling the Columbus convention.

The organization was then formed and temporary officials elected, consisting of M. A. Neff as president; W. A. Pittis, of Conneaut, Ohio, vice-president; W. O. Yard, of Wellston, Ohio (since deceased), treasurer.

Two months later, in November, 1910, another meeting was held, when the officers, with the exception of Mr. Yard, who had died in the interim, were regularly elected to serve for the ensuing term of one year.

Mr. Neff's executive acumen and deft handling were soon evidenced, for the league rapidly increased in membership, until he felt warranted in recommending a national convention, which was held in Cleveland, Ohio, in August, 1911.

The second national convention in Chicago, one year ago, is of too recent date to require comment. It was a huge success, and placed the league on a firm basis.

That "great oaks from little acorns grow" is exemplified in the present majestic proportions of the efforts of Mr. Neff and his able aides, Mr. Trigger, Mr. Tichenor, Mr. Samuels and Mr. Hilkemeier.

There are numerous claimants for the honor and distinction of being the real promoter of the International Exposition of the Motion Picture Art and Allied Trades, but the fact remains the same that this majestic Cinematography oak grew from the diminutive acorn planted in 1910, and was cared for and nourished since that time by M. A. Neff.

It is a difficult task to originate successfully. It is a simple problem to improve, once the lines are drawn.

Monday's Proceedings

Even the elements seemed propitious, for after a protracted siege of sweltering heat the day began with a balmy San Diego breeze and brilliant sunshine. It seemed as if Cinematography luck extended to weather conditions.

Some trifling confusion was noticeable in the final preparation of the various exhibitors, but aside from a little hammering necessary to arrange the final decorations, smoothness obtained everywhere.

Such mighty changes had been wrought in the interior decorations and arrangement of the main hall that it was scarcely recognizable. A beautiful blending of green and white and gold met the eye in every direction. The division of the main floor into various booths, with white pillars, with clinging vines, and a background of green burlap, lent a most delicate and artistic effect to the surroundings. The booths were for the greater part suggestive of arbors or vine-covered pergolas.

On the mezzanine floor were located three splendidly equipped theatres, where the pre-releases of the General, Kinemacolor and Mutual film incorporations were shown daily to vast numbers, who were gracefully welcomed by Mr. L. F. Blumenthal, the national vice-president, State of New Jersey.

One of the first things to meet the eye at the top of the steps which led to the main floor was the widely known and popular trade-mark, the "sunflower" of the wonderful house of Gaumont.

This company undoubtedly enjoys the distinction of being among the oldest, if not really the oldest, of all those engaged in the art. At any rate, they exhibited the first films shown in this country commercially.

Mr. Edgar O. Brooks is now the advertising manager and press representative of this world-famous company, and his long and valuable experience in the publicity departments of the various theatrical enterprises with which he has been associated in the past will doubtless render him fit for the important position in which he is placed.

A little further along, in the same aisle, the mystic name Kinemacolor beamed a smiling recognition.

We were informed by Mr. Williard Holcomb that this representative company of all that is beautiful and artistic in the world of motion picture had a number of surprises in store for the visiting delegates and the public in general, and he told the truth, for their several pre-releases, shown in the General Film Company's theatre, were marvels of Cinematography beauty, in technique, theme and portrayal.

To the right of the main entrance the beautiful pergola of the National Cash Register Company, resplendent in

palms and other tropical decorations, its handsome willow furniture looking inviting and restful.

Special commendation is due the General Film Company for one of the most elaborate and extravagant displays among the space holders.

Their booth, or, more properly speaking, their several booths—106, 107 and 108, off the second aisle to the left—being a marvel, of artistic beauty and arrangements. Mr. Farrell and Mr. McChesney are in charge.

MISS DOROTHY KINGDON
Representing the stage.

Taking as his perspective the Hudson River, from a corner of the grounds at West Point, showing the walls and turrets of that historic pile of army reminiscence, Joseph Szenpretery, the head of the construction and decoration department, showed great skill, and invention.

In addition to the space above mentioned, the General Film Company equipped a handsome theatre on the mezzanine floor, to exhibit the product of the various companies they represent.

Representatives of the famed Edison Company were to be seen in their attractive quarters, tastefully fitted, at

MISS JENNETTE COHEN
Ladies' Entertainment Committee.

booths 325 and 326, where they were besieged during the day and night by a constant influx of visitors, professional and exhibitors.

One of the greatest crowds were noticeable in and around the Mutual Film Company's quarters. Souvenirs of various description and carnations were their offerings.

The attractive space occupied by the Universal Company, presided over by Harry Cohn, who extended a cordial and courteous welcome to visitors, was deserted after the noon hour, as the various delegates in charge of that indefatigable laborer in the field of the "film," Joseph Brandt, had departed on a visit to the Mecca building and studios of the Universal.

Just prior to the exodus of the exhibitors as guests of the Universal, we had a hurried visit from the charming ladies composing the committee of entertainment.

Oh! such beautiful teeth. Beautiful eyes. Entrancing smiles.

There was the vivacious and interesting Mrs. R. L. Macnab, vice-chairman, ladies' entertainment committee, and her charming aides; thoughtful and studious appearing Mrs. F. Marion Brandon, script editor, Eclair Company.

Beautiful Dorothy Kingdon, representing the Stage. Alert and observant Jennette Cohen, Lithography, looking as if she were ready to discuss anything from a 24-sheet, 4-color, stand, to a one-sheet black and white in the flat.

Modest and demure Miss Jeannette Haring. We are at a loss for an adjective to describe Miss L. Blumenthal, not being present, she was represented by a lovely proxy. Miss Sadie Forster and Miss Jeannette Ehrenberg—well, we just can't find words.

It was pleasurable to note the interest manifested in their various tasks, and when they departed we were sad at heart.

MRS. R. L. McNAB
Ladies' Entertainment Committee.

At precisely two-forty-three by our Howard a long line of sight-seeing cars and private autos, belonging to officials of the Universal Film Company, loaded with six hundred and more delegates from the various States, rolled majestically away from the building to the blare of trumpets and the sound of drums.

It was the one impressive sight of the day.

Jos. Brandt, in charge, it was a really wonderful sight. To note the clever manner in which he drew them together, for it is no easy undertaking to muster people from every nook and corner of so vast a building, and place them in conveyances without some argument or dissatisfaction, but Mr. Brandt, with the tact and diplomacy for which he is famous succeeded, without comment or criticism.

Among the States represented were: Ohio, Indiana, Illinois, Pennsylvania, Maryland, Virginia, North Carolina, Texas and Florida.

A few of the many visiting delegates were recognized as: J. H. Bennett, Nat B. Keen, G. L. Wonders, George S. Benjamin, R. Depkin, O. S. Weems, Wm. Kalb, E. B. McCurdy and wife, all of Baltimore. Joe Hurst, J. H. Redder, Chicago. George S. List, Frederick, Md. L. Ulman, Salisbury, Md. L. A. Young, Norwich, Conn. W. J. Younger, Durham, N. C. A. F. Parish, Richmond, Va. J. H. Hanson, Reading, Pa. Henry E. Reiff, Pittsburgh, Pa. W. L. Younge, Durham, N. C. Edmund E. Groff, St. Augustine, Fla. J. H. Aspinwall, Willimantic, Conn.

O. L. Jarodski, of Danville, Ills., owner and manager of the Colonial Theatre, one of the handsomest and most complete small picture houses in the State of Illinois, was also among the number.

They were first conducted to the executive offices of the Universal Company, in the Mecca building, thence to the Eclair and Cryteville studios, and finished the day at Palisade Park, where they were most lavishly entertained.

In the evening two bands and three sight-seeing cars met the Ohio delegation at the Albany Day Boat dock, and escorted them to the Grand Central Palace. Another event of the evening was a visit from a distinguished party of Russians, including the Russian Consul to the United States, sixty in all, members of Russia's Educational Business Mens Association, who were guests of Mr. Boushey, of the General Film Company.

Shortly after eight o'clock the immense hall was a struggling, swaying mass of humanity, which was an indication that before the end of the week the congestion would be so great it would be a problem to accommodate the mass of people interested in the art.

To hear the "knowing" prate about the moving picture losing its potency and popularity is "to laugh," for never in its history have indications pointed so markedly to the fact that it is still in a primary state of existence.

Actors, artists, lawyers, doctors, every known trade and profession were in evidence. Among the notables in attendance Monday night were members of the various Patents Company eontingent, Lubin, Vitagraph, Kalem, Edison, Kinemacolor, the Independent faction were also prominent, representing the Mutual and Universal.

Yes! John Bunny was there, beaming and blinking, as the multitude followed him from place to place, and pleaded to shake the hand, attached to the body, that supports the head and shows the face that makes them "howl."

Paul Gilmore, matinee idol of a decade ago, still looking interesting was recognized among the visitors, and many wondered whether Paul was considering offers to enter the field.

Miss Lottie Briscoe, the gifted and charming leading woman of the Lubin Company, tastefully attired in a "fetching" importation, attracted universal attention. She was fairly besieged by hordes of admirers, who recognized her, and literally stopped the "big show" wherever she appeared.

Scores of aetresses and actors, prominent in the world of filmdom, graced the large hall with their presence, and were the centers of attention when recognized.

Richard (Dick) Edmondson, the London representative of the American Film Mfg. Company, is here to absorb ideas, suggestions for reproduction among our English cousins. W. A. Corey, all the way from California, and L. J. Dittmar, of Louisville, were also strongly popular among the visitors to the "big show," Monday night.

Tuesday was Edison day. A departure was made in this instance from the usual proceedings on occasions of this kind.

Instead of escorting their numerous guests to inspect the wonderful Edison plant all day long large auto cars loaded with visiting delegates left the Grand Central Palace for a tour of inspection through the Metropolis.

The majestic Woolworth building, the Singer, the Flatiron, the Museum of Art, Public Library, the magnificent memorial to the Maine; after which a tour of inspection, taking in upper Fifth avenue, millionaire row and Riverside drive, visiting Grant's Tomb.

Many expressions of appreciation were heard among the Edison guests for the temporary relief afforded away from the moving picture atmosphere.

Souvenirs in the form of photographs were taken, which will be a lasting memory to the visiting guests.

Another event in the history of this wonderful display of man's ingenuity, energy and forethought was the attendance of the Chief Executive, of the Chief City, of the greatest State, in this grand Country, Mayor Gaynor.

Not popular in some directions, the possessor of a strong will and virile personality, acquired through many honorable years of association with the "bench," a man not to be led or controlled by any individual or party, he lent his presence to this great exposition, and in a telling speech, proved his fealty to the cause of Cinematography, as he has always done to any enterprise worthy the respect and consideration of honorably inclined people.

Frank E. Samuels, secretary of the International Exposition of Cinematography Art and Allied Industries, says he has never been in the political field.

We do not credit his statements; for no man who exhibits such a marvelous and untiring interest in his duties, such tact, such energy, such an equable, unruffled temperament, under the most trying and at times aggravating conditions, could have received his training among laymen.

His faculty for extemporaneous speaking is also strongly "politic," and his never ceasing smile indicates: "The labor" he "delights in, physics-pain."

One of the most attractive among the many lithographic displays is that of The United States Printing and Lithographing Company, presided over by Mr. E. J. Doolittle and his aides in the various departments, George H. Lux, P. W. Gillin and J. C. Trauth, all indefatigable workers.

Some marvelous and original specimens of work were displayed, among which, a five-color scene from the Panama Canal, a beauty, one sheet of Nathan Hale, and others of Monte Cristo, Prisoner of Zenda, Dr. Jekyll and Mr. Hyde attaracted much notice.

It is wonderful to see the great strides that have been made in the art of lithography as evidenced by these posters.

A party of heavyweights from Cleveland, Ohio, representative heads of the exhibitors and exchanges, among whom were recognized Samuel Bullock, general manager of the Erie Amusement Company; Edward Kohl, Exchange Mutual Supply Company; F. M. Kenny, W. J. Slimm (whose name is not in consonance with his personality) made things pleasant wherever they appeared.

Referring to the above: Mr. Kenny wishes it distinctly understood that, Mr. Maher may be a "peach" in Cleveland, but Mr. Kohl made him resemble a "dried apple" in New York, where first run reels are never burned.

Author's Note:

We disclaim responsibility for the above, we only know what Mr. Kenny told us.

One of the earliest visitors of the week was a gentleman, probably the best known and most widely read, of all those who "discourse" on the subject of the moving picture.

A man who has been quoted, imitated and eopied in every country where space is devoted in the journals to the Cinematography art.

The first person to publish a work on the scenario as applied to the motion picture; we refer to

William Lord Wright.

The task of doing justice to Mr. Wright's many accomplishments in the world of letters would be an effort too herculean for the writer.

Equally brilliant in verse and prose, a contributor to the various magazines, with a score and more popular books to his eredit, he has found time to edit a daily newspaper of some prominence to give zest, as it were, to his literary appetite.

Mr. Wright is accompanied by his charming and attractive wife. They are here solely for pleasure and relaxation, as he rejected several flattering propositions to cover the exposition for various important journals in the West.

A complete and comprehensive report covering the space holders and their products, the Vitagraph, Edison, Famous, Kinemacolor, Lubin, Kalem, Pathe, players and others popular in the world of "filmdom" will appear in our issue of January 19th.

Watch for it.

WRAY PHYSIOC RESIGNS

Wray Physioc, vice-president and general manager of the Directors' Film Corporation, resigned yesterday as director of productions.

Mr. Physioc organized the Directors' Film Corporation last January, and ereated the well-known brand of Ramo films.

Mr. Physioc's resignation caused considerable surprise in moving picture circles. What the outcome of his resignation will bring is not yet known, but it is believed that Mr. Physioc will bring an injunction against the Directors' Film Corporation restraining that concern from using his Ramo trade-mark, which he claims to own.

West Chicago, Ill.—Brott & Heppa have opened a new theatre on the site formerly occupied by the West Chicago Theatre.

"FANTOMAS"
(The Phantom Crook)

The house of Gaumont announces a big new series of cracksman and detective films, in which the cracksman plays the most important role. "Fantomas," the new "creation," is a gentleman-thief-yeggman-crook-burglar, even murderer, and in No. 1 of the series, entitled "Fantomas Under the Shadow of the Guillotine," we find Fantomas operating in Paris. Princess Danidoff's magnificent rope of pearls and cash to the tune of $15,000 disappear from her hotel; Lord Beltham is missing; M. Valgrand, the famous actor, is discovered in a drugged condition taking the place of Fantomas in the condemned cell; mystery succeeds mystery, and the solution to all the problems is—Fantomas. No. 1 is in four parts and enacted by leading Parisian artistes, including M. Navarre in the various roles of Fantomas, Mlle. Jane Faber (of the Comedie Francaise) as Princess Danidoff, supported by Mme. Renee Carl and Messrs. Breon, Melchior, Volbert and Naudier.

SCENE FROM "FANTOMAS"

EDISON NOTES

"The Greed of Osman Bey," an Oriental story by Edison, is notable for many remarkable touches that give realism to the atmosphere, not the least of which is a giant flamingo which struts majestically about in one of the garden scenes. His flamingoship seems quite reluctant to let Charles Sutton "have the stage," and stays right in the picture until the rapid approach of Sutton makes a dignified flight imperative.

* * * *

C. J. Williams, maker of Edison comedies, was foiled the other day in an attempt to use a country house as a background. A buxom Teuton, on being asked the usual question, answered "Na, we don't want none." Mr. Williams explained that it was customary to pay for the privilege of using private property, whereupon she rejoined that the last time a man came to take pictures it cost her $1.50 and she never got the pictures, after which she slammed the door on the bewildered director's face.

* * * *

Charles Seay's entire troupe has returned to New York after a delightful month in Georgia, during which they had the pleasure of meeting the Governor of Georgia and the Mayor of Atlanta. As a native of Rome, Ga., and the son of a prominent citizen of that State, Mr. Seay was in a position to lead his company into places hitherto sacred from the intruding camera. Atlanta opened its doors to them, figuratively and literally speaking, and they were royally entertained by many prominent people in the city. Going out into the country they found everywhere the same enthusiasm over moving pictures. Mabel Trunnelle and Herbert Prior were delighted at being recognized by many who, though they had never seen them before in real life, had come to know them on the screen. Miss Trunnelle was solemnly consulted by several aspiring Southern beauties as to the probability of their becoming picture-players if they came to New York. Arthur Housman, who was also with Mr. Seay, was immediately dubbed the comedian of the party by reason of the numerous comic character parts which he has been playing recently. Mr. Housman was easily able to live up to requirements, and came away with a well established reputation as a wit. Bliss Milford, another of the party, had her good time marred by a painful affliction of the eyes, which she stoutly maintained, in the face of Harry Beaumont's assertions, had nothing to do with the classic hook worm. Before leaving for the North the players gave a dinner to their hosts, at which several Atlanta officials were present.

* * * *

Charles Seay tells this one on his camera man: They stopped off at Washington on the way North, and while walking down Pennsylvania avenue with one of Mr. Seay's political acquaintances they met Champ Clark, who was introduced simply as "Mr. Clark." The Speaker in the course of the conversation referred to several of his big national plans and, after he had departed, the camera man, who had not caught the name, said: "Who is that fellow, anyway? To hear him talk you would think he was somebody."

* * * *

Frank McGlynn hasn't lost any of the "know how" during his absence from the Edison Studio, as his work in "The Bells" amply testifies. There is a power in his work that compels attention and admiration. We are glad to see him back.

RYNO REVERIES

The Ryno Film Company is being congratulated on their securing Mr. Glen White, formerly of the Universal forces. Mr. White will be featured in all forthcoming Ryno releases.

Sunrise last Sunday morning found the Ryno players busily engaged in the production, "Bride of the Sea."

They were using the pilot house of the good ship John P. Stevens that ran aground at City Island on Saturday night.

The hero slowly waded out to the pilot house and the director called for action.

With vain effort our hero raised himself above the window of the pilot house and yelled a lusty shout. A launch appeared on the scene. The hero disappeared and soon reappeared at the window with our heroine in his arms. Action then ceased.

This tends to show to what extreme the Ryno Film Company goes to in order to give its fans the most realistic and best possible.

Another feature of this picture is a wireless station in actual operation.

Edward Freiburger, who takes pride in the fact that he entertained President Wilson with a Panama Canal Lecture recently, stopped over for one day at the Exposition on his way to Chautauqua, where he will accompany the Kinemacolor Panama and Durbar pictures with pictorial and highly colored descriptive language.

HER ROSARY
Reliance Release July 16th.

MRS. BEN SCHULBERG AND MR. BEN

I would have put it the other way about only to transpose the cuts would show the newly married couple turning their backs on one another, and this would not do. Such a thing rarely happens on the honeymoon. I gave friend "Ben" (the only Ben in the publicity line) a send-off and good wishes an issue or two ago. Ben is one of the whitest and heartiest of good fellows, and looking at his "helpmeet" he certainly is to be congratulated.

A. H. S.

THE YERKES TEMPLE BELLS AND CHIMES

When the Yerkes Temple Bells rang out in the Palace they certainly attracted attention and the interested visitors bore evidence to the value of the exposition as a medium of advertising. The bells have made friends for themselves and the Yerkes Sound Effect Company are proud of them as well as their chimes.

The New York Sunday Herald, May 15, made a feature story of the cruise of the yacht "Emeline," equipped with two sets of bells and one set of chimes. At the conclusion of this cruise the Herald had some more good things to say about them.

The owner of the yacht, Mr. Robert Graves, was so enthusiastic he ordered an additional set of chimes as soon as the "Emeline" docked.

The Readoscope Theatre in Montreal is putting in two sets of bells, and the Yerkes Company is so well satisfied with the impression they have made on the visitors to the Exposition that we can imagine their exhibit has not been in vain.

There will be quite an emigration under the direction of Superintendent Thomas Persons, of the Selig Polyscope Company, on July 18th. Among those who are scheduled to go to the California establishment are: Charles Clary, Harry Lonsdale, LaFayette McKee, Wm. Stowell, John Lancaster, Joe Hazleton, Harriet Notter, Lyllian Leighton, Miss Pierce, Hardee Kirkland and Messrs. Carson, Morello, Newman, Walker, Steiner and Allen.

Jack Hearn, son of James A. Hearn, the famous playwright, was the guest of J. W. Hartman at the Pilot studio last week. Mr. Hearn was delighted with the many courtesies shown him during his three hours' stay. The dining room just off the studio was of special interest. After taking a lunch with all of the artists, directors, cameramen, etc., Mr. Hearn said, "I have never before enjoyed myself so much. I had no idea that such lunches were partaken of by artists during their working hours. I always had in mind a hasty bite and maybe a glass of milk was all they had time for. The Pilot company should certainly be praised for the splendid lunches provided by them for their actors."

Mr. Albert E. Cawood, photographer of the General Film Producing Company, makers of the Herald Films, left New York, Saturday, July 5th, for the Arctic regions, where he will make a series of moving pictures of scenes and events in that country.

After an extended cross-country tour Mr. Cawood will arrive at Nome and will take charge of the expedition that has been "picturing" the Arctic regions for this company for the past three months.

Mr. Cawood and his expedition will make a series of motion pictures showing the true Alaska and other Arctic regions. The company will announce later the date of inspection of these films.

Mr. Cawood was formally with the Kalem Company.

Ed. Kaufman, formerly moving picture editor of the Philadelphia Times, has resigned from that position and is now publicity manager of the Ryno Film Company.

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.
Telephone—Stuyvesant 619
Office—133 Third Avenue.

At the last meeting of the M. P. M. O. U. No. 1 on Monday, July 7, 1913, at the regular meeting room, a large gathering of members were present. The usual routine of business was transacted and disposed of in record time owing to the large amount of work on hand. The number of proposals for membership certainly was most gratifying. Twenty names were presented for application for membership, and twelve new members were obligated. The meeting closed at 3:30 a. m. Next regular meeting on Monday, July 21, 1913, at 12 p. m., and a full attendance is requested. as great news will he given regarding the Seattle convention that is of vital interest to all members of M. P. M. O. U. No. 1.

* * * * * * *

The First International Exposition of the Moving Picture Art at the New Grand Central Palace, now in full swing, shows the progress made in cinematography during the past decade. It is of great interest to the general puhlic, exhihitor and the operator, and the crowds surrounding the exhihits fully attest that the moving picture has come to stay and is progressing.

* * * * * * *

The writer has had many inquiries during the past week regarding the letter which was reproduced in last week's Chat, and in regard to the letter, it was received from Mr. R. M. Lockwood, the technical editor of the Optical Journal and Review of Optometry, a trade puh-lication which treats on all phases of eye trouhles, also in regard to remedies for same, in the way of treatment, glasses, etc.

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Owing to the amount of other work the writer is unahle this week to give further particulars as to the glasses at the special price, and will in next week's Chat give the full particulars.

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Don't forget the Moonlight Excursion on Saturday, August 2, 1913. It will be a novel affair and will, no doubt, be as well attended as the M. P. M. O. U. No. 1 hall.

* * * * * * *

Don't forget the next regular meeting of the M. P. M. O. U. No. 1 takes place on Monday, July 21, 1913, at 66 Essex street, at 12 p. m., and a full attendance of all members is requested.

Bear in mind, Mr. Operator, that if you do not belong to the M. P. M. O. U. No. 1 and have not made an application for membership do so now, for the time is short, and it will be of benefit for you to take advantage of the $5.00 enrollment fee now in force until July 31, 1913. The fee on and after August 1, 1913, is $50.00. Get this, and wake up now.

J. A. LE ROY,
Business Representative.

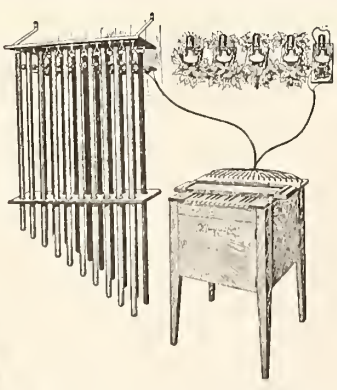
Among recent visitors to the Kinemacolor studios were Lady Constance Richardson, the titled exponent of Terpsichore, and The McLaine of Lochbule. The latter owns the Island of Mull as well as castles and acres of Scottish scenery, to which Kinemacolor has secured the picture privileges with a view to filming several historic dramas. It is highly probable that the titled visitors will take part in these.

THE STRANGE WAY
Reliance Release July 19th.

Judge E. A. Rizor will portray the trial judge in Wm. Hamilton Osborne's dramatization of the serial story of "The Scapegoat," a two-reel "Flying A" subject to be released July 14, 1913. The portrayal is natural to a finish and nicety that could not be improved upon by the most accomplished actor.

Mr. James Harrison, of the "Flying A" players, has been on the sick list for the past two weeks from ptomaine poisoning contracted in a restaurant while on a recent visit to Los Angeles.

Mr. Ed. Coxen, leading man of the second "Flying A" company, suffered a painful accident while working in the picture entitled "The Poisoned Chop." In a scuffle with the gardener's boy he was struck on the mouth and an incisor tooth cut its way through his lip.



YERKES TEMPLE BELLS

WESTMINSTER CHIMES

HEADLINERS AT THE HIPPODROME
EASY TO OPERATE—HARD TO BEAT

YERKES SOUND-EFFECTS CO.
Booth 354, Grand Central Palace and 202 E. 88th ST., NEW YORK

THE EVOLUTION OF THE MOVING PICTURE MACHINE

An Interesting Interview with the President of the Nicholas Power Company

The Nicholas Power Company, manufacturers of moving picture machines, have the largest display in their line at the Exhibition of the Moving Picture Art, at the Grand Central Palace, New York, July 7th-12th.

Their exhibit (Booths 341-348) exploits the evolution of the moving picture machine, from its inception to the finished product of to-day; also much interesting and instructive literature will be distributed.

NICHOLAS POWER

Mr. Nicholas Power, a pioneer in the industry, in an interesting interview says:

"To entirely cover the history of moving picture machines in a short article is impossible. Only the essential features can be mentioned.

"A bet was made in 1871 by the late Senator Leland Stanford of California, that a running horse at no time had all four feet off the ground. Edward Muybridge—an Englishman—by way of experiment, placed numerous cameras at regular intervals about the track, which by electrical contact, were "snapped" by the horse in passing. It proved that the horse always had, when running, one foot on the ground.

"This was not the first record of moving pictures, though it served to demonstrate their practicability.

"Records indicate that the first machine was patented by W. E. Lincoln in 1867. It comprised objects which, revolving rapidly, gave the appearance of motion; it possessed little value.

"In 1869 O. B. Brown patented an 'optical instrument' comprising a disk or moving shutter movement, which on revolving, projected objects with the appearance of motion. There were then no films and translucent glass was used. This was the forerunner of modern machines.

"Development dragged from then until the Muybridge experiment stated above.

"In 1880 Muybridge produced in San Francisco the 'Zoopraxiscope' which projected pictures (on glass positives) on a screen.

"Later Muybridge conferred with Edison regarding a combination of his machine with the Phonograph, then in its infancy; about 1883 he went abroad and held frequent conferences with M. Marey of the Institute of France.

"Marey first utilized the continuous film though it was George Eastman who brought it to its present state of high perfection, which greatly influenced the success of the moving picture industry.

"In 1893 Lumiere produced the 'Cinematograph,' the first machine to project from the film. Films then had only one hole on each side of each picture. Edison increased this to four on each side and in 1896 produced his 'Vitascope.' These machines became the models for the greatly improved article of to-day.

"Films then were very crude; permitting length of only 75 feet, which was an endless belt. They were threaded over spools contained in a box at the rear of lamp house, passing over lamp house to head of machine, thence downward through head, past projection aperture and back to spools. This exposed film at all times, which was dangerous.

"About 1900, longer films came in use which necessitated a change in handling at machine head. Films were then wound on a reel mounted on top of head. After passing through head they were piled on floor. This being dangerous ous and destructive, a receptacle was devised and fastened to the frame below reel into which the film passed. This soon gave way to a reel known as the take up reel, which received the film after it had passed from the upper reel through the head and before the aperture projected on screen where it was.

"These are a few steps in the march of improvement. My first machine was called the 'Peerlesscope.' I kept continually improving it, and in 1902 changed the name to 'Cameragraph' which to-day is well-known throughout the world.

"Our latest model No. 6A possesses every known device for safety—fire shutters which automatically cut off film from lamp while motionless; films shields, which enclose and protect films; fire valves, which prevent entrance of flame into magazines, etc. Stands are stronger and easily adjustable to any position; lamp houses and magazines are larger. Every part is made by us in our own factory under my personal supervision."

Concerning projection, Mr. Power said:

"Pictures cannot succeed without perfect projection. Our Cameragraph No. 6A renders absolutely clear, flickerless pictures. The longer the period of rest of each picture on the screen, the better the detail and clearer the picture. This is accomplished by means of our exclusive intermittent movement.

"You know that in projecting pictures the motion of the film is not continuous in front of aperture, each picture pausing long enough for proper projection on screen. Through our intermittent movement we obtain a longer period of rest for each picture which accomplishes perfect projection of pictures without flicker.

"A very annoying feature has been the losing of the lower loop due to poor patching of film, tearing of sprocket holes, etc., causing film to jump lower sprocket, with the probable tearing and necessary readjustment of film.

"This we overcome by our patent exclusive loop setter. To explain briefly:

"As the full movement at the upper and lower reel is continuous while at the aperture it is intermittent, a loop is necessary as a feeder for the take up or lower sprocket. If this loop is lost, the film becomes taut, machine stops and films may break. The loop setter instantly readjusts this loop automatically, keeping it always in force.

"This," continued Mr. Power, "is a brief review of the evolution of the machine end of this wonderful industry, whose vast possibilities are yet undreamed of.

"Our machines to-day are practically fireproof, and very shortly they will be foolproof.

"With the machine improvements, the film industry has kept pace. Pictures daily grow better and clearer.

"We feel a pardonable pride in our own growth. Less than two years ago, occupying humble office quarters and a small factory, we are to-day housed in the largest factory of its kind in the world, which is continually put to it to keep up with orders.

"Merit surely tells," said Mr. Power, "and the best evidence of this is: Power's Cameragraph sales represent over 65 per cent. of all the entire moving picture output of America."

William H. Hickey, European representative of Kinemacolor, sailed on Saturday on the Olympic for a flying trip through France, Germany and Italy. Mr. Hickey greatly regretted having to miss the first International Moving Picture Exposition, but details in connection with the new international Kinemacolor productions—particularly the filming of the Macterlinck dramas, "The Blue Bird" and "Mary Magdalene"—the latter with Mme. Maeterlinck in the title role, demanded his personal attention. Mr. Hickey will be back in four weeks, and hereafter will divide his year about equally between America and Europe, "Kinemacoloring" both continents, as it were.

For Those Who Worry O'or Plots and Plays

Plays with a "Punch"

NO one can teach you just how to write plays with a punch. You must be up and doing and just write 'em yourself. Plays with a punch are rarely for the hack writer, the man who turns out the plots to order and, with the regularity of a machine, furnishes the comedy or drama to the voracious director. Plays with a punch are born, not made; they are the result of both inspiration and hard labor; and the "punch" or the "kick" comes to one like a flash. When it does come you must know how to entertain it, for you may refuse a "punch" the doorway of thought. It is hard to designate in cold type just what the "punch" to a play really is. As we stated before, it is not made to order, nor made by human hands, it is a product of talent, of observation and of brains. You may discover some particular "punch" yourself and, maybe, some other person will give it to you. It is up to you to make the "punch" a lusty one. We wrote a highly successful newspaper playlet once and the "punch" was handed to us without the plot. The Imp Company wanted a picture of newspaper life. We had at that time one long continuous newspaper picture, for we were on a news staff, but we hadn't the "punch." We said so. "Send us a script; make a woman break a form of type or do something," wired the editor. Like a flash the plot came to us; the editor had kindly presented us with the "punch"; and we had sense enough to recognize it. "A woman breaking a form of type; say, there's an unusual twist to that; there's a situation—a big situation! We saw the love existing between a managing editor and the girl; we disliked a secretary who, of course, also loved the girl. We could see him steal incriminating evidence from the girl's father, evidence long sought by the owner of the opposition newspaper, and send it to the managing editor. We could see the managing editor, firm in a sense of duty, refuse to "kill" the story despite the pleadings of the girl; and then we could feel the emotions of the girl who believed in loyalty to her father and nevertheless loved the managing editor. We clearly saw the scene in the newspaper office just before press time; the form containing the story being shoved to stereotype, the coming of the father and his daughter for one final pleading effort for the news suppression. We saw the managing editor sadly refuse, the foreman take up the form containing the type, and the girl seize the type-planing mallet and with it shatter the type locked in the form. That in brief was the story that developed in our imagination. It resulted from the "punch," or the unusual situation which was casually furnished us. Of course we had the eyes to see it, and the imagination to grasp it. You too, must foster these qualifications, if you would write plays with a punch. Sometimes the "punch" comes to you from within, sometimes it is unconsciously furnished you; but whatever the source, seize the "punch" and retain it.

The Reliance Method

Reliance officers and directors hold weekly meetings and go over the select scripts received. The scripts are voted upon by directors and scenario staff, without the name of the author being known to the voters. Reliance announces that the well-known authors continue to win on their merits, although every now and then a story by some person not identified with the magazine or book world is found among the accepted manuscripts. At last week's voting conference the following scripts were accepted for early production: "Rosita's Cross of Gold," by E. J. Montague; "The Social Secretary," by Forrest Halsey; "The Doctor's Dilemma," by George Hennessy; "Fairly Caught," by E. R. Carpenter. The assertion by Reliance editors that fiction writers are supplying a majority of the scripts, but upholds our argument that these literary workers are finally arriving. They cannot help but succeed in the end: They have experience in plot building and familiarity with tools of the trade. However, we again repeat, that there is room for all and that, as with Reliance, the name counts for little or nothing; it's the story that counts.

Magazine Rejuvenated

The July number of "The Photoplay Magazine" has come to our desk. This magazine suspended four months ago but is now controlled by new and energetic backers. It contains much entertaining and attractive matter exclusively culled from "Independent" sources.

An "A. P." Story

We read a very entertaining but highly improbable story the other day in which a pictureplaywright tells how he got his start. He says that he first broke into the newspaper business (he calls it "journalism") by running across a story, writing it out, and sending it to the Associated Press. He says: "The story was used in almost every newspaper in the country." The writer asserts he was unknown to the newspaper world. If this was a fact, we fail to perceive how the "A. P." would accept a "story" written in by an unknown writer. The "A. P." has a correspondent in every nook and corner of the United States. The "A. P." is also very particular not to accept stuff from those not accredited correspondents, or not known to the various headquarters. We happen to know a little something anent the "A. P." workings through long newspaper experience. Of course, the story is plausible. We just mention it because we feel that those having the ambition to write pictureplays should be given the facts. Beginners in the profession are being handed too many highly colored and visionary statements.

What We Object To

We have no serious objections to individuals who offer to revise and criticise scripts, although those capable of giving the script writer value received can be numbered on the fingers of one hand. Neither are we antagonistic to "clearing houses" which revise and correct manuscripts and offer them for sale, providing said clearing houses are honestly conducted and we know the abilities and personnels of the editorial staffs. However, we are not in favor of any "associations" of pictureplaywrights. Neither are we inclined to a scheme which is said to be conducted "without profit" yet requires a "membership fee" of one dollar from every writer wishing to submit a script. If the "Association" is purely for the benefit of the writers why is a membership fee of one dollar really necesary? Why not require say fifty cents for necessary postage for several submissions to various companies? This new bureau claims the services of "a staff of successful and prominent editors." Why not name them? We have requested further information anent this "association" and we are certainly open to conviction. But in view of the many misleading baits being dangled before the eyes of beginners in script writing, we cannot be blamed for eyeing this latest idea with a grain of suspicion. Our best advice to our readers is to save your money for postage and do your own criticising and revising. Read all moving picture publications, study the screen—and work. Then you will not need the services of any "association."

Doesn't Appeal to Editors

In the course of our work we receive many letters. We believe we can tell after reading a letter just about what ability is possessed by the writer. This includes long letters, short letters, in fact, all kinds of letters. Many script editors acquire the same knack, just as they can tell almost by intuition whether a script is really worth reading. The knack is acquired by long practice and experience with human nature. The other day we received a letter bearing a notehead something as follows:

> "My pictureplays have won favor with press and pulpit! I am author of" (and here followed a list of pictureplays all strung in nonpareil down one side of the sheet).

This sort of circus advertising does not appeal to some editors we know. The successful author, the man or woman who is selling work and getting paid for it, is very frequently modest. They do not stand on past performances but prefer to let their contributions stand alone.

Of course, the writer of successful pictureplays has a pardonable pride in successes. We wouldn't give a red cent for a writer who had no such pride. We have a list of our produced scripts, have on file a copy of every magazine or other periodical that has carried our work, and we suppose that every other writer has like records. However, the novelist does not run a list of his books down one side of his stationery; the clergyman refrains from recording the titles of his sermons in cold type on his letter-heads; the short-story writer does not exploit the name of every piece of fiction he has sold above his sig-

nature. If you are doing good work and selling your plots, the editors will know you without submitting personal stationery that looks like a library catalogue. Editors are not interested so much in the scripts that you have written in the past, the scripts of the right-at-present-juncture are what editors wish to read.

Fashion Note

It is believed that the dear old New England plot is coming in again. In several of the unsolicited scripts we have received recently and immediately returned, we have, in a brief glance, noted that the "Way Down East" plots are becoming real frequent-like. Bless 'em, how they will bob up serenely! We have had qualms of conscience believing that the very last New England plot ever produced was built by us two years ago and released by "Comet" as a Christmas picture. The old Vermont farm, the dinner, the eight-day clock, the kitten and the ball of twine were all there, and the shyster lawyer with the mortgage figured prominently. Then we thought the bell had tapped. But no; unless we miss our guess, there will be an epidemic of good old New England farm plots within the next few months. Desist, we pray thee, desist!

The Hall of Fame

E. V. Brewster, not only is editor of The Motion Picture Story Magazine, but he edits the Cauldron Magazine which should be read by everybody.

William E. Wing, a prolific writer of scripts, has signed a contract with William Selig and will furnish the Selig Company with his best work the next year.

Another newspaper man has done it in the person of W. M. Ritchey who has become scenario editor for the Western Lubin branch. Ritchey was formerly city editor of the Los Angeles Express.

Alfred H. Saunders, editor of the Moving Picture News, is one of the world's foremost authorities on the technical side of photography. He is a vegetarian and proud of it.

Phil Lang, versatile editor of the Kalem Company, laughs when references are made to the product of the pictureplaywright schools. He doesn't care for such product.

W. R. Daly, Imp director, asserts that the script writer is the keystone of the arch of the moving picture, and William Robert is right!

Alfred Sutro, author of John Drew's most notable success says: "Some people visit the theatre to laugh and others, with equal determination to weep; but all hate to have their settled convictions disturbed; and above all, all hate to be puzzled."

Pertinent Pointers

Practice makes perfect.

There is a fashion in picture likes and dislikes Keep up to date.

The most deadly of all sins the pictureplaywright can commit is to be dull.

Additions to the Lubin editorial staff have not closed that market by any manner of means.

"Similar to magazine story," means just what it says. Try and make your plots dissimilar.

Put the laugh and the thrill into your synopsis. Do not just rehearse the bald action of your script. Give the editor and director a punch in the synopsis and do it quickly!

Good scripts continue scarce. "The good ones are coming from the outside; from the little fellows; the little fellows are writing the fresh ideas, not the staff writers," asserts Director Brenon, of the Imp Company.

The novel idea properly displayed is worth a bigger check than the novel idea that is improperly developed. The first goes straight to the director, the second has to be rewritten.

You have to work and work hard to become a pictureplaywright Don't ask someone else to do your work for you. Learn to do it yourself and be independent.

Pictures are improving in quality. Producers have finally realized that the story is the rock foundation of the picture. Plots which would have sold a year ago are now rejected.

Script writing is a profession, not a mere knack. It is a profession requiring observation and hard study and the quicker one comes to this realization, the sooner will success be achieved.

A Dissertation on Love

We wrote a script once that was rejected by one editor for the reason that "there is no love interest." We submitted it elsewhere and it made a hit when produced. Love stories are not absolutely essential to make a picture go over and many beginners do not realize this fact. Love interest is essential, of course, with a certain type of director, but many a fine story has been passed up by the beginner for the reason that he couldn't figure out where the omniscient "one woman and two men" could be worked into the plot. In the books of Robert Louis Stevenson, master of fiction writing, we find little love interest. Stevenson never wrote a good love story and never really tried to. Dumas' "The Three Guardsmen" has thrilled millions of people, but Dumas never tried to introduce love interest of conseqence. Dragging in merely a conventional love interest has detracted from the value of many a novel and pictureplay. Don't get the notion that love is necessary for the pictureplay plot. It isn't. The monotonous love embrace at the tail end of the picture is the usual thing. Maybe you can write a plot about money, politics or science and keep interest centered on the one thing. If you have a gripping plot and don't exactly see how you can work in the love-lorn maiden, why, just leave her out. Maybe you will have evolved the unusual thing and that is what scores.

$1,000 Feature Scripts

We have had several script writers write in about the "$1,000 feature script" an "Industrial" Motion Picture concern is in search of. Out of the avalanche of scripts called in by the company's advertisement nothing, it is said, was found sufficiently available to draw more than $25 and $30 per script. We would like to hear from any writer who has ever sold this company a script for as much as $50 and we know that some of the best known and most successful pictureplaywrights in the country were foolish enough to be taken in by the advertisement, and did submit good work. We had something to say about this advertisement last week and one very successful author who was "stung" writes us: "Yes, I am sometimes taken in. Hermann, the Great Magician, once told me that it was only an intelligent audience that could be fooled." It was an intelligent bunch of script writers who were taken in on this particular scheme right alongside the beginners. Kindly be content with $50 for regular work and do not try for $1,000 per script with unknown concerns hereafter, no matter where such offers appear.

"The Tree and the Chaff"

Above is the title of a biblical plot written by Marc Edmund Jones and produced for the Selig Company by Lem B. Parker. The plot is of the something different variety and we give it prominence here in support of our contention that writers do not necessarily have to turn to the "triangle" and criminal world for their ideas. More wholesomeness is what is needed. We congratulate both Jones and Selig. We want to congratulate you, too!

WM. LORD WRIGHT.

After the Eclectic Film Company had with great pains secured a copyright on their five-reel production "The Mysteries of Paris," they were greatly surprised to learn of a copy of the film being shown in some parts of the country. Upon getting definite information to the effect that the Bijou Dream Theatre, Euclid avenue, Cleveland, Ohio, had completed arrangements for showing "The Mysteries of Paris" on June 2, 3 and 4, the Eclectic Film Company immediately got busy and placed the prosecution of their rights into the hands of their attorneys, who proceeded to Cleveland and started suit against the infringers. Judge Day, of the U. S. District Court, granted a writ for replevin the infringing film which was seized by U. S. Marshal Sanning together with all the posters that were found on the premises. The Eclectic Film Company has decided to fight this case with the utmost vigor to a finish, and will also proceed against any other copy of an infringing film that may show up anywhere in the country.

Philadelphia, Pa.—Jacob Weinrich has plans for a moving picture theatre to be erected at 112 Fairmont avenue. Cost, $13,000.

Freeport, Ill.—Walter McKillop will return to Freeport and will conduct a picture house show in the Brown building on Galena street.

Philadelphia, Pa.—The Mension Realty Company bought lots at the corner of Ridge avenue and Dakota street as a site for a moving picture theatre.

WILLIAM LORD WRIGHT'S PAGE

WE are fearless of successful contradiction when we rise to remark that nearly every moving picture film is high-toned.

* * * *

We sympathize with the enthusiastic admiration expressed by the sweet girl graduates for certain film stars, but we would rejoice greatly if they would reserve their audible until time for singing the illustrated song.

* * * *

At 4 a.m. last Sabbath morning, the girl next door started practicing "Hitchey Koo" on the piano so as to be prepared for its accomplished rendition at a moving picture show that evening.

* * * *

It is not only attractive personality that is essential to the case of a moving picture stock company. We sometimes incline to the belief that more experienced actors and actresses are needed to make certain productions a joy forever.

* * * *

It is with pleasure that we quote from a house organ a delightful description of an elevating and educational film about to be released:

> "A typical gambling house, showing faithfully the many devices used to lure the gold from prospectors will be the scenic feature. The roulette wheel, stud poker, faro bank, and other typical games will be fully displayed, with the motley crowd ranging from the swaggering bad man, the villainous pulque-soaked greaser, the blanket Indians, and other human flotsam. The story is tense and beautiful."

Parents will probably insist that their boys and girls view this edifying picture several times. The "pulque-soaked greaser" type should be especially appealing.

* * * *

Eugene Valentine Brewster, brilliant editor of the Motion Picture Story Magazine, has dropped into the prophesying business. He quotes Cicero in extenuation, because Cicero always considered the best guesser the best prophet. Now The "Photoplay Philosopher" is a keen and far-sighted critic and some of his prophesies are worth repeating. Here they are: "Free competition will come. Theatres will all have a scale of prices for reserved seats. Plays will have a 'run' and will not be changed every day. Sensational film titles will be abandoned. There will be more realism in the pictures. The future will see better photography. The art of making up for the pictures will be improved. The poorer companies will die off along with inferior directors, actors, camera men, and the fittest will survive." These predictions are plausible and are optimistic. Speed the day when most of them become effective!

* * * *

Here are some things accomplished by moving pictures:

Made the Stars and Stripes a familiar sight all over the world.

Brought all parts of the world so near together that even the poor may have, for a nickel, all advantages of travel.

Made famous people familiar to all.

Provided entertainment and instruction at reasonable prices.

Furnished places to spend an hour while waiting in small towns for trains.

Popularized education.

* * * *

Exhibitors west of New York City believe moving pictures will ultimately:

Write the future history of our country and other countries.

Entertain guests on every ocean steamer.

Relieve travelers on trains of ennui.

Fill our churches.

Educate children and teach them to appreciate knowledge.

Become most popular section of our new railroad stations.

* * * *

Moving picture theatres received ministerial endorsement in Chicago the other Sunday while their enemies were called either ignorant of the real character of the amusement or "not normal Christians." The praise for the moving pictures was given by the Rev. Johnston Myers, pastor of the Immanuel Baptist church at 2320 South Michigan avenue, in his Sunday morning sermon. The subject was: "Are Moving Picture Theatres a Blessing or a Curse to Chicago?" In part the Rev. Myers said: "The moving picture movement is one of the most far-reaching influences in modern society. There may be, as there is of everything else, some things which we wish were different, but taken as a whole the moving picture theatres are a blessing. Those who oppose them do not know their real character or they are not normal Christians. One of the greatest needs in modern American life is wholesome amusement. Life is hard and the tendency is toward depression and discouragement. The moving picture theatre furnishes the most wholesome entertainment of the day. It is censored more severely than the regular theatre or books. What could the Christian public ask for more than a paid official should guard these theatres?" The clergyman concluded by saying that he was a patron of the moving pictures himself and takes "personal delight" in them.

* * * *

After all is said and done, we are of the opinion that it is the broad-minded clergy of this country, and not the newspapers, who are accountable for the magnificent change of sentiment anent the pictures. Ministers are lauding the moving pictures from the pulpit; they are utilizing their churches for moving picture entertainments of dignified and instructive character; and thus they are giving the pictures added uplift and also educating their congregations to a love of the picture screen. We have several excellent writers on moving picture subjects from among the ministerial brethren, also. The broad-minded clergyman has perceived the power for good that lies in the moving picture. He proposes to utilize that good and in so doing, wields a great power to counteract the influences in the industry that we should all like to see eliminated—influences that the Moving Picture News has been fearlessly combating for many years. A large number of pastors subscribe for this publication and the list is growing. It is a happy sign. A majority of the clergymen are being won to the defense of the moving picture and the power of the clergy in this country is not to be decried.

* * * *

We had intended to say no more on the subject of inaccurate historical pictures, believing that our previous admonitions were severe enough. However, those having the advancement of the art at heart have read with chagrin, yes, with feelings of humiliation, the criticisms directed at certain "historical" films that have been released with a great fanfare of press agent trumpeting within the past few weeks. Particularly are certain of the supposed "historically correct" Civil War pictures being scored in G. A. R. and other patriotic circles. The blunders pointed out and ridiculed to the detriment of the entire industry, are not small blunders that "might have happened anyway." No; the inaccuracies have resulted from everyday carelessness and, worse yet, ignorance of historic detail. There are many famous commanders yet living who participated in many of the more noted battles of the Civil War. Both North and South have students of Civil War history and those students were living actors on the fields of carnage. A brigadier general who fought in several of the historic battlefields of the South sat near me during the showing of a spectacular picture and picked holes in the Civil War play. He pointed out the Studebaker and spring wagons so numerous; laughed at the Union soldiers rushing into battle with fixed bayonets and blankets, haversacks, belts and other camp accouterments strapped on their backs; and even the battlefield, according to this commander and other war veterans in the audience, was anything but "just as good." General Robert E. Lee, according to the history of that great commander written by his son (the history can be found in any library), was slender, erect and tall. Yet the actor taking the part of Lee in this particular picture was short and stout. Lincoln was depicted as wearing a shawl on November 19, 1863, when he made his memorable address. But the worst shock came when the picture had the date of the address labeled

"November 29, 1865," full seven months after Lincoln had been laid in his tomb at Springfield, Ill. These and many other blunders were pointed out and there is no excuse for them. Historical releases must be prepared studiously and carefully. We advocate a well-filled historical library for some writers and directors who seem to think that the depicting of several hundred charging soldiers and much powder smoke will condone for inaccurate historical dates and historical license. Historical pictures, so called, mitigate against the welfare of the entire industry. Congress will never store historical moving pictures until the doubt of their accuracy is removed. Critics are learning to visit the "historical picture" in fear and trembling. Honest oversights can be excused, but in this day and age of intelligent audiences, an effort should be made to consult historical authorities before producing "historical" films. Many a historical picture released is perfect in every detail. But there are others released that excite ridicule and detract in the minds of the people from the careful historical release that has gone before.

* * * *

A clerk in the French Chamber of Deputies reasoned that moving pictures taken during important debates would stimulate pride and patriotism throughout France. On his own responsibility he gave permission to the camera men to enter the legislative hall. The machine was installed and ran some time before the deputies knew anything about it. Only fifteen were in their seats and some were even snoring away the dull hours. When the news got around there was a remarkable change. The bar was deserted and there was some fine gesticulation and much business transacted. It is suggested that President Wilson install moving picture machines in the U. S. Senate. Then, maybe, the statesmen will get down to business and do something for a suffering country.

RELIANCE ARRANGES AN ARTISTIC PROGRAM FOR THE EXPOSITION

Three reels of the nine advance releases to be presented at the Exposition by Manager J. V. Ritchey, of the Reliance Company, were selected by him as being absolutely the latest word in picturcplay producing from an artistic standpoint.

"Ashes," a two-reel subject, scheduled for regular release on July 12, will be shown at the Exposition as will also the single-reel subject "Her Rosary." Every scene of "Ashes" is viewed upon the screen surrounded by a bouquet of flowers. The border changes from violets to sweetpeas, American beauties, lilies of the valley and orchids, the two reels being double exposure scenes throughout.

"Her Rosary," another reel chosen for its artistic value, presents the beautiful lines of the famous song illustrated by scenes of an original story. Not only is every scene dissolved into the following scene but the subtitles are also treated in the same manner. Both pictures are the work of Oscar C. Apfel, with Irving Cummings, Rosemary Theby, Edgena de Lespine, Norma Phillips, Irene Howley, and Bobbie Robbins prominent in the casts.

LOIS WEBER WILL BE MAYOR OF UNIVERSAL CITY

Universal City is to have a woman mayor—Miss Lois Weber, the only woman motion picture director in the world. A. M. Kennedy, former manager of the Pacific Coast studios of the Universal Film Company was elected mayor of Universal City recently. A few days ago he resigned and left for Calgary, Canada, leaving the world's only city devoted exclusively to the making of picture films without a mayor. The council, at its regular meeting next week, will appoint Miss Weber to fill the vacancy. At the municipal election she was defeated for mayor by Mr. Kennedy by only fifteen votes.

Miss Weber, in private life Mrs. Philips Smalley, ranks at the very top of cleaver and interesting women in picture plays. That which attracts to her the regard of the public chiefly is that her work is dominated by one purpose—moral uplift—for which screen stories provide such a splendid outlet.

For two years Miss Weber was a church army worker in Pittsburgh. There she went into the slums, carrying cheer to the lowly and unfortunate. Miss Weber is famous as a singer, and lent her beautiful voice to the street meetings of the church army workers. From Pittsburgh she went to New York as a home missionary and worked for some months in the slum districts and among the prisoners and the blind on Blackwells Island.

Miss Weber was asked as to her policies when she becomes mayor of Universal City, and she said:

"I cannot go into detail until I have taken my office, but I can say that cleanliness in municipal rule and cleanliness in picture making will be the basis of my endeavors."

THE FIFTIETH ANNIVERSARY OF THE BATTLE OF GETTYSBURG, GETTYSBURG, PA.

Lubin Release of July 8th.

For pictorial, educational and entertainment purposes this film is eminent. On the fiftieth anniversary of the greatest battle in American history (July 1, 2 and 3) thousands of veterans of both Union and Confederate armies assembled in grand reunion upon the field where fifty years before they had waged deadly war. Views of Little Round Top, Bloody Angle, Devil's Den, Seminary Ridge and other points of interest are shown. Yank and Reb wander hand in hand over the battlefield recalling their parts in the great struggle,

shaking hands and crossing flags over the old Stone Wall—the same wall over which they once glared hatred through the smoke of the big guns. They stop to rest, leaning against silent cannons and swap reminiscences. The President of the United States, the Secretary of War, Governors and many other notables of the present day who attended the reunion have also been photographed.

The field hospital, the Boy Scouts, the Pennsylvania State Constabulary and other organizations on hand to guard the health and comfort of the veterans have also been incorporated. Altogether it is a film worth seeing and one which will be preserved for all time for its historical value.

At the Monarch studios at Hollywood, the general manager, Tom Evans, has added another stage, 70 by 70 feet this time. The big sets constantly being used precluded the placing of another set whilst the two present stages were occupied and the addition is a very necessary one for the company. New scenic docks have also been added.

It was ladies' night at the Photoplayers Club on Saturday and there was a large and brilliant gathering. Dancing and a vaudeville entertainment filled the night in well. The oldest pictureplay actor, Charles Manley, was there as was also one of the youngest, Master Matty, both of them appearing in the Monarch films. Mr. Manley was as spry as anyone there. You cannot make him believe he is of any age at all and the actors and actresses at the Monarch studious have to absolutely bully him to make him get out of the hot sun. He is certainly a well beloved old gentleman.

Philadelphia, Pa.—Anderson & Haupt have completed plans and the owner, H. Berman, is taking bids for a moving picture theatre to be erected at 2029 South Third street.

Philadelphia, Pa.—The Plaza, at Broad and Porter streets, has opened for business. It is under the management of John H. Love.

Philadelphia, Pa.—Carl P. Berger is preparing plans for alterations to the First Baptist Church building, to be converted into a moving picture theatre. Stiefel Amusement Company, owners.

Petoskey, Mich.—A contract has been let for the erection of a new theatre here, the Temple, which will be erected by Mr. and Mrs. Walter Chrysler, and will be completed July 15th. Norman Feldman will be manager.

DICK'S TURNING

By VIRGINIA WEST

(Adapted from Reliance Release.)

DICK was not yet twenty-one and Millie only sixteen when they were married. Their friends and Millie's parents tried to persuade them to wait a few years, but Dick said he had no home, that he and Millie loved each other and he was able to support her, so he didn't see any reason why they should wait.

The boy had a good job at the mills and they were able to live very comfortably in a bedroom, a parlor and a kitchen, and save a few dollars each week. They were as happy and prosperous as they had dreamed of being, and who could ask for better than that?

For six months all went well. Then the strike came. Like the other mill workers they lived on what they had saved, as long as they could. But the rent had to be paid and they had to eat something. Then the payments on the furniture had to be made.

It is a terribly distressing thing to buy furniture on the instalment plan and not be able to make the last payments. You buy just the kind that suits you. That makes it yours from the beginning. Then you become fonder and fonder of it as the months pass, until it is like an old friend. Bad luck comes, and then, one day, some big, coarse men, who seem to have no right whatever in your house, come in and take away all the things you have become fond of.

Just this happened to Dick and Millie, only their distress was drawn out. For they had bought their things at different places, and they kept up the payments of the most necessary as long as they could possibly manage.

The day the bedroom furniture was taken Millie broke down and cried. "Never mind, little girl," comforted Dick, "I can be very comfortable here on the floor and you can go to your mother's for a while. We have the rent paid only for another week. Something is sure to turn up soon for me. Won't you go, dear?"

"No, Dick," she sobbed, "I won't leave you. If you can sleep on the floor so can I. I'm not going to leave you."

All Dick's persuasion was of no avail. Together they made their bed on the floor with the few coverings.

For another week they managed to get along. Every day the young man went out to look for work, but the result was always the same. One day he came in quietly after a long, disappointing tramp, and found Millie sitting by the window of the almost bare kitchen. Her face was relaxed, and for a moment, before she heard him, Dick caught a glimpse of her as she really was. At sight of him her face brightened, and but for that moment of unconsciousness she would have been still able to keep him in ignorance of her true condition.

"They've taken the stove and everything," she said sadly, before he had a chance to speak.

Dick gathered her in her arms and turned her face up so that he might see it. He was shocked to see how thin and pale she was. "Yes, I see they have, but I see something else, sweetheart, that I've been too blind to see before. I see a little wife with a pale, thin face and big eyes with black circles under them. You are not getting proper food. Now that the stove is gone you will have even less than before that you should have. Besides, we can't pay the rent again."

Millie clung to him, for she knew what was coming.

"You will go now, won't you, Millie?"

No answer.

"If you love me you will keep yourself in good health so I won't worry about you. You can't be in good health unless you have enough to eat and the right kind of things. Won't you go, dear little girlie?"

Millie choked back a sob. "Yes, I'll go. I have to when you talk like that."

So the next morning Dick took her to her parents' home to stay until he could find work. When they were nearly there Millie stopped. "I can't go without you, Dick," she said. "I just can't. Promise me you will stay too. Please, please," she ended.

Dick weakened a little. "Well, we'll see how I'm received. If both your parents ask I might stay. But you know they don't like me very well for taking you away from them."

"I know," acknowledged Millie, "but maybe they will ask you."

The mother came to the door to meet them. "I'm glad you've come, child, she said, "you look as though you need a good square meal. Come in, both of you. You can stay, Dick, as far as I'm concerned."

Just then Millie's father heard the conversation and came into the room. "Well, not as far as I'm concerned," he growled. "You stay here, Millie, and your loafer of a husband can go where he pleases. There's no room for him under my roof."

Fire flashed in Millie's eyes. "Do you think I'll stay here without him? Dick's no loafer. He worked hard till the strike came, and he's been looking for work since. Where there's no room for him there's no room for me. Come on, Dick."

She turned toward the door, but Dick stopped her. "No, Millie," he said gently, "you stay here anyway. If you want to please me that is the thing to do. It will be much easier for me, and I'm sure you don't want to make things any harder than necessary. I'll be back for you soon, I'm sure."

Millie put her arms around his neck. "I love you, Dick," she whispered, "and I'll do anything now that will make things easier for you. I see what a struggle you've had."

Dick held her close for a moment. "Good-bye, Mrs. Allen," he said, without so much as a glance at her husband.

Then Dick went to the park to think. He had no home and scarcely any money, so where else could he go?

As he sat thinking, hour after hour he was in a worse and worse condition of mind. He had been seeking work until he was worn out with disappointment. Every hope seemed to fail. Now, at least, he had a moment to relax since Millie was safe. He relaxed his body but his mind remained tense. He could not forget what Mr. Allen had said. He had called him a loafer. All the bitterness in Dick's nature rose up in him now. "Well," he thought, "if I'm thought to be a loafer why not be one for a while? Millie's well taken care of and the good weather's coming on; why shouldn't I strike the road?"

Dick put his hands behind his head and looked up at the leafy branches. "It would be good to get into the country," he thought. "I'll do it," and he slapped his knee.

His hand touched something soft. Well, you little rascal," he said to a tiny kitten beside him. "Where did you come from?"

The kitten did not give any information as to its origin, but it made it very plain that it wished to be adopted.

"How Millie would love it," he thought. "It would keep her from grieving for me so much."

Dick was soon on his way to take Millie the kitten. He put it in his pocket, but being of an investigating turn of mind it insisted upon putting its head out to see what was going on.

Suddenly a dog spied the little furry head and made a jump for it. But the kitten was too quick for him. Out of Dick's pocket it sprang and ran to the top of a fence surrounding a courtyard.

For a moment Dick hesitated, but his desire for Millie to have the kitten overcame his objections to entering other people's property, and he went inside the yard.

As he was nearing the kitten he suddenly felt a queer, stinging blow behind his ear. Then all was darkness.

When he opened his eyes he found himself lying upon a large, handsomely dressed bed in a room furnished in a style beyond anything Dick had ever seen. He thought he was dreaming.

"Are you better?"

Dick turned his head in the direction of the soft voice. A lady bent over him. "I am so glad to see you better," she almost sobbed. "I have been so anxiously waiting for you to open your eyes."

"Why, what has happened to me? I thought I was dreaming. How did I get here? Oh, I remember something hitting me, but I didn't know what it was. And the kitten! What became of it?"

"The kitten is all right," the lady told him. "It was my little boy who hurt you. He had a new air-gun, and not realizing that it could really do any harm, he aimed it at the kitten. He hit you instead and stunned you, and then you fell and hit your head. The doctor said you would be all right in a little while, but I have been so anxious about you."

"Thank you for your kindness. I think I'll go now."

"No; the doctor said you must be quiet for a day or two. I'll call my husband's valet and he can put you to bed. Was the kitten yours?" asked the lady.

"Yes. It came to me in the park and I was taking it to my wife. I must go now, for she will be so glad to get the kitten."

"Why, you're not married!" exclaimed the lady. "You look just like a boy."

Dick smiled. "I'm not twenty-one yet, but I've been married over six months."

"And you live with your wife's people?"

"No; we kept house, but the strike cut me out of work and we've had a pretty hard time. Millie just went to her mother's to-day. She'll be lonesome without me, so I thought I'd take her the kitten for company."

"Won't you tell me all about yourself?" urged the lady. "I am interested in you and would like to help you if I could in any way. Suppose you let me send for Millie, and then you can talk to her, and she will know you are all right here for a day or two."

Dick consented to write a short note telling Millie he had met with a slight accident and was being cared for at a certain address.

"Is the kitten safe?" he asked, when the note was written.

"It is in the kitchen and has plenty to eat," he was assured.

While they were waiting for Millie Dick was made comfortable in bed, and then the lady came in to sit by him.

Dick was soon telling her his whole history: how he had been left an orphan at twelve years and had gone to work in the mills; how he had worked his way up, studying what he could at night, until he got into a position which enabled him to get married. Then he told her of the objections of Millie's parents, of the happiness of their six months of married life, and the terrible trouble the strike had brought upon them.

The lady listened attentively and much of the time with tears in her eyes. "It is too bad," she said, "too bad that some people should have so much and some so little. What kind of work can you do beside what you did at the mill?"

"Well, I don't want to boast," laughed Dick, "but I can turn my hand to 'most anything. And I'm willing to learn if I don't know how."

In an hour Millie was by her husband's bedside. "What has happened to you, sweetheart?" she asked anxiously, after she had kissed him.

"I'll tell you just how it was," began Dick. "After leaving you I went to the park and sat there for a long time. I kept remembering that your father called me a loafer. The thought came to me that I might as well be a loafer if I was thought one. I confess, girlie, that for the time it seemed to me it would be lovely just to be a tramp. I knew you were safe, and I had just about made up my mind to strike the road for a while. And then what do you think happened? I felt a fuzzy little kitten right against my knee. Of course I thought of you, and I thought it would keep you company. As I was bringing it along the street a dog scared it and away it went over a big fence. I went through the gate to get it, and before I could get it from the fence something struck me and I didn't know any more. The lady says her little boy had an air-gun and didn't know it could hurt so much. He was aiming at the kitten."

"And he hit you, my poor darling," murmured Millie close to his ear, her arms tight around him.

Just then the lady came into the room again. "I have been talking to my husband," she told Dick, "and we have a plan. How would you like to be a chauffeur?"

Dick looked at her in surprise and said: "Why, I guess I'd like it all right, but I'd have to learn, wouldn't I, and get a license? I haven't any money."

"That will be all right," the lady reassured him. "This is our plan. We need a chauffeur just now. We are willing to pay you twenty-five dollars a week while you are learning and pay the expenses connected with the lessons. When you are proficient we will pay you fifty dollars a week. Will that be satisfactory?"

Dick and Millie were both staring in wide-eyed astonishment. "I think it will," exclaimed Dick. "And then this little girl and I can go to housekeeping again."

"Yes," answered Millie through her tears, "and the kitten can have a fine collar and a silk cushion, for she brought it all about."

"TOM BLAKE'S REDEMPTION"

(American Release, July 24)

A story replete with pathos, excitement and joy. Tom Blake, the only son of a widow, gives way to the demon of drink and his promising career seems doomed to dismal failure. The pride of a widow's life seems to be dashed into a yawning abyss of despair. The joy of love's young dream is to give way to bitter disappointment. But a kind fate has willed it otherwise and an insignificant incident turns the tide. The spark of manhood is fanned to a glowing flame. The mother's unfaltering confidence in her only son is to be

rewarded with a realization of her fondest expectation. The dream of a trusting maiden is to become a reality.

Tom has become master of himself and as the architect of his own future he proceeds to blast away the obstructions of unreliability, intemperance, cowardice, indifference and all the other negative qualities that stand between a man and his realization of life's happiness and success.

Warren Kerrigan gives a splendid dramatization of Tom Blake. Many scenes are exceptionally thrilling and the interest is beautifully maintained throughout the film. The photography is stereoscopic with excellent judgment in the choice of settings.

The scenario was written by Maud Moore Clement and the subject was produced under the direction of Mr. A. W. Hale.

HIS MASTER'S VOICE
Gaumont Release July 8th.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

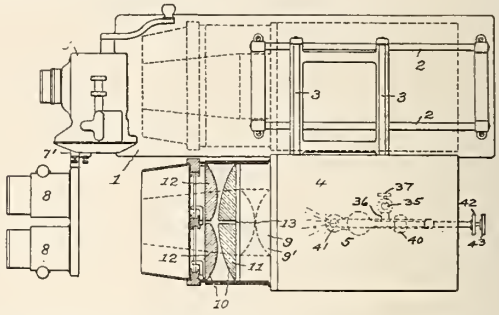
While under the recent decision of the U. S. Supreme Court in the "Sanatogen" case the owner of a patent may no longer enforce restrictions imposed upon the use and resale of a patented article as against a party to whom such article is sold outright, even though such restrictions have been made known to such purchaser there is nothing therein contained to prevent the owner of a patent from imposing restrictions upon the use of the patent and the manufacture and sale of the patented articles by a licensee, and such restrictions, if part of an express agreement between the owner of the patent and said licensee, may unquestionably be enforced by such owner as against such licensee. Furthermore, as demonstrated, among other cases in the Motion Picture Patents Co. v. Laemmle, 178 Fed. 104 (C. C. S. D. New York, 1910), and the Motion Picture Patents Co. v. Ullman, 184 Fed. 174 (C. C. S. D. New York, 1910), even the fact that the owner of a patent is a combination, or a party to a combination, formed or existing for the purpose of monopolizing patents of the same general character, will not avail an infringer of such patent, who is not a licensee or party to such combination, as a defense to a suit for infringement brought by the owner of such patent. Similarly, the fact that the owner of a patent is a combination, or a party to a combination, formed or existing in violation of the Sherman Act, will not avail an infringer of such patent, who is not a licensee or party to such combination, as a defense to a suit for infringement brought by the owner of such patent. There are numerous other decisions that might be cited in support of these propositions. In other words the owner of a patent may do acts which, without the immunity of a patent, would clearly amount to a violation of the Sherman Anti-Trust Act.

But, Oh! Death's untim'ly frost,
That ni'pt my flower sae early."

Dying prematurely at the age of thirty-five, Ernest Ruhmer left a record that many men of the proverbial three-score and ten might well be proud of. Among his numerous inventions is an instrument for photographically recording and acoustically reproducing sound waves with the aid of a selenium cell, a multiple microphone, a selenium photometer, a device for determining and registering the intensity of daylight, an arc-light interrupter, a television apparatus, and a system of light telephony in which selenium cells and searchlights were experimentally used with great success.

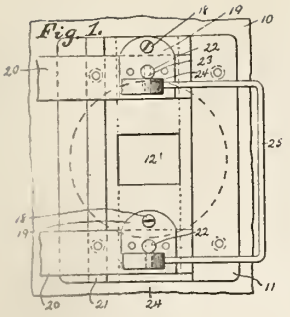
Gustave Cramer, of Chicago, Ill., has been granted registration No. 92,321 for "ALPHA" as a trade mark for sensitized photographic papers, claiming use since about the middle of February, 1911.

The figure is a plan of a combined kinetoscope and stereopticon embodying the invention of Alvah C. Roebuck, of Chicago, Ill. (Patent No. 1,064,010) which relates to projecting apparatus, especially to multiple dissolving view stereopticons, and has for its objects: To provide a simple, efficient construction adapted to refract light from a single source of illumination in a manner that the picture projected from each of the plurality of optical systems will appear on the same spot of the screen to insure proper registration, and with which economy in the operation of the equipment is attained by a decrease in the breakage of the lens when using illuminants of great strength. Also to provide a structural combination of parts whereby a double dissolving stereopticon, or a compound dissolving steropticon composed of two stereoscopic series, are illuminated with the same illuminant used in connection with a kinetoscopic projecting apparatus. 2 are longitudinal tracks, secured to base board 1 of the kinetoscope. 3 are secondary tracks arranged transversely to tracks 2, and capable of longitudinal adjustment thereon. 4 is the single lamp house mounted on tracks 3, and capable of transverse movement thereon. 5 is an illuminating apparatus. 6 is a kinetoscope secured to the forward end of base board. The carrying frame of the stereopticon objective 8, is secured by lateral extension 7 to the side of the kinetoscope. The optical center of the stereopticon objective 8 is arranged in a plane above the optical center of the kinetoscope 6, so that a clear space will be provided above

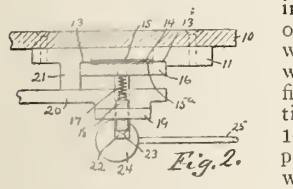


said kinetoscope objective for the introduction and removal of the stereopticon slides. 9 is a condenser. 10 is a companion condenser. 11 are the inner group of lens members, and 12 the outer group of lens members. The inner group of lens members 11 comprise a planospherical lens member formed in two sections separated by a diametric gap 13. 35 is a vertical pedestal secured to the floor of the lamp house 4. 36 is a vertically adjustable head on pedestal 35 adapted to be secured thereto by a set-screw 37. 40 and 41 are the carbon carriers receiving adjusting movements by wheels 42 and 43 through any usual intermediate operative connections.

Mobile color or color harmonics, a new art invented (?) by Mr. A. Wallace Rimington, Professor of Fine Arts at Queen's College London, has been demonstrated by means of a curious instrument built for the purpose after years of experimental investigation, and called a "Color Organ," upon which the professor composes symphonies and sonatas in chromatic lights and shades. In the past others have noted certain analogies between sound and color, but it remained for Mr. Rimington to do the pioneer act—that is the conclusion to be drawn from a perusal of his book "Color Music" in which he expounds the theoretical side of the innovation. He sees no reason why a great color art analogous to the art of music should not come into vogue, "appealing to the emotions to an extent which it is difficult for those to realize who had not seen it." Both color and sound are vibratory in origin, and in Rimington's color organ the color octave of the spectrum is made to correspond with the octave of the musical scale, although the analogy in this respect "is relatively not of very much importance." One thing is certain however, as we all know from personal expert observation—that there are discords in color as well as in music. The organ has a regular keyboard and stops, and "plays" upon a white screen heavy in folds to give depth and life to the colors; and the possible combinations and effects are of course practically infinite. Furthermore a musical accompaniment was found to harmonize in some cases; although we should be more inclined to think of the color scheme as the accompaniment. The nearest approach to color music in nature, Rimington says, is to be found in certain sunsets. And he might have added that you will never find any discord of color therein. We like his choice of the term "*mobile*" color. Whether the word has been adapted in Cinematography we know not, but "*Mobile Pictures*" seems more correct and euphonious than "Moving" or even "Motion Pictures" and is far more acceptable than "Movies."



The object of the invention set forth in Patent No. 1,064,-252, issued to the Picturegraph Co., as assignee of Burton A. Proctor, of New York City, for moving picture machines, is to produce a film gate which is simple and inexpensive, is not likely to get out of order, which can be instantly adjusted to release or clamp the film, and which when in position to guide the film will hold it resiliently and yet in a manner to perfectly guide it. Another object of the invention is to construct the film gate so that it will be movable bodily in and out with relation to the film, thus rendering it unlikely to catch and bind the film. Figure 1 is an inside elevation of a portion of a moving picture machine and Fig. 2 is a sectional plan of the attachment. The body 10 of the machine has a plate 11 which serves as a support for the gate attachments and which has the opening 12 through which the picture from the film is projected. The plate 11 is provided with a way 13 which extends in a vertical direction across plate 11 so as to traverse the light opening and the lack of the way is relieved in the center 15, this part coming opposite the picture portion of the film and being the same width as the light opening 12, while the side edges of the film are held on the side portions of the way 13. The gate 16 is in the form of a plain plate which fits snugly and which is movable in and out with relation to the plate 11.



The gate 16 is relieved in the center as shown at 15a, so that there will be no possible friction or contact on the picture portion of the film 14 while the edges of the latter are held securely, smoothly, and yet resiliently between the side portions of the gate 16 and the way 13. The gate 16 is open in the center to correspond with the aperture 12 of the plate 11, and is longer than the aperture so as to exert uninterrupted pressure on the side portions of the film, thus holding the film straight and flat. The gate 16 is pressed gently against the film 14 by light springs 17, to adjusting screws 18, turning in lugs 19 attached to plates 20, and the latter are secured to a lug 21 on the back of the plate 11. The plate is provided with posts 22 which connect by journals 23 with cams 24, circular in shape which ride on the ears 19 which serve as abutments for the cams connected by a bail-like handle 25.

As "Life" sees it. A recent decision of the Supreme Court in patent cases is to the effect that a dealer can sell articles which he buys at wholesale at any price he chooses, regardless of a rule laid down by the wholesaler. In other words, a firm which manufactures an article cannot fix a price upon it for the open market. Any dealer who desires to cut the price, even though he loses money by the operation, can do it if he wants to. There have been instances where retailers have cut the price of articles for purposes of advertising.

This is admirable; but what we really want is a decision which will prevent people from selling an article for twice or three times what it is worth. We can stand it very well to buy things below cost, but if the law works one way why not have it work the other?"

Mike—And do yez believe in the recall of judges, Pat?

Pat—That I do not. The last time I was up before his honor he sez: "I recall that face. Sixty days." Am ag'in' the recall of judges.—*Life.*

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Hiatt

UNIVERSAL JOTTINGS

One of the most practical tests of the value of the Boy Scout movement in America is being made this week by the young hopefuls, in the Washington to Chicago relay race. The Animated Weekly of the current week will show the start of the epoch-making event in juvenile sporting annals, having filmed the scene wherein President Wilson delivered to Fred Reed the message that the boys will carry over the intervening 775.4 miles to Mayor Carter Harrison, of Chicago.

The start took place at 9.30 o'clock and was witnessed by Secretary Lane of the Department of the Interior, Representatives Britten and McAndrews, of Illinois; Colin H. Livingstone, president of the Boy Scouts of America; members of the White House clerical force and a large number of sightseers.

* * * *

The largest motion picture stage in the world, which far eclipses in size that upon which the Passion Play at Ober-Ammergau is staged, has recently been completed for the Universal West Coast Organization. To properly dedicate it, five hundred of the Universal force and their friends congregated on the evening of June 19 at the Hollywood studios, and under the direction of Mr. Joseph W. Engel, made merry in one of the largest "rag" parties of the season. The big stage was draped with bunting, among which were suspended scores of Japanese lanterns. The Hollywood band of sixteen pieces provided music.

It was an informal happy gathering and dress suits were relegated to the camphor and white flannels and dainty lingerie gowns were much in evidence.

* * * *

Joseph Edward Victor Fairfield Daveran Singleton, the big Australian, is one of the parties, and Miss Iva Shepard is the other to a charming romance that has unfolded through their joint work in a series of Universal pictures. The blushing Joseph recently announced his forthcoming marriage to Miss Shepard and the event is expected to occur in the near future.

J. V. RITCHEY MAKES BIG CLAIMS FOR "HER ROSARY"

Manager J. V. Ritchey, of the Reliance, is not a man who enthuses very easily, and is seldom heard to make any extravagant statements about the output of his own studios. In view of this fact his remarks regarding "Her Rosary," to be released on July 16, are worthy of attention. "Of course I have not seen every picture that has been produced, but both as an exhibitor and a manufacturer I have made it my business to see a large number of them and I can safely say that I consider 'Her Rosary' the most artistic single-reel subject I have ever had the pleasure of looking at. Of course it is what might be called a 'fancy' picture. All the sentiment of the poem is greatly in its favor, all of which goes toward giving it the artistic finish which we so admire in a picture."

HARRY K. HECHT BUILDING NEW THEATRE AT PASSAIC, N. J.

The Garden Theatre, Passaic, N. J., is the latest addition to the motion picture houses in that town. It is located in the busiest spot in Passaic, and Mr. Hecht, the proprietor, having several theatres at the present time, is furnishing the new house with the most up-to-date equipment. Through Mr. J. H. Hallberg, "The Economizer Man," will be installed a Powers No. 6A machine complete, with Hallberg A. C. to D. C. Economizer to deliver up to 60 amperes D. C., lobby decorative effects, ticket receiver and full line of supplies. Mr. Hallberg also reports the sale of two Powers No. 6 machines with two Hallberg Standard A. C. Economizers to the Paradise Garden Theatre, Hunter, N. Y.

Mr. Charles Urban has secured universal rights to reproduce in Kinemacolor Maeterlinck's sacred drama, "Mary Magdalene," and will shortly commence filming it in Paris. Madame Maeterlinck will sustain the important title role, in which she has previously appeared with distinction. It is hoped that the production will be ready for presentation in London, at existing Kinemacolor houses and an additional theatre, yet to be taken, in the early Autumn. Mr. Urban has also acquired rights with regard to the same author's remarkable play, "The Blue Bird."

Manufacturers' Synopses of Films

REX

HIS WEAKNESS CONQUERED (July 20).—Jack Hamilton, in childhood, is afraid of snakes. His mother humors his weakness until he arrives at a point where anything resemhling a serpent throws him into a frenzy.

Twenty years later he becomes a prosperous husiness man, hut his fear has grown with him until it has almost assumed the proportions of insanity. A friend calls at Jack's office, wearing a snake scarf pin. Jack becomes frantic, until the friend removes the pin.

Jack is in love with Mary Charleson, a charming young widow, who has a little daughter. This love is returned, but she fears for his health, and tells him she cannot marry him until he has conquered his weakness. Mrs. Hamilton entertains some guests at a week-end house party at her hunting lodge. Mary purchases a snake ring for Jack as a birthday gift while there, and the effect upon him when she presents it alarms her.

Mary's little daughter is given a Chinese paper snake and thinks it will be a great joke to frighten Jack with it while he is reading a hook. The child sneaks up on him and drops the snake over the book Jack is reading. Jack, in a frenzy at sight of the snake, strikes at it with a heavy paper cutter and hits the child on the head, felling her to the floor. Crazed hy his act, he rushes from the house and flees into the woods.

The child is attended to and the guests start in search of Jack. They find him late that night on the verge of insanity, and bring him hack to the lodge.

Later, a friend suggests a cure by auto-suggestion. He makes Jack place his hand over his, telling him he holds a snake. Jack cowers and tremhles, but the friend suggests that Jack let his mind he guided hy his. When the friend opens his hand, he holds a watch and Jack is hrought to a realization of the folly of superstition and imagination. The child is brought into the room, carrying a snake. Jack looks at the snake and then takes it from the child.

Mary and Jack go hunting the next day. While Jack is out after game, Mary rests and falls asleep. Jack returns to her and sees a snake dropping down from the tree above her. He rushes up and kills the snake, proving his complete cure. Mary, realizing his fear has been conquered, agrees to marry him, and they return to the hunting lodge a happy couple.

IMP

HER NERVE (July 17).—Violet Horner, the relief operator, arrives at Lonesome Valley station. Upon alighting from the train she is met by the express agent, who is smitten with her charms. He takes her in and introduces her to the other operator, whom she is to relieve.

The two operators become good friends and practically ignore the agent, who, angered at this, at his first opportunity insults the girl, for which he is knocked down by Barrows, the other operator. He is later discharged.

The shipment of money arrives for a mine nearby. The agent contrives to open the safe and get this. Violet catches him in the act. While he is at work on the safe, Barrows, who is in the other room, gets a wire to the effect that the bridge at Mars Creek is burning and to stop train 44. The agent hears this, rushes into the telegraph room, knocks Barrows down and ties him.

Violet climbs in the window, takes the box containing the money, jumps out of the window and is seen by the agent, who chases her. There is a long chase in a motor boat and a wild automobile ride. Violet arrives in time to save the train, while the agent, in making a sharp turn in the road, is thrown from the auto and killed.

Violet returns to the station, receives congratulations and promotion from headquarters.

SOLAX

COOKING FOR TROUBLE (July 16).—John's hreakfast is late on account of a flirtation hetween the cook and the iceman. John is angry, and the cook leaves in a huff. John goes to husiness without his hreakfast, while John's wife decides to try her hand at preparing lunch. After a morning's work, consisting of cigars and sweet repose, John goes home for lunch and finds what appears to be a delightful looking meal, cooked by his wife. Appearances, however, are deceptive, and John does not appreciate the novelty of safety pins in his soup nor chicken that requires the use of a steam saw, and the result is "a quarrel with Mary," who decides to go home to mother, and John returns to the office for the rest of the day.

Mary misses her train, returns home, and angrily locks herself in her room. John comes home late in the evening, finds the house apparently empty, and decides to cook himself a little supper, and he has some remarkable experiences. Among other things, he forgets to turn off the faucet in the kitchen sink, and the result is when he goes to bed the kitchen is flooded and the cook, who returns late at night, after her huff had worn off and, finding the door locked, decides to enter through the kitchen window, whereupon she concludes there has heen a flood. After much aquatics she is finally rescued from the depths of the kitchen ocean by John, and forgiven after promising never to flirt with the iceman before meals.

THE INTRUDER (July 18).—Bob Craig, a woodsman, while out hunting one day, stumhles over the body of Preston Crandall, a rich man from the East, who had sprained his ankle while gunning. Craig takes him to his cabin and with the help of his wife nurses Crandall back to health. Crandall becomes infatuated with Craig's comely-looking wife and takes advantage of Craig's absence on hunting trips to show his love for her. As it nears the day for his departure, he tries to induce Mrs. Craig to flee with him, telling her of the great mansions, automobiles, and servants which he can offer her, and which her hushand cannot, but she steadfastly refuses. At last Crandall leaves, hidding them good-bye and Craig leaves on his day's hunt. Crandall returns and makes a desperate appeal to Mrs. Craig. The rich man overwhelms her with promises, and at last she consents to leave with him, taking her infant girl, Elsie, with her, much against Crandall's wishes. On his return, Craig finds the note written to him by his wife, telling of her love for Crandall. He can hardly believe that his wife has heen false, and after the first shock is over, he turns to drink for consolation.

Several years pass and we find Mrs. Craig leading an unhappy life in the home of Crandall in the East. His love had worn off soon after their elopement. One night Crandall is particularly abusive to Mrs. Craig, and is suddenly called away on an important errand, leaving Mrs. Craig and little Elsie, now five years old, alone in the house. That night a hurglar breaks in and Mrs. Craig bravely goes downstairs to investigate. She captures the hurglar, who turns out to be Bob Craig, her husband, who had gradually drifted down the ladder after his wife's treachery. Craig hy a ruse gains possession of her revolver, and after telling of her treachery, etc., prepares to shoot her in revenge, when little Elsie appears in the room, clad in her nightgown. Elsie's appeal saves her mother's life. Crandall arrives and covers Craig with a revolver. Mrs. Craig, pretending allegiance to Crandall, gets possession of his revolver and frees Craig. He attempts to 'phone for the police, hut Elsie cuts the wires. She begs Craig's forgiveness and receives it, and he leaves, taking his wife and child with him, leaving Crandall fuming at his helplessness.

LUBIN

THE WILES OF CUPID (July 17).—As children they played together and no one interfered. But when she grew into a beautiful young woman and he hecame a man things hegan to change. He was the son of a widow and the "hig brother" of two little sisters, and he had to work hard to keep the little home together. She was the daughter of a wealthy man who wanted still more wealth and that was the cause of all the trouble. Her father told ber he wished her to marry the wealthy man. She told the boy ahout it and the two of them vowed they would have each other and no one else. At her request the wealthy man gave the boy a position in his office. But he didn't know the boy and the girl were lovers, and arrangements for his wedding with the girl went on. After a bitter struggle with himself the boy realizes the apparent hopelessness of his position and unselfishly he bids the girl obey her father. Piqued at what she considers his lack of spirit, the girl berates the boy and, in desperation, prepares to marry the rich man. In her wedding gown the girl steals from the hig house and goes to the back fence where she and the hoy used to play. She wants to see him just once more. She gives the old signal and the boy comes in answer. In her father's house the rich man and the guests are waiting to proceed with the ceremony. Strolling into the library the rich man looks out the window. He sees the hoy and girl bidding each other a sad good-bye. He can't understand, so he goes to investigate. What he learns makes him scratch his grey head and think. But he's a good rich man, and decides quickly. The guests are astonished when the rich man, who they supposed was to be the groom, turns into a best man and leads the boy to the girl and insists that the clergyman pronounce them man and wife.

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On his arrival at the mines he was waylaid by two of the men implicated in the frauds and left for dead on the roadside. There he is discovered by a little Indian girl, who, with the aid of her father, takes Lloyd to their cabin and nurses him back to life; but with returning consciousness all memory of the past has gone from his brain. Won by the sweetness of this little Indian maid, he woos and wins her.

Back in the East Agnes has discovered that Jackson is really the man she cared for, but she feels in honor bound to Lloyd. Jackson pleads with her, recalling Lloyd's long silence and offers to go West and see if he can find any trace of Lloyd. This Agnes consents to, and again we are on the wild plains of the West, where Lloyd lives with his little Indian wife and baby. There, in perfect happiness, Jackson finds them.

Gradually Lloyd's mind awakens to the memory of the past, and Jackson, in honor bound, pleads with him to go East. Lloyd hesitates, but seeing his little baby and dainty Indian wife, he sends Jackson back to the noise and bustle of the city, and remains in his bumble home with those he loves. So two happy homes result.

MISSION BELLS (A Romance of San Juan Capistrano) (2 Reels).—One of the most beautiful pictures ever produced in Kinemacolor, comprising a series of scenes taken at the old San Juan Capistrano Mission with a decided touch of early Southern California.

After the day's labor the Mission fathers, returning from the fields, find a mother and a young child lying on the ground. The mother is dead, while the child lives. Francisco, taking the child in his arms, accompanied by Louis, returns to the Mission, while the other fathers bury the mother and offer prayers for the repose of her soul.

The baby grows up, and we see him eighteen years later ready for the holy orders to which Father Louis argues that he is destined, but Francisco advises the boy to go into the world and then make his choice. It was well suggested, for the boy had never seen the outside world, and fate leads him another way.

After a series of romantic adventures in the semi-Spanish society of the period, Pedro returns to the only parents he has ever known, to ask their permission to marry Senorita Isobel.

Historic scenes in Southern California.

VITAGRAPH

THE MASTER PAINTER (July 16).—With an ultimatum from his landlady to the effect that he must pay up or get out of his studio, Robert Gordon, a young artist, takes a few of his paintings and goes out to sell them. He is unsuccessful, all the dealers being overstocked. On his way home he saves an old man from death under an automobile.

The old gentleman is John Marshall, a master painter. He sees the paintings that Gordon is carrying and notices that he is evidently weak from starvation. In gratitude for what Gordon has done for him, Marshall asks him to come to his home and study under him, which offer is gladly accepted. At Marshall's house Gordon meets Marise, the master's nieee, and before long falls in love with her.

Under Marshall's instruction Gordon progresses rapidly with his art and is soon engaged on important work. The master himself is occupied with a painting that he imagines will be the crowning effort of his life. Marshall's painting, however, is really unutterably bad, for the old man is rapidly losing his eyesight. When Marise and Gordon find that he thinks it a masterpiece and intends to enter it for the coming exhibition they are filled with pity for him but dare not tell him the truth.

Night after night Gordon works on the master's picture determined, if it be possible, to save the master's reputation as an artist. One evening he is discovered by Marise, to whom he explains his actions.

Their constant association together has fanned the flame of love between Marise and Gordon and at last he goes to Marshall to ask for her hand. The old man is highly indignant and refuses to allow her to marry what he calls "an unknown artist." The night before the exhibition opens, Gordon puts the finishing touches on the picture, which is a really beautiful work of art and would have done credit to the master himself had it really been his work.

Just as Gordon lays down his brushes for the last time Marshall enters and sees him at work. Explanations cannot be avoided and so Marise tells him the truth about his painting.

Marshall is sadly disillusioned but generously acknowledges that Gordon is now the master and he the pupil. Placing the hands of Robert and Marise together, he fondly bestows upon them the blessing that he had before refused.

EDISON

IN THE GARDEN (July 15).—Old Mr. Stevens finds a lover, at a dance, sulking because his sweetheart is kind to other men. To prevent two lives from being spoiled by misunderstanding, the old man tells the indignant swain the story of his own lost love.

In 1860, Stevens, a gallant young Southerner, was deeply in love with a girl, Julia. One evening, at a dance, the charming Julia seemed, to her jealous lover to be accepting too many attentions from the young beaux of the company. With a Southerner's characteristic impetuosity, Stevens bitterly reproached her for her fickleness, and turning on his heel left her.

That very night Stevens enlisted in a Confederate regiment. Next day, as the troops marched out of town, Julia stretched out her hands pleadingly to her stern lover, but he ignored her and left her without even a smile of farewell.

"Men must work while women weep." And so, while Stevens fought desperately for the South, Julia sat at home and stared wet-eyed across the hills—and waited.

We are not all made of the stern stuff that can wait and wait without hope, and that was why Julia grew paler as the days went by, why her blue eyes became deep somber wells of sadness.

And so it was that Stevens at last came home to find that he, like a better man, "threw a pearl away richer than all his tribe." For Julia wept no more. She was dead.

As the old man finishes his story the young man's sweetheart appears, radiant and lovable in her youth and beauty. It appears that it is the last dance, and she has saved it for her lover.

With a hesitating look at the poor old man the lover takes his sweetheart's hand and they go out together while old Mr. Stevens looks after them, sighs, and then turns away.

There is something of the old kindly sentiment our fathers loved in this quiet little drama. It makes a splendid picture, and one that well deserves success.

SELIG

GRANNY'S OLD ARMCHAIR (July 18).—Granny Willard, seeing the end of her days approaching, begs to leave her bed and sit in her old armchair, the humble throne about which three generations have assembled. Her favorite grandson, Tom Willard, has come in from the farm with his buxom wife to visit. So the strong arms of youth carry old age gently to the armchair in the sunlit room for a last meeting with all her kith and kin. There came the rural types known to that modest old cottage, and then that more sacred circle of grandsons with their wives and little ones. So a lovely day passes, as do others, until the shadows darken and tears pay tribute to the passing of dear old granny. After the days of mourning, the family again meet to hear the last will and testament of the departed. All are remembered in substantial fashion, save the beloved grandson, Thomas, who must needs be content with Granny's old armchair. Other members of the family, visibly more fortunate, expect that Thomas, the poorest of them all, will attempt to break the will; but he accepts the legacy with love and gratitude. Fate, as if to further vex him, burns his house, but he, faithful to his trust, saves the rickety old chair. Part of the bottom is burned away, showing a note projecting from the upholstery. He investigates and finds it is upholstered with valuable securities, so, while he lost his house, he gained a fortune, and all his loving kindness was rewarded after all.

On the same reel with

A MORO FISH DRIVE AT JOLO.—An interesting incident in our island possessions.

PEERLESS

FROM OUT THE DEPTHS.—This story concerns the fortunes of a young English lass and her artisan husband, Jim Warren. Nellie Lee, loving, good-natured, pretty as a peach, and true as steel; Jim Warren, a bluff, hearty fellow of splendid instincts, but needing the "fires of fate" to temper his somewhat easy nature.

Briefly summarized, we have here a splendidly acted domestic drama, opening in the quiet little village of Elmhurst in rural Britain. Nellie is returning home, full of thoughts of her sweetheart. Lurking in the background is the sinister figure of Harry Foster, a kid-gloved crook, who follows Nellie down the rustic lane, accosts her, forces upon the girl his unwelcome attentions, and attempts to steal a kiss. Foster's voluptuous dreams are rudely shattered by Jim Warren's burly fist coming in violent contact with his face, and the discomfited "masher" hurls curses at the couple as they lovingly wander towards Nellie's home.

Next we are introduced to the simple marriage of the lovers, Foster frowning his maledictions at the church door. Time passes. Nellie and Jim are in their tiny London house. Jim is working and has made himself popular with his mates. The local bar has many attractions and Jim forgets the lonely little girl at home in the allurement of the saloon. But Nellie is a staunch little wife and will not acquiesce in Jim's methods, so takes a trip to the "Green Dragon" and asks Jim to come home. He immediately agrees, but, taunted by his chums with being tied to his wife's apron strings, Jim persuades Nell to go home alone—he will stay for one more glass. Alas, the weak nature prevails, and hours afterward Jim staggers home intoxicated. His befuddled brain misconstrues Nellie's loving actions into an attempt at "bossing the show." Shall a British workingman be dictated to by a woman? No! Off again to the saloon for him! "No, Jim; no dear," she cries, and guards the door. He, a great husky laborer, forgetting his brute strength, forgetting all his love, forgetting Nell's weakness, seizes her roughly and hurls her from him. Poor Nellie's head strikes the stone floor and she lies motionless. Suddenly sobered, Jim kneels by the inanimate form and, with growing horror, imagines he has killed the girl he has sworn to love, honor and cherish. Frantic with terror and remorse, he rushes out of the house and jumps the nearest train to flee from the scene. Wandering around the countryside, hunger at last impels him to steal a loaf of bread, but summary justice is dealt out and Jim is sentenced to jail.

Meanwhile, Nellie recovers from her severe blow, but the continued absence of Jim necessitates the selling of the furniture for rent, and she obtains a situation as maid in a country mansion.

When Jim comes out of prison, he meets the kid-gloved crook, who puts a proposition to him which, in his half-starved condition, he reluctantly accepts. The proposition is to burgle the house of Lord Everdale, which they learn will be left practically alone one night in the care of an old butler and two maids. In the dead of night, Jim effects an entrance and cautiously proceeds towards the library safe where Lady Everdale's valuable jewelry is kept. But he has been heard! Who is this sadly-pretty woman awakened from her rest, who sits up in bed and listens? None other than Jim's own wife, who had obtained employment at the Everdale establishment some weeks after Jim had deserted her. Hastily throwing a robe around

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her, Nellie creeps down the stairs and into the library, sees the broad back of a yeggman busily intent on breaking open a safe. She catches up a revolver and, calling to the cracksman, demands his surrender. He turns quickly—and they recognize one another! There is little time for explanations, but Jim falls at her feet, thankful for having been saved from staining his hands with crime. A swift embrace and he rushes out of the house just as the old butler comes along to investigate. Outside of the mansion be tells Foster that he is done with him forever, and sbows his determination in no uncertain manner.

Two days later Nellie is overjoyed to receive a letter from him in which he confirms his intention to lead an honest life in the future, and states that he is on tbe track of a good job.

We next see Jim passing the door of the fateful saloon where his first downward step was taken, and going straigbt home with his pay envelope unopened. This bright, cheerful home is a great contrast to the former poor habitation, and when Jim reads in the paper that Foster at last has been tracked down and sentenced to five years of bard labor, be exclaims in great thankfulness, "But for the grace of God that would have been my fate!" We leave the reunited couple locked in a loving embrace.

AMERICAN

JEALOUSY'S TRAIL (July 21).—The miner, Jim Moore, finding bis claim does not yield paying results, goes in search of a new claim. His old claim is taken hy a newcomer, Jack Larkin who, by more diligent methods, secures better results. Mrs. Moore does the weekly washing for Larkin and is paid for her labor in ore. Moore returns to his home and is beset with jealousy. The young miner, Larkin, offers to go into partnersbip with Moore, but is repulsed. The success of Larkin rankles Moore, and he becomes sullen and morose, barboring distrust against his innocent wife. In a jealous rage he attacks her with fatal results.

A neighbor, Louis Roland, who, in his kindly manner has been wont to comfort the unfortunate woman in her troubles, comes upon the handiwork of the jealous husband and tbe shock bereaves him of his reason. Young Larkin next leaves with the news and reports it to the sheriff. The neighbor's pipe found on the premises threw suspicion on him and a posse find him wandering in the forests, hereft of reason and unable to throw light on the situation. A chance circumstance enables Larkin to solve the apparent mystery and bring the guilty husband to justice.

SHE WILL NEVER KNOW (July 26).—The old adage of "Be sure your sin will find you out" is well exemplified in this drama of the life of Gracia Snow, whose father in his effort to acquire wealth becomes an incendiary. His crime is detected—he deserts his child and leaves for parts unknown. A guilty conscience gives him no rest and he becomes a knight of the road.

In later years he comes back to his old home under adverse circumstances. His identity becomes known, through a misdeed, but only to the lover of his daughter. Pride will not permit him to face the girl he forsook in her infancy, and he continues his aimless wanderings.

The news of the father's return was the basis of a surprise for the daughter, but when the lover finds the man has again left he keeps the secret to himself and the already disgraced daughter never knew to what depths her wayward father had fallen.

RELIANCE

THE FISHERMAN'S FORTUNE (July 14).—Ned Duncan, a worthless young fisherman, is in love with his cousin, Lucy Duncan. But Lucy's father, knowing well his nephew's evil tendencies, objects to his attentions. A quarrel ensues. His heart full of hatred and revenge, Ned makes his way to the water's edge, where he meets three shady looking strangers landing from a fishing smack. "Where is the nearest tavern?" Ned willingly agrees to show them and is invited in. Good fortune is at hand for Ned in the shape of a Westerner, who is directed to the hut of Ben Duncan, for whom he carries a letter from his brother asking him to assist the bearer, a trusted friend, in locating his son, Ned, now grown up to manhood—and handing over to him all the deceased's goods, amounting to $3,000. The amazing news inclines Duncan to forget the quarrel and all might have gone well for Ned but for his own folly. Drink arouses him and he makes for Duncan's hut. Peering in he sees the stranger and his bag of gold. He sees Duncan hide it in an old stove leaving Lucy on guard. The two depart on their quest for the watcher, who little dreams the gold is his own. Vengeance is forgotten for greed. He hurries back to the tavern, tells them of the gold, and easily secures their assistance. They go to the hut, Ned hiding outside while the others enter and steal the money. Hidden by sea cliffs, Ned divides his own fortune into four parts and well satisfied bids farewell to the strangers. Duncan and the Westerner wait at his door for him. Duncan insists upon being friends and drags his puzzled nephew home where the terrible truth is learned. Then Ned learns of his overwhelming folly. Lucy spies the strings of the money bag hanging from his pocket and pulls forth the evidence of his complicity. From their sight Ned rushes to the sea where far in the distance he despairingly watches the boat carrying off his well-merited loss.

THE STRANGE BOY (July 19).—Edith Willis, a society girl tired of that unending round of pleasure that her life affords, wishes that she might get a chance to go away from it for a time. On her way to her fashionable summer home she steps out of the parlor car to pick some flowers. A rough-looking tramp accosts her and as he grahs for her purse, Steve, a knight of the road, who had been stealing a ride on the freight car, comes to her aid. The big tramp almost gets the best of Steve in the fight that follows, but Edith, seeing her rescuer's danger, comes to his assistance and strikes the tramp over the head with a wooden rail. By this time Edith's train has drawn out. A sudden shower comes up and Steve carries the girl who has fainted from shock and exposure to the deserted station, where he watches by her side until the storm clears. Then he trudges with her in his arms to the nearest farmhouse where he begs the farmer and his wife to take her in. They feel that they cannot do this for nothing and as Edith has no money Steve offers to work to pay her board.

And, while detectives are scouring the country for the missing heiress, Steve, a tramp, works in the fields that she may be cared for. She recovers and not wishing to leave her new free life she does not tell who she is. But Steve, who has learned to love her and to feel that she loves him in return, sees a picture of her in the papers and an account of her disappearance. Heartbroken at the thought of losing her, he sends a wire to her aunt and then going to her says good-bye, for she will not need any one to care for her longer. But she convinces him that love means more than money and that the heiress cares for him just as she did when he thought she was a poor waif.

THANHOUSER

A CREPE BONNET (July 13).—The young husband was a very "tired business man," but instead of hurrying to the gay lights of Broadway he remained at home in bed and worried the life out of his patient wife. His little daughter was a very active youngster and the noise made by her, assisted by her little playmate, drove him almost frantic. Sympathetic friends called and gravely decided that he had only a short time to live.

The children were cautioned to be very quiet, so as not to disturb the sick man, and they tried very hard to obey the command. A doll, belonging to one of the little girls, was broken, and the children decided to have a funeral.

"But where can we find the crepe," a little girl exclaims in dismay. Willie Jones, who was present, looked mysterious and told them not to worry. He hurried off and soon reappeared with the bonnet of his mother, a widow. The crepe was removed from the bonnet, placed over the doorbell and the doll funeral wended its way from the house to a convenient backyard, where the doll was solemnly interred.

The head of the family gradually felt better and began to take an interest in life. In the meantime his friends noticed the crepe on the door and sadly concluded that he must have passed away. Soon a solemn procession made its way to the house and asked to see the wife. The servant thought they were crazy; the wife was sure of it and called her husband. The visitors cowered behind chairs when the husband appeared and disgustedly asked what was the matter. Then explanations ensued and irate parents sallied forth, seized their offspring and visited summary punishment upon them.

The moral to little folks is this: Don't make your elders ridiculous for they have an awkward habit of making retaliation with slippers or strong right hands.

MAJESTIC

HIS WAY OF WINNING HER (July 19).—Fred is very much in love with Gladys, but her father does not look with favor upon him as a prospective son-in-law. He telephones the girl that he will come to the house at midnight, ready to elope with her. The father overhears the plan and locks his daughter in her room. When Fred arrives he is greeted hy a fusillade of rolling pins, flatirons, bricks, etc., and beats a hasty retreat.

The parents decide that they need a chaperon for their disobedient daughter, so they advertise for a stern governess. Fred dresses up and gets the position and is looked upon with favor by the parents. He elopes with Gladys and they are married before the parents find out how they have been fooled.

WARNER'S FEATURES

—that's enough

On the same reel:

GOLD CREEK MINING.—Fred and his pal are hard up and all they have in the world is some worthless mining stock. They put up a job to raise some money on the certificates. Fred drops them on a park bench where several men witness the act, and his friend, disguised as a tramp, picks the stock up. Fred offers a reward for the stock, claiming that it is very valuable, and several men offer the supposed tramp large sums of money for the certificates. The stock is disposed of, and then the two pals hear that the mine has suddenly become very valuable and that the certificates are worth a good deal of money. After much difficulty they finally succeed in buying back the certificates, and then discover that the news was a mistake and that the bonds are still worthless.

SOLAX

THAT DOG (July 23).—That dog was a very wise dog. Snap was her name, and everywhere Tim Babcock went, Snap was sure to go. Tim was a farmer and one evening about seven o'clock he suggested to his wife that he go and get some matches from the village. Mary consented on the condition that he would not be gone more than an hour, so off he went to the village with Snap. At the village tavern and store, however, he met a number of old friends and the time glided smoothly and pleasantly away, and when the hour was up, Snap, who as before mentioned, was a very wise dog, looked at her master's watch and decided that his time was up, and went in to fetch him. After some argument with her master, she failed to overcome the persuasion of his friends; then he decided to remain just a little longer. This disgusted Snap, who besides being a very wise dog, was a very honest and truthful dog, and she therefore decided to drive the buggy home and tell her mistress all about it. Mary is astonished and wrathful on finding that her husband did not come home with the buggy and Snap, and she therefore awaited him on the porch with a rolling pin. All went well until about twelve o'clock, when Tim finally came home and found his wife and Snap asleep on the doorstep. Carefully he wended his way to the kitchen window and entered his home in this way in order not to disturb the repose of his wife. Snap, however, hears a noise and wakes Mary, who, hearing strange noises proceeding from the kitchen, concludes that a tramp has entered through the window. She picks up Snap and sends her to arrest the tramp, and Snap being a very obedient dog, proceeds to arrest him. Tim passes a very disagreeable and painful five minutes with Snap hanging on behind, but is finally rescued by his wife, and promises that he will never stay out late at night again.

LUX

FATE AND THE MAN (July 18).—Some people seem to be born with luck against them. The wife of Richard Stonn was such a one. Her husband had been for some time engaged in nefarious practices, till at last, finding the police hot on his track, he determined to abandon his wife and flee from the country. Left penniless, the unfortunate woman obtains employment at the home of a chemist abroad to take charge of his little girl, a child of some ten years of age. Madam Stonn is exceptionally talented, and in the course of years becomes a capable assistant to the chemist, who has not the faintest idea that her husband is still alive. Eight years pass, and the little girl has grown into a beautiful woman, whilst her friend and teacher has grown to secretly love the man who has proved so good a friend. One day the girl confides in her friend the fact that she has fallen in love with a man whom she met whilst out for a walk, and promises to introduce him to her on the morrow. On the following day an explosion takes place in the chemist's laboratory, and the eyes of the assistant Madam Stonn, are injured by the flames. When, later, the elder woman is brought face to face with her pupil's sweetheart, she seems, with her injured eyes, to recognize dimly the man's features. She listens to his voice, and is at last convinced that the suitor is none other than the man who basely deserted her so many years ago. Turning on the scoundrel she declares her intention of exposing him unless he immediately leaves the country. Stonn flings himself onto his horse, which, maddened by the spurring of its rider, runs away. Rider and steed approach a precipice and, unable to stay their mad flight, are dashed to death on the rocks below. Every cloud has its silver lining, and through the strenuous efforts made by the chemist and his medical friends Madam Stonn recovers the use of her eyes, and when the curtain rings down we are left with the conviction that the scientist will be as good a husband in the future as he has been a friend in the past.

PATHE

PATHE'S WEEKLY (July 14).

DENIZENS OF THE DEEP (July 15).—The commonest articles hold a lesson for us if they are only presented from the proper angle. Lobsters and crabs, for instance. These shell fish are so common that their interesting peculiarities have probably escaped the attention of the public. This film, therefore, has a message for every person, for it treats the catching and handling of lobsters and crabs in a manner that covers the subject thoroughly from an educational standpoint and with the maximum of entertainment.

On the same reel:

PORT OF MARSEILLES, FRANCE (Scenic).—A delightful tour of this quiet but very busy little French port, replete with scenes which have made the famous paintings of the old masters.

THE SNOWY EGRET AND ITS EXTERMINATION (July 16).—A new type of picture known as the editorial film! It is powerful, true, gripping, beautiful and pathetic. It tells graphically the story of the cruel procedure necessary to secure the egret used by milliners for the fancy trimming of hats; how the egret is obtainable only during the breeding season of the snowy heron, or snowy egret, and how, with the killing of the father and mother bird, there being no way to feed them, the fledglings are left alone to die. Do not make the mistake of believing the film disagreeable! It is only a statement of plain facts, but, nevertheless, a masterpiece that will sweep the country with a wave of sympathetic understanding of the plight of the birds that will result in necessary national legislation. Book this film! Your women patrons will thank you for acquainting them with true conditions!

PATHE'S WEEKLY (July 17).

EASY MONEY (July 17).—Clarence loved Gwendoline and Gwendoline loved Clarence, but Gwenie's father refused to consent to the marriage until Clarence could show his ability to earn $500.00. Clarence started out bravely and got the five hundred, too, but only after the funniest experiences imaginable which include a conviction and sentence for robbing his own home. Another of the famous Pathéplay comedies and the best of the series that is delighting millions of fans throughout the country. Are you getting them?

JIU JITSU (July 18).—An art which, for effectively forestalling the attacks of armed marauders, is unexcelled. An expert demonstrates the innumerable holds obtainable and he and his assistants go through the performance slowly so that all who see may know and understand. The film has the delightful thrill that possesses us when we witness any contest of skill, particularly delightful when right triumphs over wrong. An educational picture that deals with a rarely treated but very necessary branch of education.

On the same reel:

BEAUTIFUL CATALOGNE.—A little jaunt into Spain through the beautiful province of Catalogne with its charming scenes, so quaint, quiet and peaceful.

THE FRIENDLESS INDIAN (July 19).—An old Indian, no longer of use to his tribe, finds himself a weary wanderer with no home but the open prairie. At the risk of his life he proves himself a man of strength and courage by rescuing the child of a white man from death. His only reward is a nod of thanks for, of course, he is a redskin and as such is doomed to walk the world alone.

NESTOR

THEIR LUCKY DAY (July 25).—Hallrooms are not cheerful, even when one's rent is paid and one has dined, but when the landlady, Medusa-faced, stares you in the eyes and your middle zone is vacant, hallrooms are unbearable.

Our two actor friends' long experience had taught them to smile, even at misfortune; so, braving the ogress in the hall, they descend to the street smiling.

At the corner of Broad street the boys almost collide with Hal Bland, who very enthusiastically tells of his engagement at the Savoy. An engagement! Ha! that's what the boys want. Forthwith they storm the Savoy but—the rotund manager says, "Cast is full just now." The boys' hearts sink as they picture Medusa-face in the hall waiting—but, the manager is saying, "The leading man, I'm afraid, won't quite do, so leave your address with me in case of a change." Bowing politely the boys leave.

Medusa-face, backed by a burly janitor, forbids their entrance to their room, so with knowledge born of many similar experiences, the boys climb up the fire escape.

"Bats" they must have, and Jimmie is dispatched with their last valuable to gain the sinkers and coffee necessary to existence. Mac determines on a bath—a luxury which may not be in reach soon again—and, disrobing, seeks the tub.

Meanwhile, Medusa enters the room with her janitor and loads all the clothing—Mac's included—into a trunk and decamps. Mac appears to investigate the noise, and finds the only costume left him is his bathrobe. The phone rings at this crisis and, horror of horrors, the Savoy manager demands his instant appearance for rehearsal as the leading man is N. G.

Jimmie, doing second-story work via the fire escape, enters, but poor Mac cannot eat for worrying. Suddenly an idea comes—Jimmie has clothes. To be sure, Jimmie is 5 ft. 6 and Mac is 6 ft. 2, but the change is made, and with the addition of gauntlets, puttees and a crop Mac sallies into the Savoy looking very sporty. Jimmie, in bathrobe, is startled by a key turning in his door and dashes into the bathroom. Medusa-face now enters with two gushing girls. These she establishes and, to Jimmie's horror, they begin to unpack.

Meanwhile Mac has made good at rehearsal and is invited to lunch with the leading lady. Now, remembering his short sleeves, Mac affects a mannerism and refuses to remove his gloves.

Jimmie's last stronghold—the bathroom—is assaulted by the girls, who call the landlady and janitor to assist them. Seeing escape impossible Jimmie drops out the window, almost on top of a burly policeman, who, when he recovers from his surprise, pursues the already fleeing Jimmie.

The leading lady and Mac rescue Jimmie from the law, and a "touching" appeal to the manager puts all things right, even to the reinstatement of the boys in the first floor bedroom by Medusa.

CRYSTAL

THE BROKEN SPELL (July 22).—Bob's father dies leaving his entire estate to Bob. The young man, immensely wealthy, is looked upon by everybody in the county in which he lives as a very desirable husband. Bob and Mary, the pretty country miss, are sweethearts. Valerie Monroe, a worldly woman from the city, is out automobiling in the country and stops for refreshments at the farm of Mary's people. There she meets Bob and, upon being informed that he is a very wealthy young man, designs to get some of his fortune. She leaves and Bob sees her to her automobile. She invites him to visit her in the city and he seems to have fallen to her charms. Later he determines to visit the city and try and see a little of life outside of the hum-drum country existence he has always lived. He visits Valerie and, being smitten with her beauty, falls in love with her. She works a game on him and writes a letter to herself which informs her that the mortgage on her father's homestead is due and about to be foreclosed unless two thousand dollars is paid at once. She shows Bob the letter purporting to have been written by her father to her and he offers to give her the money. She demurely refuses, but eventually accepts. She managed things so that upon each of Bob's visits her child Rose has been absent from the house, and he never suspects that she is a married woman and has a growing child. Bob, walking along the street the next day, saves a child from being run over by a runaway horse. He then continues on his way to Valerie's home. Previous to this he had written Mary that he liked the city exceptionally well and telling her he did not think that he would ever return to the country. The poor girl is nearly heartbroken. Bob arrives at Valerie's house and does not mention anything about the runaway. The child returns while Bob is there, and upon seeing him, informs her mother that Bob saved her life. Valerie thanks Bob as only a mother can, but the poor boy, enamoured as he was, only to discover that the recipient of his honest intention was a married woman who has used him as a plaything to extort money from, rushes from the house. Just as he is about to leave, Valerie's maid arrives and gives him a letter from Valerie. She writes that she is more than grateful for his action in saving the only being on earth that she really has any love for, and returns his money. Bob hastens home and, finding Mary still waiting for him, clasps her in his arms and vows never to leave her or his country home again.

POWERS

MENTAL SUICIDE (July 25).—Neilan, an architect, young and ambitious, having graduated with honors, procures a position as assistant in the city architect's office.

Although hearts are willing, his love affair with Toddles seems hopeless owing to Toddles' sense of duty as a sister to Pauline, an invalid. Neilan calls upon Toddles and presses her for a definite answer to his proposal. Toddles refuses, telling him she cannot marry while her sister lives.

Pauline suffers a relapse, due to her mental agitation, and the doctor advises Toddles that the only hope of prolonging Pauline's life is the South American climate. Toddles, in despair, appeals to her lawyer, and he informs her that their inheritance is nearly exhausted. When Neilan calls, she tells him of their difficulties, and he generously offers all the money he possesses, but to her dismay she finds that the funds will not be sufficient to cover the expenses of such a trip.

Neilan returns to the office, too despondent to work. When his clerk brings in two bids on a city contract for him to inspect, he lays them aside and broods over Pauline's illness. Kirkland, one of the contractors submitting a bid calls upon Neilan and offers five thousand dollars for an acceptance of his bid. Neilan indignantly orders him from the office, but later, thinking it over, sees a chance for sending Pauline to South America and making himself and Toddles happy. He runs after the contractor and tells him he agrees to accept the bribe.

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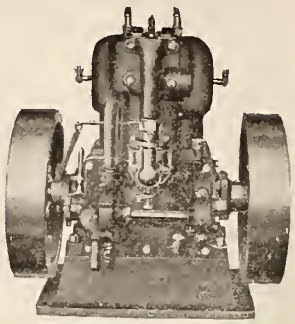

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Kirkland immediately goes to his hotel and, passing Reid, the other contractor, at the entrance, laughingly sneers at him. Reid is suspicious of Kirkland's attitude, and follows him. He sees Kirkland seated at one of the hotel desks near the window, writing. Reid enters the hotel and comes up just as Kirkland is leaving. He sits down at the desk Kirkland has just vacated, still perplexed and suspicious, and finds the blotter which Kirkland had used. On it is an imprint of the check Kirkland had drawn, payable to Neilan. Reid takes the blotter and hurriedly leaves.

Pauline, in the meantime, weighed down by her hopeless illness and feeling herself a barrier to Toddles, is sinking rapidly, and Toddles hurriedly sends for the doctor. Neilan, in his office, receives the check which Kirkland sent by messenger, but very shortly thereafter Reid calls and confronts Neilan with the evidence of the blotter and succeeds in convincing Neilan that he is doing wrong. Neilan tears the check up, whereupon Reid also tears the damaging evidence against him. When, later, Kirkland calls for the acceptance of his bid, Neilan hands him the torn check.

When the doctor arrives at Toddles' urgent call he finds Pauline dying and sends Toddles from the room. When Neilan comes to tell Toddles of his failure to raise the necessary money for Pauline's trip, he meets the doctor coming from the house, who informs him of Pauline's death.

REX

THE ACTOR (July 27).—Lloyd Warrington, a stock actor, is with his wife and family in the West. He notes an article in the Dramatic Mirror to the effect that Western actors are receiving more recognition in the East; and despite his wife's protests, he decides to go try for a part in one of the Broadway theatres. He leaves home and goes to New York.

Several unsuccessful weeks elapse. Lloyd fails to get employment and as a last resort applies at the office of Charles Lohman, a big producer, who refuses to see him. As he turns to leave, he meets Gilbert Light, an old friend, who has made good, and through Light's influence he is given an interview with Lohman and makes a favorable impression. Lohman shows him a part in a new play and promises to give him a chance at it. Lloyd leaves the office delighted.

In his little hall bedroom he reads over the part he is to have and is well pleased with it and dreams of how he is to make good in it, when a letter from Lohman arrives saying that the management is afraid to try him out, being only a Western actor, perhaps not strong enough for the part and with no Broadway reputation. He is heartbroken, when his friend Light comes in. Light is shown the letter and suggests a plan to convince Lohman and the author both of his ability.

Lloyd and Light dress and go to the club, where Lohman and the author are spending the evening. They speak to them as they pass and sit down at a nearby table to play cards. As they play, Lloyd picks a quarrel with Light and is seen by Lohman and the author. The quarrel results in Lloyd's rising and shooting Light in the presence of all the club members. Lohman is panic-stricken at the coldblooded murder and almost overcome by the excitement. Lloyd makes his escape from the room, leaving Lohman to be taken care of by the attendants.

A few moments later when Lohman is somewhat revived and the author has recovered his nerve, Lloyd re-enters the scene and explains that he was simply staging the big scene from Lohman's play to convince him of his ability. Lohman is again overcome and realizes Lloyd's ability, giving him a contract on the spot.

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ECLAIR

THE GREATER CALL (Three Reel) (July 23).—Mrs. Worthington, a New York society woman, is in despair over the peculiar attitude of mind her daughter Margaret entertains toward wealthy Joe Morton and marriage. Margaret considers him an idler, with no thought but that of his own pleasure, and in instant proof of her contention, she indicates from her point of vantage in the library his customary absorption in the game, where her brother's cronies are gathered in the billiard room. Like a bolt from the clear sky, Mrs. Worthington learns by telegram that her mining properties in Northern Canada are involved in a situation which threatens to sweep away her fortune unless she is prepared to spend vast sums in litigation. She begs the recalcitrant Margaret to accept Joe Morton that evening, as his means would save her mother from temporary, possibly permanent, poverty. Margaret, sated with the artificialities of society, cannot bring herself to this sacrifice, but sets a blessed opportunity for herself in this misfortune. Her brother is to leave immediately for the Worthington mines, and she pleads until all objections are swept away, to be allowed to go with him, for the call of the wild finds an echo in her long-repressed self.

Dick and Margaret, after a long, arduous journey, arrive in the ore-embedded wilderness whence their family fortunes spring. Neighbors are few and far between—the nearest being a day's hard riding from the bungalow.

Polka Holla Camp, the centre of sociability for a hundred miles around, has the doubtful honor of counting the two most lawless men of the north among its habitues—Ray Rust, the wolf, and Steven Stone, the strong man. Embroiled in every manner of evil, these two had but lately been driven from camp for card cheating, and settled in the vicinity of Worthington bungalow. One had spied Margaret on horseback one day and followed the beautiful girl home unseen. He confided his discovery to the other, and these two depraved creatures planned to swoop down on her and carry the trophy to their stench-ridden camp.

The propitious day came when Dick left Margaret alone to escort two visiting girls to their distant camp. She felt safe enough during the afternoon with Dick's gun at hand, but the dusk brought misgivings. The silence seemed ominous. It was broken suddenly by a creaking door. Before Margaret could lift the gun she found herself in the presence of the two evil men whom she knew by repute to be devoid of a single scruple. They gazed at her appreciatively. The girl saw them shake dice for her possession and knew that her only hope of aid lay in either of these men. She turned to them, saying quietly, "You will be killed for this when my brother returns, unless . . . I promise to go quietly if one of you will give me his name." Rust derided her suggestion. Stone, barely sober, slapped her on the back as a true sport and told Rust her word would be law; they were to fight it out and the best man win. Rust reluctantly withdrew to the open and from her window Margaret witnessed a fearful struggle between these primitive men. Stone, the victor, entered, and bluntly told her to hurry and leave. They made a detour to reach a minister and were married.

Dick returned, found a pitiful note of farewell from his sister, but no clue to her whereabouts. After a vain search of many months he returned to his mother with the bitter news, which almost killed the poor woman. Steven found his nature changing day by day, through love of the woman he had forced into marriage. His manhood was finding itself at last, but she was too fearful of the brute as she had first known him to yield more than obedience to him. He told her of his claim to rich beds of ore all around them, and begged her to return to civilization with him and take her place as the wealthiest of women, but Margaret remained obdurate.

She awoke one day to the shocking realization that they were to have a child. The thought was fearful. She begged him to leave her, for he was not worthy to be known to her child as its father. He consented, and made ready to start her on her journey home. During the evening they became lost in a snowstorm and death seemed imminent until Steven discovered the signpost of Polka Holla Camp, which also notified the world at large that within the vicinity he, the card cheat, could be shot on sight. A hush fell on the camp as the two entered. Then, as all recognized Steven, guns came into play. Margaret, learning of Steven's heroism for her sake, stood between him and the men of the camp saying they would have to harm her as well as him. Bricktop Tillie, the terror of the camp, suddenly came forward to champion her cause, and gave them her shack over night. In the morning Margaret would not go on, but returned with Steven.

Ray Rust learned of the camp incident. Seeing an opportunity to get even with Steven, he journeyed to Margaret's home in the city, told of her whereabouts, and offered to lead her brother there. Dick returned with him and carried off Margaret, now ailing, to her mother. Rust, attempting to murder Stone, only wounded him.

Steven, while convalescing, learned the word of God from the camp chaplain. Rust, arrested for the attempted murder, was brought before him for identification, but he refused to recognize him. Rust floundered in consternation, the more so when Steven pressed upon him his own prized copy of the Bible and earnestly begged him to prospect there for spiritual wealth, which was far more enduring than the material.

Back home, Margaret was taking sad pleasure in her little son. Impulsive Nance, trying to impersonate Providence, wrote Steven, asking him to come and see his son. Steven, in a transport of happiness, responded. Nance and Mrs. Worthington, taken aback at this handsome, powerful looking man, could not connect him with Margaret's portrayal of the man she first knew. Dick, inclined to throw Steven out, was persuaded by Margaret to leave them alone. She gently asked him to leave. Again he acceded for her happiness sake. But the baby's shoe, which he had been fingering nervously remained in his hand. Margaret, alone, was conscious-stricken. The greater call, her child's right to its father, had sounded. She cried out in her anguish, calling aloud her husband's name. As though in answer he returned, to leave with her the little shoe, which would have been too keen a reminder of what his lawless youth was now costing him. Margaret, seeing in his face the terrible struggle that this man's soul was enduring, felt that his punishment has been great enough. She sighed with relief, and surrendered herself to his yearning arms.

SCENE FROM "THEODORA"—A THREE-REEL WARNER'S FEATURE

"101 BISON"

WHEN SHERMAN MARCHED TO THE SEA (July 19).—Mrs. Margaret Oswald, a wealthy widow, lives on her plantation near the sea coast at Savannah, Georgia, and with her are her two grown sons, Robert and Jack, and her daughter Gertie, the latter being aged seven years. Henry Bennett is overseer of the negro slaves on the plantation. Robert is opposed to slavery and announces his intention to go north and fight with Lincoln's men. Jack denounces Robert's sentiments. Overseer Bennett treats the slaves cruelly, and Bob thrashes him, incurring Bennett's hatred.

Jeff Davis calls for more volunteers to strengthen the rebel army. Phyllis, daughter of a widow living near the Oswald plantation, is betrothed to Robert, but condemns his Union sentiments and returns the engagement ring. Bob goes north and enlists in the Federal army. Jack joins the Confederate troops. Overseer Bennett travels north and joins the Union forces and acts as a Confederate spy.

Three years then elapse. Jack is shown serving in the Confederate army secret service, and is given a message by General Hardee to take to General Brown, advising Hardee that Sherman's "bummers" are nearing Savannah. Sherman's camp is shown, where Robert is a Union officer and is sent by Sherman to destroy a bridge across Turner's Bay near the Oswald home. Robert's brother, Jack, carrying Hardee's message, arrives at the bridge when Robert and his soldiers are putting powder under the timbers. Phyllis and Gertie, on an outing, arrive at the bridge. Robert meets Jack and demands the message. A fight follows. Jack is arrested and led away. Union and rebel troops arrive and fight a battle on the bridge, the Unionists being victorious. The retreating rebels are reinforced and return, whereupon Bob gives the word and the bridge is blown up, the structure and the rebels being wiped out.

General Sherman, when Jack is brought in as a prisoner, orders him shot as a spy. Bennett, serving in Sherman's army as a secret aid to the Confederacy, determines to help Jack escape and make it appear that Robert, who once thrashed him, aided his brother Jack to get away.

Gertie leaves home and makes her way into Sherman's camp to aid her condemned brother Robert. Bennett steals Robert's coat and hat out of his tent and gives them to Jack, gains the guard's attention, and Jack escapes. Bennet falsely accuses Bob, and the latter is sentenced to be shot.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

May 17—A Maid of Honour (2 reel Dr.)....
May 24—The Yellow Man (2 reel Dr.).....
May 31—An Unruly Father (2 reel Com. Dr.)
June 7—The Sold Title (2 reel Dr.).....
June 14—The Girl of the Hidden Spring (2 parts Dr.) .....
June 21—Love's Shadow (2 parts Dr.).....

AMERICAN

June 28—Dead Man's Shoes (Dr.).....1000
June 30—Quicksands (2 reel Dr.).....2000
July 3—Pride of Lonesome (Dr.).....1000
July 5—Tale of Death Valley (Dr.).....1000
July 7—San Francisco, the Dauntless City (Sc.) 1000
July 10—Foreign Spy (Dr.).....1000
July 12—The Song of the Soup (Dr.).....
July 12—Garden Party in California (Dr.)..
July 14—Truth in the Wilderness (2 reel Dr.) 2000
July 17—To Err is Human (Dr.).....1000
July 19—At the Half-Breed's Mercy (Dr.)...1000
July 21—Jealousy's Trail (Dr.).....1000
July 24—Tom Blake's Redemption (Dr.)....1000
July 26—She Will Never Know (Dr.).....1000

BISON

July 5—At Shiloh (2 reel Mil. Dr.).....
July 8—In the Powder Flash of Death (2-reel)
July 12—The Head Hunters (2-reel Dr.)....
July 15—The Picket Guard (2 reel Civ. War Dr.) .....
July 19—When Sherman Marched to the Sea (3 reel Dr.).....
July 22—The Law Breakers (2 reels).....
July 29—Rohinson Crusoe (3 reel Dr.).....
Aug. 2—The Cage Brothers' Romance (2 reels) .....

BRONCHO

May 21—The Sea Dog (2 reels).....2085
May 28—Drummer of the 8th (2 reels).....2000
June 4—Dixie Mother (2 reels).....2000
June 11—Indian's Gratitude (1 reel).....1100
June 18—From the Shadows (2 reels).....2000
June 25—The Transgressor (2-reel).....
July 2—All Rivers Meet at Sea (1-reel)....
July 9—Heart Throhs (2 reels).....
July 16—Mammy's Secret Code (3 reels)....

CRYSTAL

June 29—Who Is In the Box?.....
June 29—Mrs. Sharp and Miss Flat.....
July 1—An Hour of Terror (Dr.).....
July 6—The Girl Reporter.....
July 6—Muchly Engaged .....
July 8—True Chivalry .....
July 13—Pearl's Dilemma (Com.).....
July 13—Squaring Things With Wifey (Com.)
July 15—In Death's Shadow (Dr.).....
July 20—The Hall Room Girls.....
July 20—How Men Propose.....
July 22—The Broken Spell (Dr.).....
July 27—College Chums and Belmont Stung (Com.) .....
July 29—The Paper Doll (Dr.).....
Aug. 3—What Papa Got.....
Aug. 3—Her Little Darling.....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 23—A Sister's Devotion (Dr.).....1000
June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—The Bride of the Sea (Dr.).....1000

ECLAIR

June 29—He Was Not Ill, Only Unhappy (Newlyweds) .....
June 29—The Torpedo Fish (Scientific).....
July 2—The Witch (3 reel Dr.).....
July 6—In the Night (Com.).....
July 6—How Diamonds Are Made (Scientific) .....
July 9—The Trail of the Hanging Rock (2-reel) .....
July 13—It Is Hard to Please Him.....
July 13—The Catholic Mission.....
July 16—For the Man She Loved (2 reel Dr.)
July 20—Through the Telescope (Com.).....
July 20—Sacred Gazelles (Edu.).....
July 23—The Greater Call (3 reel Dr.).....
July 30—Soul to Soul (2 reel Dr.).....
Aug. 3—Grease Paint Indians.....
Aug. 3—Holy Cities in Japan.....

FRONTIER

Feet

July 3—The Secret of Padre Antonio (Dr.).
July 5—A Rose at Sixteen—A Cactus at Sixty (Com.) .....
July 10—The Frontier Twins Start Something (Com.) .....
July 12—The Line Writer's Sister.....
July 17—The Smallpox Scare at Gulch Hollow (Com.) .....
July 19—The Half Breed Sheriff (Dr.).....
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Dr.).....
July 31—A Hasty Jilting (Com.).....
Aug. 2—A Brand from the Burning (Dr.)..

GAUMONT

July 10—The Tromhone Marathon.....
July 15—With Honor at Stake.....
July 16—Gaumont Weekly No. 71.....
July 14—The Tiny Troubadour.....
July 22—Palmistry .....
July 23—Gaumont's Weekly No. 72.....
July 24—When the Cards Were Shuffled....
July 24—Through Mountains Majestic.....
July 29—A Hair-Raising Affair.....
July 30—Gaumont's Weekly No. 73.....
July 31—A Resourceful Lothario.....
July 31—In the Land of Dates.....

GEM

June 30—Mistaken Intentions (Com.).....
June 30—Teak Wood (Sc.).....
July 7—Billy the Wise Guy.....
July 14—Little Buster (Com.).....
July 21—The Life Savers (Com. Dr.).....
July 28—Stars in My Crown.....

GREAT NORTHERN

June 28—The Flying Circus (3 reel Dr.).....
July 5—Winning a Prize (Com.).....
July 5—The Trondhjen Railway (Sc.).....
July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
July 26—A Shot in the Dark (Dr.).....

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)
May 31—Money Lender's Son (3 reels)....

IMP

July 12—Oh, You Flirt.....
July 12—Lightning Sketches hy Hy Mayer...
July 14—A Possibility (2 reel Com. Dr.)....
July 17—Her Nerve (Dr.).....
July 19—Binks Ends the War.....
July 19—In Cartoonland with Hy. Mayer....
July 21—The Yogi .....
July 24—The Last of the Madisons (Dr.)..
July 25—Baron Cink's Bride.....
July 25—Caricatures hy Hy. Mayer.....
July 28—The Stranger (2 reel Dr.).....
July 31—Low Barry's Acquaintance (Com.)..
Aug. 2—That Chinese Laundry.....
Aug. 2—Funny Fancies hy Hy. Mayer.....

ITALA (Features)

June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....

KAY-BEE

May 30—Child of War (2 reels).....2000
June 6—A True Believer (2 reels).....2100
June 13—The Boomerang (3 reels).....3000
June 20—Failure of Success (2 reels).....2000
June 27—The Seal of Silence (2 reels).....2000
July 4—The Crimson Stain (3 reels).....2875
July 11—The Banshee (2 reels).....
July 18—Red Mask (1 reel).....

KEYSTONE

June 2—Barney Oldfield's Race for a Life..1000
June 9—The Hansom Driver's Feeding Time.1000
June 12—The Speeders 1000
June 16—Waiter's Picnic 1000
June 19—The Tale of the Black Eye (Com.).
June 19—Out and In (Com.).....1000
June 23—A Bandit—Peeping Pete.....1000
June 26—His Crooked Career—Largest Boat Launched Sideways 1000
June 30—For the Love of Mabel.....1000
July 3—Rastus and the Game Cock.....1000
July 7—Safe in Jail.....
July 10—Tell-Tale Light .....
July 14—Love and Ruhhish.....
July 25—Marooned .....

LUX
By Prieur

Feet

June 20—Cast Thy Bread Upon the Waters (Dr.) 940
June 27—Sammy, the Scorcher (Com.)..... 495
June 27—Oh! You Unhreakable Doll (Com.). 455
July 4—Pat Gets on the Trail (Com.)..... 410
July 4—An Easy Day (Com.)..... 537
July 11—The Train on Fire (Dr.).....1000
July 18—Fate and the Man (Dr.)..... 987
July 25—Pat's Fancy Dress (Com.)..... 492
July 25—You Never Can Tell (Com.)..... 492

MAJESTIC

July 5—Gaffney's Gladiator .....
July 6—The Shadow of the Past.....
July 8—One of the Finest.....
July 12—The Ingrate .....
July 13—Impulse .....
July 15—For Her Sake.....
July 22—When Darkness Came.....
July 25—The Top of New York.....
July 29—Willie, the Wild Man.....

NESTOR

July 18—The Tale of a Hat.....
July 18—When His Courage Failed.....
July 21—The Ranger's Way.....
July 23—Behind the Gun (Dr.).....
July 25—Their Lucky Day.....
July 28—The Proon .....
July 30—Comrades .....
Aug. 1—His Friend the Undertaker (Com.).

PILOT

June 19—A Child of the Hills (Dr.).....1000
June 26—An Innocent Conspiracy (Com. Dr.) 1000
July 3—The Code of the U. S. A. (Dr.)....1000
July 10—Sanitary Gulch (Com.).....1000
July 17—Granny (Dr.) 1000
July 24—The Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500

POWERS

July 2—British-American Polo Match.....
July 4—The Heart of Hernanda (Dr.).....
July 9—Elsie's Aunt (Com.).....
July 11—Morgan's Treasure (2-reel Dr.).....
July 16—Why Rags Left Home (Com. Dr.)..
July 18—The Awakening (Dr.).....
July 25—Bohhy's Magic Whistle.....
July 30—While the Children Slept (Com. Dr.)
Aug. 1—Fate and Three.....

RAMO

July 2—I'm No Counterfeiter (Com.).....1000
July 9—Man and Woman (Dr.).....2000
July 16—A Dog-gone Baron (Com.).....1000
July 23—The Silent House (Dr.).....1000
July 30—I Should Worry (Com.).....1000

RELIANCE

July 9—The Wager .....
July 12—Ashes (2 reels).....
July 14—The Fisherman's Fortune.....
July 16—Her Rosary .....
July 19—The Strange Way.....
July 21—A Hospital Romance (1 reel).....
July 23—Maria Roma (1 reel).....
July 26—The Higher Justice (2 reels).....

REX

July 3—A Woman's Folly (Dr.).....
July 6—Suspense (Dr.) .....
July 10—The Beauty and the Beast (2-reel).
July 13—Through Strife (Dr.).....
July 17—The Wrong Road (Dr.).....
July 20—His Weakness Conquered (Dr.).....
July 24—The Fallen Angel (2 reels).....
July 27—The Actor (Dr.).....
July 31—The Powers of Heredity (Dr.)....
Aug. 3—Civilized and Savage (Dr.).....

SOLAX

July 18—The Intruder (Dr.).....1000
July 23—That Dog (Com.).....1000
July 25—As Ye Sow (Dr.).....1000
July 30—The Coat that Came Back (Com.)..1000
Aug. 1—When the Tide Turns (Dr.).....1000

THANHOUSER

July 11—An Errand of Mercy.....
July 13—A Crepe Bonnet.....
July 15—Tannhauser (3-reel) .....
July 18—No release .....
July 20—Brethren of the Sacred Fish.....
July 25—The Top of New York.....
July 27—Willie, the Wild Man.....
July 29—Little Dorrit (2 reels).....

VICTOR

June 27—Brothers and Sisters (Dr.).....
July 4—Shifting Fortune (Dr.).....
July 11—A Modern Witness (Dr.).....
July 18—Nihilist Vengeance (2 reel Dr.)....
Aug. 1—In After Years (Dr.).....

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Bennett, later, is mortally wounded and tells Sherman that Robert is innocent, obtaining Robert's exoneration and release from custody.

Robert and a detachment are sent on a scouting trip. They learn that a rebel troop train is coming and plant powder under the railroad track. When the train is over the powder the fuse is ignited and the explosion destroys the locomotive, cars and the rebel troops.

Sherman orders his cavalry scouts to patrol the ocean shore near Fort McAllister. Jack and fifty rebel cavalrymen stop on the seashore beneath a cliff fifty feet high, when the tide waves roll against the base of the cliff. About sixty of Sherman's mounted soldiers, including Robert, meet the rebel cavalrymen at the cliff shore and a thrilling, spectacular battle ensues in water four feet deep.

General Sherman, on top of the cliff, directs the fire of artillerymen on the rebels below. Many of the warring cavalrymen are shot off their horses and their bodies toss in the surf. The Union cavalrymen finally win the battle. Phyllis arrives, sees her brother wounded in the surf, and wades out and rescues him. Jack dies on the shore rocks, Robert arriving at his side in time to hear his brother's last words, of forgiveness.

ESSANAY

THE TWO RANCHMEN (July 19).—Joe Churchill, a ranchman, quarrels with his neighbor, Fred Martin, over the big opening in the fence, which allows Martin's chickens to dig up all of Churchill's seeds. Churchill's daughter, Dorothy, quarrels with Mrs. Martin about the affair. The two women end the feud by a hair-pulling match. Both ranchmen hitch up and leave to notify the sheriff. On the way to town, Martin's horse runs away, turns over the buggy, and kills the ranchman. Churchill returns to his ranch with the sheriff, but when told of the death of his neighbor, dismisses the officer. A year later, Churchill falls in love with Martin's widow. Can you imagine the surprise when Churchill presents his new wife to his daughter?

PILOT

GRANNY (July 17).—Eileen is a wealthy orphan who attends a fashionable boarding schools for girls, where she is a great favorite, and frequently gives them midnight lunches and parties, to the chagrin of the teachers.

When the other girls go home for their vacations, Eileen has to remain at school, and during one of her lonely spells, she writes to her aunt that she is going to move to their town, buy a home and adopt one of her family, which consists of Molly, Beth, Jack, the baby, and an old granny, who spends most of her time in an attic room, almost neglected by the rest of the family.

Eileen shows her a great deal of attention, much to the surprise and displeasure of the others, who have no time to waste on the old lady.

The day comes for Eileen to make her choice. The mother has dressed the children in their best and hopes that the baby will be the favored one, but Eileen brushes by the family and ascends to the old granny's room, and makes the dear old soul the recipient of her bounty.

When the granny is comfortably installed in the beautiful mansion that Eileen has bought, the children come to ask forgiveness, and do not depart empty-handed, as the generous old lady shares with them the money she has gotten from Eileen.

Thus the story teaches the beautiful Scriptural admonition: "Honor thy father and thy mother that thy days may be long in the land the Lord thy God giveth thee."

GREAT NORTHERN

THE JOLLY RECRUITS (July 12).—When the time arrives for the annual militia encampment, Chris and Fred arrive in the best of spirits, but their old companion, Jack, puts in an appearance in bad temper and does not take kindly to the army routine that is mapped out for him. Instead of getting the sympathy of his friends, the latter decide to take some of the laziness out of him and plan a number of pranks for his especial edification. As soon as they arrive in the camp they are greeted by their comrades, but as Jack is in bad humor he declines to enter into the spirit of their frivolity. He decides to go to slumber in the straw and, after partially disrobing, wraps his army blanket about him and lies down to pleasant dreams. The fun starts at this point. Chris and Fred discover a nest of white rats and proceed to place them in the trousers of the slumbering Jack. The result may readily be imagined, and when Jack is aroused he runs from the barracks and seeks rest elsewhere. Then it is that his tormentors scare him with "property snakes." Again there is a mixup and Jack decides to desert for good, and makes all speed across the wild sweep of the wheat fields. Again he tries to fall asleep in a hay stack and a blundering farm hand this time foils him by setting fire to the harvest. When Jack is finally captured and returned to his quarters he is a wiser and sorrier man, and the entire company of which he is a member greet him with shouts of derision.

GAUMONT

A TROMBONE MARATHON (July 10).—Æsop's fables of the frog who tried to swell himself to the dimensions of a hull is about the only parallel which comes to mind when viewing the efforts of Max, sole trombonist at the Grand Theatre. Max has seen tidings of a strange request: $25,000 is awaiting the musician who can play "The Maiden's Prayer" for twenty-four hours without stopping, and Max resolves to win that bequest or die in the attempt. Only two more days and the time limit expires. Kiki, his sweetheart, urges him on to win the prize, as otherwise her obdurate guardian will not entertain his suit for Kiki's hand. "Win, or burst," and he goes to it with a will and vim. What twenty-four hours of continuous tromboning can produce can be much better seen than described in language. Max, with protruding eyes and distended cheeks makes a funny sight indeed. More than once he is literally at the last gasp, but love supports him until twenty-three hours and fifty-nine minutes have elapsed—at which point the neighbors rush in with murderous intentions. The lawyer waked from the stupor which the soloist's unending blast has brought about, and when it is known that Max, now limply hanging about his fiancee's neck, has won the $25,000, the applause is deafening.

WITH HONOR AT STAKE (Two Reel) (July 15).—We have here a two-reel release of more than ordinary interest, containing an abundance of novel situations.

Mrs. D'Arcy W. Martin's adoring husband learns that his wife is suffering from heart trouble and the doctor advises that she avoid all excitement. At the Hortons' reception in Paris, Mrs. Martin unexpectedly meets George Molyneaux, a sweetheart of youthful days, for whom she yet retains a lingering affection. Molyneaux is the possessor of a packet of Mrs. Martin's early love letters, and she asks him to return them. He writes her a note expressing his willingness to hand her back these compromising missives, but asks that she will, just for the final good-bye, come in person to receive them. Mrs. Martin, knowing his honorable nature, agrees to do this, and we see her in George's home. He goes to fetch the letters from a deed box, but hearing a sharp cry of pain rushes back to her, only to find Mrs. Martin quite prostrate. Molyneaux is terrified; he thinks Madeline is dead, and his only thought is now to find some means whereby the honor of the woman he loves can be sustained. The hours drag on, Molyneaux' only recourse is to lovingly and tenderly inter the body in a leafy sepulchre in the nearby woods. He slaves for hours at the making of a grave.

Meanwhile Mrs. Martin's husband has become alarmed at her long absence, and when he hears from the Police Commissioner that his wife's handbag has been discovered on the person of a thief, he jumps to the worst conclusion, and accuses the alleged thief of killing his wife for the purpose of robbery. When Molyneaux gets back to the house, he is overjoyed to find the woman whom he thought dead has returned to life, and had suffered nothing but a sudden heart attack. Mrs. Martin examines her watch and, finding how late the hour is, hurries off home to her distracted husband and much-prized baby. Mr. Martin is in the seventh heaven of delight to see his wife alive and well, and promptly telephones for the release of the suspect, whilst Mrs. Martin allays all suspicion by informing her husband that whilst taking a walk in the woods she was suddenly seized with a heart attack, which excuse amply accounts for her long absence.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
June 19—Almost a Wild Man (Com.)	
June 21—The Mothering Heart (2 parts—Dr.)	
June 23—A Compromising Complication (Com.)	
June 23—Mister Jefferson Green (Com.)	
June 26—In Diplomatic Circles (Dr.)	
June 28—Her Mother's Oath (Dr.)	
June 30—A Gamble with Death (Dr.)	
July 3—Faust and the Lily (Com.)	
July 3—An Old Maid's Deception (Com.)	
July 5—The Sorrowful Shore (Dr.)	
July 7—A Sea Dog's Love (Com.)	
July 7—The Noisy Suitors (Com.)	
July 10—The Enemy's Baby (Dr.)	
July 12—The Mistake (Dr.)	

CINES
George Kleine

	Feet
May 10—The People of Somaliland (East Africa) (Man. & Cus.)	800
May 10—Excess Baggage (Com.)	400
May 10—Beautiful Lake Como, Italy (Phy. Geo.)	300
May 13—Relics of Ancient Rome (Sc.)	175
May 13—Willie's Alarm Clock (Com.)	825
May 17—Gulf of Togulio (Sc.)	350
May 17—A Woman's Influence (Dr.)	650
May 20—Red Wing! (Dr.)	1000
May 24—Exceeding the Time Limit (Com.)	300
May 24—The Maid and the Yarn (Com.)	300
May 24—Curing a Would-Be Aviator (Com.)	400
May 27—Borrowed Plumage (Com.)	500
May 27—In Somaliland (Travel)	150
May 27—The Champion Fixer (Com.)	350
May 31—Interesting Scenes Abroad (Travel)	1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)	2500
June 3—The Irony of Fate (Dr.)	1000
June 7—Orbetello and Environs (Travel)	250
June 7—The Ring (Dr.)	750
June 16—The Rival Engineers—Part I (Dr.)	985
June 16—The Rival Engineers—Part II (Dr.)	955

EDISON

	Feet
June 21—Love's Old Sweet Song (Dr.)	1000
June 23—The Pyramids and the Sphinx, Egypt (Sc.)	300
June 23—A Taste of His Own Medicine (Com.)	700
June 24—Where Shore and Water Meet (Dr.)	980
June 25—How Did It Finish (Com.)	980
June 27—Fortune Smiles (Last Story of "What Happened to Mary") (Dr.)	1000
June 28—The Fly (Edu.)	400
June 28—Circumstances Make Heroes (Com.)	600
June 30—The Story of the Bell (Dr.)	1000
July 1—The Patchwork Quilt (Dr.)	980
July 2—All on Account of a Portrait (Com.)	1000
July 4—A Gentleman's Gentleman (Dr.)	1025
July 5—The Signal (Dr.)	1000
July 7—Over the Great Divide in Colorado (Sc.)	300
July 7—Winsome Winnie's Way (Com.)	700
July 8—Scenes of Other Days (Sc.)	1000
July 9—His Mother-in-Law's Visit (Com.)	1000
July 11—In the Old Dutch Times (Dr.)	1000
July 12—The Diamond Crown (Dr.)	1000
July 14—A Fair of the Foils (Com.)	1000
July 15—In the Garden (Dr.)	1000
July 16—The Dream Fairy (Dr.)	1025
July 18—To Abbeville Court-House (Dr.)	950
July 19—On the Broad Stairway (Dr.)	1025
July 21—A Tardy Recognition (Dr.)	1000
July 22—A Great Metropolitan Newspaper (Edu.)	960
July 23—A Knife of Fire (Des.)	400
July 23—At Midnight (Com.)	600
July 25—The Meadow Lark (Dr.)	1000
July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary") (Dr.)	1025
July 28—The Creed of Osman Boy (Dr.)	1025
July 29—The Bells (Dr.)	1000
July 30—Grand Canyon of Arizona (Sc.)	400
July 30—As the Tooth Came Out (Com.)	600

ESSANAY

	Feet
July 5—At the Lariat's End (W. Dr.)	
July 8—The Daughter of the Sheriff (W. Dr.)	
July 9—The Outer Shell (Dr.)	
July 10—A Flurry in Diamonds (Com.)	
July 11—The Sign (Dr.)	
July 12—Broncho Billy and the Western Girls (W. Dr.)	
July 15—Something Rotten in Havana (Com.)	
July 15—When Ignorance is Bliss (Com.)	
July 16—The Great Raymond	
July 17—The Heart of a Gambler (W. Dr.)	
July 18—Every Thief Leaves a Clue	
July 19—The Two Ranchmen (W. Dr.)	
July 21—Tapped Wires (Dr.—2 parts)	
July 22—The Rose of Sharon (Dr.)	
July 23—The Dance at Eagle Pass	
July 24—The Browns Study Astrology (Com.)	
July 24—Building the Chattanooga Light and Power Dam (Edu.)	
July 25—Making Good (Com.)	
July 26—Broncho Billy, and the Schoolman's Sweetheart (W. Dr.)	
July 29—The Call of the Plains (W. Dr.)	
July 30—Bread Upon the Waters (Dr.)	
July 31—Tit for Tat (Com.)	
July 31—Through the Cumberland Mountains, Tennessee (Edu.)	

KALEM

	Feet
July 1—The Raiders from Double L Ranch (Dr.)	
July 2—Historic New York (Sc.)	
July 4—A Victim of Deceit (Dr.)	1000
July 4—Shenandoah (Special—3 parts—Dr.)	3000
July 5—The Hidden Witness (Dr.)	1000
July 7—A Stolen Identity (Dr.)	1000
July 9—The Treachery of a Scar (Dr.)	1000
July 11—Entertaining Uncle (Com.)	
July 11—Cosmopolitan New York (Topical)	
July 12—Rounding Up the Counterfeiters (Dr.)	1000
July 14—The Lost Diamond (Dr.)	
July 14—The Mermaid (Com.)	
July 16—A Thief in the Night (Dr.)	1000
July 18—What the Doctor Ordered (Com.)	
July 18—The Concrete Industry (Com.)	
July 19—The Smuggler (Dr.)	1000

LUBIN

	Feet
June 24—The Zulu King (Com.)	600
June 26—The Other Woman (Dr.)	1000
June 27—Bob Buys an Auto (Dr.)	400
June 27—The Beaut from Butte (Com.)	600
June 28—The Love Test (Dr.)	1000
June 30—Her Atonement (Dr.)	1000
July 1—Her Husband's Picture (Dr.)	1000
July 3—The Angel of the Slums (Dr.)	1000
July 4—The Waiter's Strategy (Com.)	400
July 4—The Wrong Hand Bag (Com.)	600
July 5—His Niece from Ireland (Dr.)	1000
July 7—The Mysterious Hand (Dr.)	1000
July 8—The Profits of the Business (Dr.)	1000
July 9—A Hero Among Men (2-reel Dr.)	
July 10—When Loses Out (Com.)	400
July 10—Building a Trust (Com.)	600
July 11—On Her Wedding Day (Dr.)	1000
July 12—Her Only Son (Dr.)	1000
July 14—The Apache Kid (W. Dr.)	1000
July 15—His Better Self (W. Dr.)	1000
July 17—The Wiles of Cupid (W. Dr.)	1000
July 18—The Hidden Bank Roll (Com.)	400
July 18—When Mary Married (Com.)	600
July 19—Jim's Reward (W. Dr.)	1000
July 21—An Actor's Strategy (W. Dr.)	1000
July 22—The Benefactor (Dr.)	1000
July 23—Home Sweet Home (2 reel Dr.)	
July 24—Coffee Industry in Jamaica (Indus.)	400
July 24—Zeh, Zack and the Zulus (Com.)	600
July 25—The Exile (Dr.)	1000
July 26—The Price Demanded (Dr.)	1000
July 28—The Widow's Wiles (Com.)	400
July 28—Rastus Among the Zulus (Com.)	600
July 29—The Call of Her Heart (Dr.)	1000
July 31—The Fatal Scar (W. Dr.)	1000
Aug. 1—The New Gown (Dr.)	1000

G. MELIES

	Feet
May 22—Gold and the Gilded Way (Dr.)	1000
May 29—Foster Brothers (Dr.)	626
May 29—Tandjong, Priok, Java (Edu.)	374
June 5—Native Industries of Java (Ind.)	1000
June 12—The Stolen Claim (Dr.)	
June 12—Views of Samarang (Sc.)	
June 19—The Lure of the Sacred Pearl (Dr.)	
June 19—Diving for Pearl Oysters at Thursday Island (Edu.)	
June 26—The Sultan's Dagger (Dr.)	1000
July 3—The Rice Industry in Japan (Ind.)	1000
July 10—His Chinese Friend (Dr.)	1000
July 17—The Poisoned Darts (Dr.)	
July 17—A Chinese Funeral (Typical)	

PATHE FRERES

	Feet
June 20—Antihes, France, and Its Environs	
June 20—Monuments and Cascades of Rome	
June 21—The Jury's Verdict (Dr.)	
June 23—Pathe's Weekly No. 26	
June 24—The Carrier Pigeon (Sc.)	
June 24—How a Blossom Opens (Nature)	
June 25—The Hunger of the Heart (Dr.)	
June 26—Clarence the Cowboy (Com.)	
June 27—The Spotted Elephant Hawk Moth (Sc.)	
June 27—Athens	
June 28—The Second Shot (Dr.)	
June 30—Pathe's Weekly No. 27	
July 1—The Miracle of the Roses (Dr.)	
July 2—The Missionary's Triumph (Dr.)	
July 3—The Joy Ride (Com.)	
July 3—Pathe's Weekly No. 28	
July 4—Consecration of a Buddhist Priest (Customs)	
July 4—Pisa, Italy, and Its Curious Monuments	
July 5—A Modern Garrick (Com.)	
July 7—Pathe's Weekly	
July 8—The Airman's Bride (Dr.)	
July 9—The School Ma'am (Dr.)	
July 10—Pathe's Weekly No. 29	
July 11—Porcelain (Ind.)	
July 12—Dynamite, the New Farm Hand (Edu.)	
July 12—A Little Trip Along the Hudson (Sc.)	
July 14—Pathe's Weekly	
July 15—Denizens of the Deep (Sc. and Nature)	
July 15—Port of Marseilles, France (Sc.)	
July 16—The Snowy Egret and Its Extermination	
July 17—Pathe's Weekly	
July 17—Easy Money (Com.)	
July 18—Jiu Jitsu (Edu.)	
July 18—Beautiful Catalogne (Sc.)	
July 19—The Friendless Indian (Dr.)	

SELIG

	Feet
June 16—When Lillian Was Little Red Riding Hood (Dr.)	
June 17—Taming a Tenderfoot (W. Com.)	1000
June 18—Mrs. Hilton's Jewels (Dr.)	1000
June 19—The Gold Brick (Com.)	1000
June 20—Fancy Poultry (Educa.)	
June 20—The Fighting Lieutenant (Dr.)	
June 23—The Kentucky Derby (Topical)	
June 23—At Churchill Downs	
June 24—The Marshal's Capture (W. Dr.)	1000
June 25—Papa's Dream (Com.)	
June 25—The City of Gold (Edu.)	
June 26—When Men Forget (Dr.)	1000
June 27—A Western Romance (Western)	1000
June 30—The Beaded Buckskin Bag (Western)	1000
July 1—Songs of Truce (War Dr.)	1000
July 2—The Sultan of Sulu (Edu.)	
July 2—Arabia and the Baby (Com. Dr.)	
July 3—In God We Trust (Dr.)	1000
July 4—Sallie's Sure Shot (W. Dr.)	1000
July 7—The Trail of Cards	
July 8—Old Doc Yak	
July 8—A Jolt for the Janitor	
July 9—The Reformation of Dad	
July 10—Made a Coward	
July 11—Budd Doble Comes Back	
July 14—The Only Chance	
July 15—The Tree and the Chaff	
July 16—Sweeney's Dream (Com.)	
July 16—Fancy Fowls (Edu.)	
July 17—Put to the Test	
July 18—Granny's Old Armchair	
July 18—A Moro Fish Drive at Jolo	

URBAN ECLIPSE
George Kleine

	Feet
May 12—The Japanese Dagger—Part II	900
May 14—The Will of Fate (Dr.)	1000
May 21—In the Tyrolese Alps (Travel)	175
May 21—The Chicken Industry (Ind.)	400
May 21—Big Game	425
May 31—The Indelible Stain (Dr.)	1000
June 4—The Armadillo (Zoölogical)	500
June 4—Delivering the Goods (Com.)	500
June 11—Behind a Mask (Dr.)	1000
June 27—A Villain Unmasked (Part I & II—Dr.)	2038

VITAGRAPH

	Feet
June 25—Jack's Chrysanthemum (Com. Dr.)	1000
June 26—Her Sweetest Memory (Com. Dr.)	1000
June 27—One Good Joke Deserves Another (Com.)	800
June 27—Field Sports, Hongkong, China (Top.)	200
June 29—One Over on Cutey (Com.)	870
June 29—Cloisonne Ware (Edu.)	130
June 30—Roughing the Cub (Com.)	1000
July 1—Bingles and the Caharet (Com.)	
July 1—Sight-Seeing in Japan (Edu.)	
July 2—The Song Bird of the North (Dr.)	1000
July 2—The Tiger Lily (Dr.—3 parts)	
July 3—Sweet Deception (Com. Dr.)	1000
July 4—An Unwritten Chapter (Dr.)	1000
July 5—Love's Quarantine (Com.)	1000
July 7—The Glove (Dr.)	1000
July 8—Count Barber (Com.)	1000
July 9—Solitaires (Com.)	
July 9—A Millinery Bomb (Com.)	
July 10—The Carpenter (Dr.)	1000
July 11—The Spirit of the Orient (Dr.)	1000
July 12—The Moulding (Dr.)	1000
July 14—O'Hara as a Guardian Angel (Com. Dr.)	1000
July 15—My Lady of Idleness (Com. Dr.)	1000
July 16—The Master Painter (Dr.)	1000
July 17—Hubby's Toothache (Com.)	
July 17—Sandy and Shorty Work Together (Com.)	
July 18—The Yellow Streak (Dr.)	1000
July 19—The Taming of Betty (Dr.)	1000
July 21—The Only Way (Dr.)	1000
July 22—The Pickpocket (Com.)	1000
July 23—An Error in Kidnapping (Com.)	1000
July 24—An Old Man's Love Story (Dr.)	1000
July 25—The Tables Turned (Com.)	
July 25—Scenes in Honolulu (Topical)	
July 26—The Spell (Dr.)	1000
July 28—Dr. Crathern's Experiment (Dr.)	1000
July 29—The Troublesome Daughters (Com.)	1000
July 30—The Sixth Commandment (Dr.)	1000
July 31—When Society Calls (Dr.)	1000

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VOLUME VIII
No. 3

JULY 19
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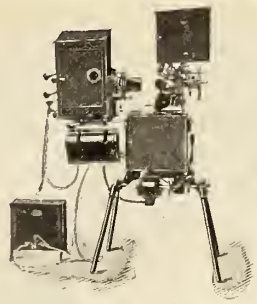

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VIII **July 19, 1913** **Number 3**

EX-CATHEDRA

THE LESSON OF THE WEEK

LAST week I wrote an editorial on "Fraternity" principally in connection with the convention and the exposition. Some say it was a little premature considering the events that took place while we were on the press. I do not think so. I can express the same sentiments now that the convention and exposition are past, and have become a memory, a memory that will constantly rise in the minds of the men and women who visited New York during the week of 7th-12th of July, 1913. It will be a living memory, a memory of great and glowing success. I have not filled my columns with matter that the newspapers were full of, regarding the split and the quarrels that occurred, believing that this paper has a higher mission than to report such incidents, which will readily adjust themselves in the near future, and like a bad temper it will be forgotten, and if it is not forgotten it will cause to rise up a feeling of regret that such feeling occurred.

Much could be written on the subject as to the rights and the wrongs of the situation, but one thing I want specially to point out is the fact that M. A. Neff was elected president of the National Exhibitors' League with a large majority, and that those who were defeated walked out. This is not right in any fraternal organization, let it be whatsoever it will. When a Worshipful Master, Worthy Dictator, an Illustrious Commander, an Illustrious Grand Commander-in-Chief, a Chief Ranger, or whatever other title might be used is elected, the majority always rules, and the minority, however much disgruntled or dissatisfied they may be, bow down to the majority, remain faithful and pledge renewed allegiance to the elected head.

I remember when the discussion of the question of New York being selected as the city to hold the convention of 1913 took place in Chicago; a promise was made on the floor of the convention "that New York City or State would not nominate a candidate; that New York with its delegation would support the administration of President Neff." The convention and the exhibitors now know how this promise was kept. It may be that the minority who walked out from the convention know their business better than I do; at the same time it was a scene to be regretted, and I sincerely trust the olive branch of peace will be held out, and the peace pipe once more smoked, giving allegiance to the grandest organization of the day.

It is ten thousand pities that men who have worked so hard and so earnestly in the advancement of Cinematography should be out of the fold of an organization destined to amalgamate and uphold the rights of the exhibitors. I have no quarrel with those who seceded. They may be perfectly right in their views, and feel fully justified in the action they took. Time will show the wisdom of the step they have taken. All honor is due to the three men who remained loyal to New York State Exhibitors' League and in whose hands the charter of the State is now placed. They will work with great odds against them, but in the long run right will prevail and time will show which is right.

Leaving the convention and coming to the exposition proper I want to say that a torch has been lit and raised aloft which will be a beacon light to Cinematography in the future. I little thought when I suggested that an international exposition be held in New York, while the national convention was here, that it would be the vast success it has proved to be. When in conversation with two or three at Chicago, I said then that it could not fail, and little by little it grew to be an accomplished fact, and when it was decided to hold the exposition the number of promoters who desired to handle the same were legion, but I steered the committee clear from those who wanted to make money out of the exhibitors' work and energies. I took the committee to the trustees of the Grand Central Palace; they agreed to finance and help the committee to make it a success, and under the leadership of Rich G. Hollaman (one of the vice-presidents of the Grand Central Palace) the result has justified the action I took.

The thought is now with me, and I want to impress it forcibly upon the minds of the manufacturers, or upon the

exhibitors, both licensed and unlicensed, that such an event must be of annual occurrence, and in my opinion a committee should be formed to undertake this work. The public were wonderfully interested and were sorry that it had come to an end on Saturday evening; many have been the queries to me since then asking when there will be another. I am confident that if an able committee, or even if a company were formed to exploit the Cinematograph art, it would be one great success year by year, and I want to interpolate a thought here that this committee formulate some rules whereby a medal or medals of superiority or supremacy should be given to product of a mechanical nature, or a new invention, or a greater perfection of photography. I would suggest that a studio should be fitted up with lights, etc., and that the actual taking of a picture, with its development and projection, should be made a feature, because many people came to see a picture taken with all its appurtenances and went away disappointed.

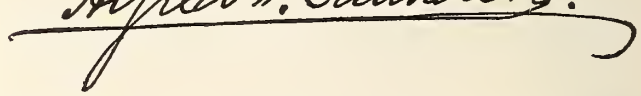
Another thought that comes to me is that the funds accumulated should not go to enrich shareholders or stockholders, but that a fund should be set aside to relieve the needy operators or camera men or other employees who through accident or sickness have lost what little they had. A case in point which occurred a year or two ago will illustrate what I mean. A careful operator had saved something like $460 to $470 and was doing very well; suddenly grim disease stalked in and out of this fund he had to pay $250 for an operation upon and medical attendance for his wife. Then working in the booth he accidentally injured his thumb. Blood poisoning setting in, he had to give up his work; gradually all his savings vanished, until one day there appeared before him two alternatives, borrowing money or appealing to the charity of his friends to save him from being dispossessed. I took his case to a friend who had influence with the charity organizations, who sent a check with a request that a certain sum be given to this man as long as he needed it per week. One $5 was given to the man and then it took three months to make inquiries into the antecedents of this poor starving operator and his family, until his thumb became quite cured and he was able to secure work again; then the society favorably reported upon the case. He needed no further assistance, returning a check for the sum that was not used. How great! how magnanimous!! was this charity organization. Had it not been for the assistance of a few friends the man would have starved. This is only one case. There may be many others that such a fund would be of great assistance to aid in their extremities.

Again, take our poor old chum, Bill Paley, out in Los Angeles; without a friend or a dime to his name. Such a fund would have brought him back and given him proper attendance here, and if a wing of a hospital could be endowed, called the Cinematograph ward or wing, what a wonderful monument for posterity would this be! So I make this appeal to the best, the highest, the most intelligent members of Cinematography, to rally round a standard with this end in view, and those who follow after will call you blessed.

Another point I want to impress upon the industry is the fact of the great intelligent masses that visited the Grand Central Palace; they came to learn and went away astonished at the great advances made. There were educationalists of the highest order as well as the people interested in seeing the pictures exhibited. Two United States Senators were present and I badly wanted to introduce them to the various members assembled on the floor, but they stated emphatically that they had come "incog" and desired that their presence should not be known. It was my privilege to conduct them around and show them the various improvements that had been made.

The church was remarkably well represented by practically every denomination, and nothing but the highest praise did I hear from the lips of those with whom I conversed. The week was the advancement of one of the highest educational movements that it was possible to conceive, and I trust that the fire of the beacon will be kept ever burning, and that next year greater improvements in color photography, in talking and singing pictures, and the higher class of pictures to be shown will result from this exposition.

Can I say more? Yes, I can say this, that through this exposition the Cinematograph art took a leap to a very much higher pedestal than some of the present-day manufacturers ever imagined it could ever reach, and now the greatest aim in view is for the manufacturers to keep it where it is to-day; in a very little while the store shows will have passed away, and the great theatres of our land will be showing pictures worthy of being seen, in feature, or in single reels. The educational movement will have advanced so far ahead that if it is possible from expositions a fund might be laid aside for the special making of educational films, subsidizing a company for their especial manufacture; such a company will have to be formed, and such work must be undertaken; those who are now in the business must very quickly put their houses in order, so that they may be ready for the time when educationalists will demand the clearest and most perfect photography for this purpose that can be produced. Some manufacturers say the people are not ready, and that they are waiting until there is a demand. The people are ready, and as soon as there is a supply the demand will come in such volume that the manufacturers will be flooded and swamped with orders. Colleges, universities and schools everywhere are asking for films to teach all kinds of subjects relating to the sciences, and I now ask that scientists step in and take a hand in this forward movement. By so doing the lessons of the exposition week will not be lost, but that the cry will be Forward, and yet Forward until true fraternity is evolved from Cinematography, and that the industry takes its stand with other industries in the progress of the nations.



LOCAL No. 1, MOVING PICTURE OPERATORS' UNION

I want to congratulate my brother operators of Local No. 1 on the great victory obtained by Brother Robert Goldblatt, president, in convention of the American Federation of Labor held at Seattle during the past week. Brother Goldblatt was seated in the convention, and a charter granted to Local No. 1. F. H. Richardson representing Branch No. 35 of the I. A. T. S. E. was refused admittance to the convention and unseated as a delegate of the branch through its non-recognition by the federation. It is evident No. 1 is now the representative of the operators in Greater New York. The following clipping from "The Call," a well-known labor paper is my authority for the above congratulations:

Seattle, Wash., July 15.—At the convention of the International Alliance of Theatrical Stage Employees here, the New York Moving Picture Machine Operators' Union, No. 1, was granted a charter. This is the result of a five-year struggle for recognition. F. H. Richardson, the delegate sent by the rival New York Union. Branch Local 35, of the I. A. T. S. E., was unseated.

The following officers were elected: Charles Shay, of New York, president; Lee M. Hart, of Chicago, secretary-treasurer.

The Moving Picture Machine Operators' Union of New York was formed when there was a secession from Branch 35, of the International Alliance, more than one year ago. It has a membership of more than 600 to-day. It is affiliated with the A. F. of L. A. H. S.

EXPOSITION REFLECTIONS

By Horace Vinton
(The Mahoney)

'MIDST a pandemonium of confused sounds, above which could be distinguished at intervals, an inharmonious blending of "When the Sands of the Desert Grow Cold," and "To Have and to Hold"; little knots of two, three, four and five, persons, laughing, chattering and chirping, gradually increased in number, until the exodus became a mass of moving, swaying, stumbling humanity, descended the broad staircase of the new Grand Central Palace.

It was Saturday night, July 12th, 1913.

We state this fact, as data for future generations, as data is somewhat obscured in (the past) as to many transpirings in the cinematography industry.

It was the final night of the First International Exposition of the Moving Picture Art and Allied Trades, and only one of the many great events that are sure to follow, as the week's developments were fraught with such unequivocal success that repetitions, with improved conditions, are a certainty.

With several daily papers, contributed to and edited by a most efficient staff of able dissertators—all widely known in the world of literature and the newspaper, that to present original or even readable matter on the subject, is a task almost as hopeless as it would be to prepare an original three reel feature scenario, a popular novel, or successful "crook" drama.

From early Monday morning, until the lights were dimmed late Saturday night, a constant stream of visitors, all notables, in the moving picture field, were evidenced in and around the immense structure.

The program for the week, as arranged by the executive heads, Mr. Neff, Mr. Trigger, Mr. Tichenor, L. R. Thomas, Mr. Samuels, Chas. Kerr, Mr. Hilkemeier, was carried out with a degree of accuracy never before accomplished in any kindred undertaking.

Every preliminary announcement was strictly adhered to, and one only had to consult the bulletin board at the top of the great stair-case to become familiar with the day's projects.

Monday was Universal day; and through the courtesy of Carl Laemmle, the pioneer of all manufacturers in the ranks of the Independents, the one man who is unafraid, who is ever ready to follow the dictates of his own convictions, a vast army of exhibitors and visiting delegates were regally entertained.

As if by a preconcerted plan, the building was deserted by most of the visiting contingent on Monday to give the valiant representative of the press time to sharpen his pencil and his wit and refill his fountain pen.

All day long such notables as "Hughy" D'Arcy, of the Lubin forces (it is needless to chronicle the fact that "Hughey" is the author of "The Face on the Floor," as he has given world-wide publicity to this matter of literary importance, for a quarter of a century past); J. B. Clymer, of "Itala"; S. M. Spedon, of the Vitagraph, probably the oldest in point of years in the industry; Stanley Twist, whose name has been known almost as long as the Selig trademark; Willard Holcomb, of Kinemacolor, who sat in judgment of the "legitimate" actor long before he extolled the merits of that wonderful company; L. W. McChesney, who watches the interests of the General Film Company; Bert Adler, who is accused of writing every funny paragraph that appears anonymously relating to the doings of some one notable in the industry; then there was Joe Brandt, whose activities are so numerous and varied, in behest of the Universal interests, that it would be too difficult to mention them comprehensively.

The last view we had of Joe on Monday was dashing madly about the hall, megaphone in hand, rounding up the delegates, with the sagacity of a well trained "Collie," for a visit to the Mecca Building, the Eclair Studio and one of the most eventful evenings of the entire week for the visiting delegates at Palisades Park.

Owen F. Doud, Don Meany, Joe McArdle, and others equally well known, complete a list of "promoters of publicity," who give real life to the trade paper and makes it worth reading.

Daniel Frohman, long and honorably known with all that is clean and artistic in the theatre of this country, was a visitor to the Exposition on Monday.

Mr. Frohman is now the managing director of the Famous Players and has brought to that company all the skill and experience acquired through years of association with the drama.

Kinemacolor showed the first picture of the Exposition, in their prettily appointed theatre on Monday. During the week, its program included: "Other People's Children," a comedy; "Amongst the Philippines," scenic; "Sunsets of Egypt"; "The Scarlet Letter"; and other notable products.

The General Film Company had arranged a complete program for the week embracing "The Mothering Heart," Biograph; "Hannegan's Harem," Pathe; "The Girl and the Gangster," Kalem; "How Did It Finish?" Edison; "The Black Countess," Pathe; "Penalty of Crime," Lubin; "Tapped Wires," Essanay; "In the Midst of the Jungle," Selig; "The Late Mr. Jones," Vitagraph.

These were all shown during the week, and many others, all claimed to be pre-releases.

The Mutual and Universal corporations were also a great center of attraction for the thousands who visited their theatres, located on the Forty-sixth street side of the mezzanine floor. Many important films were shown, among which, "Ashes," one of the most recent of the Reliance offerings; "Truth in the Wilderness," an American; a screaming comedy, "One Round O'Brien," Majestic; an artistic and beautiful arrangement of "Tannhauser," by the Thanhouser Company; and representative productions by Keystone, Broncho and Kay-Bee, all attracting record-breaking crowds during the week, who were loud in praise of the merit shown in all of the productions.

Messrs. Saltzman and Dibble, who motored down from Herkimer, N. Y., in company with their manager, C. H. Skinner, now of Syracuse, were much in evidence in and about these displays and the trade booths in general, getting pointers for their new and beautiful theatre at Herkimer which is now in course of construction, and will be finished in October.

Tuesday the magnificent steamer Adirondack, laden to the guards with visiting delegates, gracefully glided away from Pier 32, North River, for a sail up the beautiful Hudson as far as West Point, as guests of Pathé Fréres.

A brief rainfall dampened the spirits of the visitors and drove them into the spacious salons of the handsomely appointed vessel for a short period, but the skies soon cleared, and all sought the upper deck, where a picture was taken. It was a delightful trip, and when the steamer docked a jolly, well pleased flock of delegates and their friends sought seclusion until the morrow, in their several hotels.

Among those who attended the outing were several members of the Executive Staff, and stars of this notable organization. Miss Bessie Emick, Miss Gwendolin Pates, Paul Pantzer, Leo Wharton, William Williams, Mr. and Mrs. Burst, and others. The one representative of a moving picture paper in attendance was Alfred H. Saunders, of the Moving Picture News. To name the delegates and visitors in full is impossible, through lack of space; to particularize might give offense to some.

The most anxiously awaited of all exhibits at the Exposition, was the "screen artists" in their proper persons.

During the week, the several booths of the General Film Company, the Mutual, Universal and Kinemacolor, were fairly beseiged by an anxious expectant mob all eager to get a glimpse of their favorite.

John Bunny, who appeared early in the week, was fairly mobbed by the vast concourse who surrounded him at all times, and fairly fought for the privilege of shaking his hand.

Maurice Costello, too, was much in evidence. The man whose presence on the screen, is always a signal for murmurs of admiration, both, on account of his superb acting and magnetic personality.

Charles Kent, admittedly one of the most thorough and talented actors of the English speaking stage, long before the Motion Pictures claimed him as a brilliant exponent of the silent drama.

Tefft Johnson and William Shea, whose long service is proof positive of their popularity with the patrons of the moving picture theatres.

James C. Young and Clara Kimball Young.

Dimpled and ever smiling Lillian Walker was greeted with a shower of carnations, by beautiful Rosemary Theby, as the dimpled Lillian passed the Mutual booth, where Edgena De Lespine, Norma Phillips, Virginia Westbrook, Bobbie Robbins, Paul Scardon and others, were conspicuous during the week.

Edith Storey, another name to be reckoned with, when it comes to naming favorites.

Another great crush was encountered every day in and around the Universal booth, where Barbara Tennant, of the Eclair forces, appeared to be the favorite. Miss Tennant was closely pressed for "stellar" honors by the adaptable Jane Gail, who shines with equal brilliance in comedy and emotional work.

Other stars in the Universal firmament who shed their beams on those in attendance were: Claire and Violet Messereau, Mildred Bright, Julia Stuart, a prominent satellite in the dramatic "sky" of a decade ago; Natalie Wakefield, Clara Horton.

Among the male contingent, laughing Billy Quirk, handsome Irving Cummings, Howard Missimer, and John Steppling, repeatedly halted the moving mass while they indulged in sidewalk conversation over the doings of Frank Dayton, Francis Bushman, and other favorites of the Essanay Company, since Howard left that splendid organization.

Theo Wharton, now a director in charge of the new Essanay studio at Ithaca, N. Y., who dates back to early Biograph days, when Theodore wrote the scenarios at "ten" per, for Wallace McCutcheon.

On Wednesday night, that much traveled marvel of cleverness, who possesses talent akin to genius, Miss Gene Gauntier, held a reception in the Warner Feature booth, with the coöperation of Jack Clark and her able director, Sidney Olcott. The throng, struggling to get a glimpse of this celebrated woman was so dense at times, that the police were summoned to disperse them.

Miss Gauntier has only recently completed three important features for the Warner Company: "A Daughter of the Confederacy," "Mystery of Pine Camp," and "When Men Hate," of which she is the author, and in which she appeared in the feature part.

Harry Linson, twice a veteran; in the first instance, with a record of four years in the Civil War, from '61 to '65, during which time he served with distinction in the Sixty-ninth New York Volunteers, and a four years' record with the famous Edison Company, with whom he is now enrolled.

Mr. Linson, looking like a man in the forties, is in his seventy-fourth year, strong and vigorous, and dates back in his theatrical career to the days of the old Bowery Theatre, during the days of Tom Hamblin, Robert Johnson, Edwin Eddy, Mrs. May and others. He enjoyed the "big show" immensely and remained during the entire evening.

Other visitors during the week included Fred Truesdell, Will Scherer, Alec. B. Francis, Robert Frazer and Jack Kohler.

Wednesday night, July 9, 1913, will be a memorable one in the archives of that wonderful institution in the world of the moving picture!

The Vitagraph Company.

No such demonstration has ever been seen under like conditions, as that which greeted the sixty and more players who were present during the evening.

It was Vitagraph night.

This simple announcement was alone sufficient to attract a veritable mob, which massed the aisles and openings leading to the handsomely decorated space allotted to the General Film Company.

Pennants, post cards and ribbons were distributed by the various members of this popular company as souvenirs of the occasion, and so dense and unruly did this crowd become in their mad efforts to carry away some remembrance, it became necessary to use great discretion and no little strategy, to prevent a panic which seemed inevitable. This was averted by transferring the players from the booth to the theatre on the mezzanine floor, where another reception was held, but the clamoring multitudes crowded the stairs and entrances leading to the theatre, making them unpassable until finally the favorites were forced to disperse in several directions in order to disintegrate the crowd.

A supper was served later in the evening, among those present being: Maurice Costello, Charles Kent, John Bunny, Flora Finch, Lillian Walker, Tefft Johnson, James Young, Clara Kimball Young, Earle Williams, Edith Storey, Rose Tapley, Ralph Ince, Robert Gaillord, Mrs. Mary Maurice, William Shea, and others prominent among the popular Vitagraph Company.

W. T. Rock, president of the Vitagraph Company, was present, accompanied by his wife and son, J. B. Rock.

"Kaybee," "Broncho" and "Keystone," will be a lasting memory to the vast throng who besieged the Mutual booth Thursday evening. These representative brands of film whose trade mark when shown invariably occasion marked enthusiasm, were "publicized" by Mr. Bert Ennis, while the distribution of souvenirs was under the supervision of Miss Mae Kenny, personal secretary to Messrs. Kessel and Bauman, two names to be conjured with in the world of filmdom.

Friday night the General Film Company's booth was turned over to the famous Edison Company, the event being made a notable one in the history of the Exposition, through the presence of that "wizard" in the world of science and mechanics, Thomas A. Edison in person.

Accompanied by his wife and daughter, Mr. Edison was comfortably installed as the feature attraction at the booth shortly after 8.30. From that time every aisle, every means of approach was blocked and it was impossible to even get a glimpse of this world famous man.

Mary Fuller was next to arrive, and it was with great difficulty that a passage way was cleared for her entrance. This was a signal for renewed interest, and the vast throng increased until the crush became so dense it was deemed advisable to "divide the attractions," so Mr. Edison was with much trouble, hustled to the Edison booth, followed by a clamoring mob that was almost a riot.

Miss Fuller became active in distributing the souvenirs, assisted by Mabel Trunelle, Gertrude McCoy, Bliss Melford, Bessie Learn, Elsie McLeod, Edna May Hamel and Kathleen Coughlin were afforded great amusement, watching the mad efforts of the assembled crowd, scramble for the souvenirs they threw among them.

The executive heads: C. H. Wilson, vice-president; Nelson C. Durand, third vice-president; L. C. McChesney, advertising manager; Horace H. Plimpton, manager of negative production; John Hardin, assistant manager, were present during the entire evening, and at eleven o'clock officials and players were the guests of Mr. Plimpton, at a delightful little affair, with refreshments at the Knickerbocker Hotel.

A grand double attraction graced the General Film booth, Thursday night.

The house of Lubin and the Maison de Pathé.

The popularity of the product of these two companies is too well known to require comment.

Arthur Johnson and Lottie Briscoe, of the Lubin forces, led all others in the competition for popularity, while Crane Wilbur and Pearl Sindelar, of Pathé, received much attention.

Sigmund Lubin, the head and front, and most important in individual control, of all those engaged in the art, entered the hall, at nine o'clock.

Following in the wake of this big-hearted, generous, liberal-minded man, were his "children" of the immense Lubin industry, some of whom have been with him for years.

He was accompanied by Ira M. Lowry and Charles Goldsmith, two of his most able lieutenants, who assisted in receiving the immense throng gathered around the booth, to greet their favorites.

Popular among the visiting artists were recognized: Harry C. Myers, Charles Brandt, Peter Lang, Edwin Carewe, Clarence Elmer, George E. Reehm, Walter H.

Stull, Robert Burns, Edgar Jones, Miss Florence Hackett (Mrs. Arthur Johnson), Miss Daisy Evans, Mrs. Peter Lang.

Representing the Producing Department were Joseph Smiley, Barry O'Neill and George Niehols, to whose valued efforts the present standard of excellence of the Lubin brand is largely due.

As we delve into this gigantic theme, the subject assumes inexhaustible proportions, but the generous response to the call for coöperation was so liberally answered we feel it incumbent not to allow anything to pass notice.

All the way from Chicago came those two representative companies, the Selig and Essanay.

Saturday night at the General Film booth, players and executive heads of both of these companies held sway, until the final moment; the immense throng clamoring to greet their favorites and when the time arrived to disperse, slowly and reluctantly moved away.

Ben Zerr, of the handsome Schuylkill avenue theatre, Reading, Pa., aecompanied by Mrs. Zerr and their twelve-year-old son, were late comers.

Mr. Zerr imparted the information that his visit was more in seareh of knowledge for improved conditions than junketing, so he remained in close touch with everything new and novel offered at the various booths.

He told quite a good story on Master Zerr.

Passing the Herald Square Theatre in a taxi the elder Zerr saw a feature advertised; wishing to view it, he signaled the chauffeur to stop. In company with Mrs. Zerr he dismounted. Master Zerr remained seated and was interrogated by his father:

"Aren't you coming?" asked Zerr the elder.

To which the lad replied:

"No, pop! Broadway is moving pieture enough for me. It's got all the feature films in the world eooked to a frazzle."

All of which goes to prove that Master Zerr is a young gentleman of discernment.

Petite and captivating Mary Alden, in private life Mrs. Wray Physioc, was an attendant during the entire week aecompanied by her clever husband.

A train of admirers followed in her wake wherever she appeared, and her beautiful gowns attracted universal attention.

Mr. Physioc is the youngest and most ambitious of all manufacturers, and there is no department of a plant he's not thoroughly in touch with. He but recently resigned as general manager of the "Ramo" Company, of which he was the founder, to enter upon a more ambitious project in the industry.

Henry J. Brock, of Toronto, appeared for a brief moment on Wednesday, and after expressing regrets, that important engagements demanded his presence elsewhere he sorrowfully departed.

Diminutive, but aggressive, "Jeff" Dolan made his presence felt on several oceasions during the session, by declaring that he still lives and is the smallest representative of the big feature game, and is with the Selig Feature Film Company.

Awed by the thrilling impression made by the grandeur of the Exposition, Murray F. Beier, of the Embry Feature Film Company, purchased the latest of the Itala's offerings, "The Death Knell."

Louis H. Aoto, of the Kitsee Talking Pictures, was present on several oecasions extolling the merits of the Kitsee Company as was Bernard M. Corbett, prominent in the sales department of the Enterprise Optical Company of Chicago.

All "dolled up" in Bowery rags and the "omnipresent," vari-colored hat band, with bow behind on his ninety-eight cent straw, broken nosed Kennedy, a pioneer advance man, looking like a prize pug at a beneh show several points off was much in evidence during the final days.

It is said Mr. Kennedy contemplates a bolt from the legitimate ranks for the more substantial field of the motion picture.

Henry Mattoni, an inventor of international fame, and one of the most skilled photographers in the country, visited the Exposition several days in succession. Mr. Mattoni found the trades exhibit most interesting, and spent most of his time examining the various improvements and innovations in the camera. He is a nephew of the late Heinrich Von Mattoni, of the famous Carlsbad Mineral Water Springs, Austria, is entitled to the prefix "Baron," but prefers to be known as Henry M. Mattoni.

Mr. Mattoni has sent to the "Union pour la seeurité" society, Paris, designs of his patented invention of a safety device for aeroplanes for which are offered several hundred thousand francs in competitive prizes.

The Screen Club to the number of forty and more, made "Rome howl" in and around the building Thursday night as though envious of the Famous Players announced reception and dance at their studio in West Twenty-sixth street.

And now to the exhibitors.

Beginning with the world famous Eastman Kodak Company, in charge of Mr. Blair, whose display of photographic supplies was most interesting and instructive, the attention of the visitor was next directed to the National Cash Register Company, where all of the latest improved inventions of that great industry were exhibited. This eompany also oecupied theatre number 3, on the mezzanine floor.

There were several styles of automatic ticket selling devices, notably the Automatic Cash Register and Ticket Company, the Automatic Coin Cashier Company, Bausch and Lomb who carry a complete line of lenses for projecting and photographic purposes. The American Theatre Curtain and Supply Company. Their gold fibre sereen was exhibited to great advantage in one of the theatres.

Bell and Howell, whose printers, perforators and dark room supplies are in universal use, and are deemed by many the best in the market.

The Berry and Wood Piano Company, Ernest Brecker and Rudolph Wurlitzer represented the manufacture of mechanical musical instruments.

The Motion Pieture Center Company, Inc., handling everything in the field of the moving picture. The Mai. Lattan Slide Company, said to be the most extensive manufacturers of slides in the world. The H. Genter Company, manufacturer of the famed "Mirroroide" screen. The H. W. Johns-Manville Company, whose asbestos booths and curtains are in universal use. An attractive series of are lamps were shown by Koerting and Mathieson, while a complete line of frames for lobby display were exhibited at Monger and Rings. The Nicholas Power Company exhibited one of the most interesting displays of improved projecting machines of the Exposition.

Air purifier companies were represented by the Ozone Company and the Spray Company.

One of the most extravagant and cleverly arranged displays, one that attracted universal notice, was that of the Precision Machine Company. It is diffieult to interest people in meehanical devices, but the Preeision Company's booth attracted great attention.

Lithography was adequately shown by the United States Lithograph Company, the Miner Lithograph Company, The Morgan and others prominent in the trade.

The Lang Manufacturing Company, the Whyte Whitman Company were largely in evidence.

The Novelty Slide Company offered one of the most artistic and beautiful displays of colored slides shown at the Exposition.

Personally attended by Mr. Coufal, their booth was thronged each day of the convention and marked results were attained. The Novelty Company carry over seven hundred designs of stock announcements, from "Welcome," to "Good Night," on beautifully colored glass or indestruetible brass.

And now we come to one of the most novel attractions of the Exposition. An attraetion that will be imitated and copied we venture to predict in all future gatherings of like nature. We refer to the competition for supremacy in the art of portraying emotions without the aid of words.

Several reviewers were inelined to be faeetious and could only see the ludierous side, which is not at all strange, in view of the faet that many persons of disorganized mentality are prone to forget that all things must have a beginning.

One writer, under the caption "Use No Hooks" referred to a prize of one hundred dollars. No such prize was offered.

He next referred to the committee. There was no committee.

It was clearly stated by Mr. Frank E. Samuels, the secretary of the Exposition (unharmoniously referred to as the "Spieler") that the gentlemen who sat within the enclosure were the judges appointed by the chairman of the committee, Mr. Alfred H. Saunders.

In view of these several facts it is most evident that the gentleman's first efforts at descriptive writing were even more crude than the worst efforts of the most impossible novice who appeared among the number who struck him so funny.

We would further advise that in the future when called upon to report an event of like nature or any other that he seek authenticity by enquiry, employ the services of an interpreter, or use an ear trumpet.

And now to our muttons.

Good acting! Bad acting! Is a matter of individual opinion.

Of the eighty and more competitors who were entered during the week to qualify, more than forty per cent were pronounced adaptable for motion pictures, by the consensus of opinion of the several judges presiding at various times among whom were recognized Theodore M. Wharton, director, Essanay Company; Wray Physioc, late general manager Ramo Film Company; Eppes W. Sargent, Moving Picture World; Walter R. Early, Morning Telegraph; Alfred H. Saunders, Moving Picture News.

We present below a number of the names of the competitors, with brief analyses.

Edgar A. De Pauw, 135 Clermont avenue, Brooklyn. Excellent photographic possibilities, fair ability; would be available, under direction, but requires disciplining.

Henrietta Lande, 600 West One Hundred and Eighty-third street, New York. Has temperament, could be used under direction for young girls or ensemble work.

Edward C. Colebrook, 751 East One Hundred and Fifty-fifth street, New York. Available, under direction, for ensembles and small parts.

S. Leon, Novelty Slide Company, was among the winners at the semi-finals, but did not appear at the finals. Splendid possibilities, under direction, for character comedy.

Photo by White.

MISS FLORENCE ALLEN

Winner First Prize Ladies' Would-Be Actor's Contest.

Photo by Anna Frances Levins.

MISS DORIS KEYES

Winner Second Prize Ladies' Would Be Actor's Contest.

James O. Grady, 161 West Thirty-sixth street. Good type, available with direction for small parts and ensemble work.

Philip Benza, 172 East One Hundred and Sixth street, New York. Splendid showing. Excellent type, for characters and heavies. Will make more than good, under direction.

Samuel Lubelfield, 2252 Croton avenue, Bronx, N. Y. Impossible for motion pictures in every particular.

Leon Ottenberg, 560 Quincy street, Brooklyn. "A Type." Would make good in ensembles and small character parts under direction.

James A. Smith, 19 West One Hundred and Sixteenth street, New York. Good subject for photography, splendid possibilities, for juveniles and light comedy, under direction.

Joseph Barker, 174 West Eighty-ninth street. Possible, under direction, for small parts.

Mrs. Charles E. Riesse, 584 East One Hundred and Sixty-seventh street, New York. Available, under direction, for comedy. Would photograph well.

William Best, 1053 Park avenue. Not adaptable for motion pictures.

J. B. Feinberg, Lyric Theatre, Du Bois, Pa. Would pass, under direction, for minor juveniles.

Sol. Pulver, 109 East One Hundred and Sixth street, New York Not adaptable for motion pictures.

Eberhard Schneider was among the competitors Wednesday afternoon, and disclosed ability that rendered him adaptable and entitled to the first prize. But his identity was subsequently disclosed, and he was declared a "Ringer," so he was unanimously disqualified.

Miss Florence Allen, 129 West One Hundred and Third street, New York, was among the first to show latent ability, splendid temperamental qualities and an adaptable personality. She was unanimously awarded the first prize among the lady competitors, twenty dollars.

Miss Estelle Abeles, 2550 Seventh avenue, New York, was not impressive.

Geo. Beak, 633 West One Hundred and Fifteenth street, showed adaptable qualities, under direction, as did L. J. Solin, 37 West One Hundred and Fourteenth street; Wm. Goldberg, 33 West One Hundred and Fourteenth street; Benj. Meyer, 811 West One Hundred and Seventy-Eighth street; A. J. Allen, 277 Tremont street, Boston; B. Gilbert, 275 East Kinney street, Newark, N. J. All adaptable for juveniles, in minor parts, and ensembles.

Stella Pincus, 964 Third avenue; Pauline Ettinger, 145 West Forty-fifth street, showed cleverness and adaptability for young girls.

Miss Helen Stroock, Hotel Bon Ray, Madison avenue and Ninety-second street, would possibly have been among the winners, had she been present at the finals, as she showed early in the competition splendid qualifications, physically and temperamentally.

George H. Heydeman, 153 Second avenue, New York, was one of the most convincing of all of the male competitors; he failed also, to show at the finals, and lost an opportunity seldom offered, for admission to the ranks of motion picture actors.

Robert Walters, care of Dick Brothers & Co., Waldorf Astoria, is an excellent type for juveniles; would photograph well, and shows great promise. He was among the best of the many competitors.

Miss Evelyn York, Martha Washington Hotel, showed a most adaptable personality, splendid temperament; with some training under capable direction, could be made available for leading emotional work.

Alfred R. De Jonghe, 17 West One Hundred and Eighth street, New York, who was awarded the first prize of twenty dollars to the male competitors, showed wonderful adaptability. He has an excellent presence, a convincing manner, and easily proved himself entitled to first honors among the men.

Miss Estelle Smith, 622 West One Hundred and Thirty-sixth street, was among those deemed worthy of stellar honors among the ladies competing, but unfortunately through a misunderstanding, she did not appear at the finals until too late. Miss Smith has a delightful personality, and is adaptable for motion picture work.

Miss Anna R. Shoemaker, 4403 Eighteenth avenue, Brooklyn, showed unmistakable promise with a pleasing personality and, under direction, would doubtless become popular on the screen.

Mr. John McCann was the fortunate winner of the second prize among the male competitors.

It was Mr. McCann's first showing, and by a lucky chance, he took the place of one of those absent from the final competition. Mr. McCann proved himself more than worthy and was unanimously awarded the second prize.

Miss Turner, a petite and pretty young lady, from Newark, ran a close race with the winning contestants. Miss Turner possesses every qualification for screen purposes, being exceedingly pretty and resourceful. She made many friends among the numbers who saw her work.

No, we have not forgotten Miss Doris Keyes, of 215 Manhattan avenue, for her beauty is of such rare and delicate type to forget would be impossible.

Tall, dark and sinuous, with a figure of remarkable grace, the moment she stepped upon the platform her magnetic presence seemed to cast a spell over those present, and held their attention until the close of her effort, when she retired midst deafening applause.

Miss Keyes only succeeded in capturing the second prize, but it was a close race between Miss Allen and herself for supremacy.

Another exquisite subject for camera purposes, was beautiful Helen Adams, of 555 West One Hundred and Seventy-third street. Miss Adams showed marked ability and was most favorably considered by the judges at the semi-finals, but failed to appear at the finals, until too late.

On the final night, as we emerged from the building, we gazed through the window of the café on the corner. There we recognized "Pop" Rock, the genial and popular head of the Vitagraph Company. "Pop" now; "Billy," in the old days of "Gus" Heckler, "Charley" Byrne, "Archie" Gordon, et al. "Billy" Rock of old "arenic" days. Of circus lemonade, candied pop-corn, of "flips," "heels in the mud," and "hey, Rube."

Mr. Rock was keeping watch and ward over his two "best sellers," Maurice Costello and John Bunny, while the Thanhouser "Kidlet," perched on a table gracefully wafted kisses to the crowds around the various tables, among whom were seen: Frederick Thompson, Director Vitagraph, Lottie Briscoe, Eda Clayton (Mrs. Horace Vinton), a popular emotional dramatic star of a decade ago; Daisy Erminie Evans, Mr. Reese and Mr. Jennings, and so many others, it would require "oodles" of space to chronicle.

We stood for a moment, gazed within, the revelers slowly dispersed, the lights were dimmed and the First International Exposition of the Moving Picture Art and Allied Industries, came to a close.

EXPOSITION NOTES

I left off my record of the "side events" of the Exposition in the last issue on Tuesday night; as there was so much of other matter to be crowded in, the business manager refused absolutely to allow me any more space, and so the special event of Patheday was crowded out of the last issue. Never mind, it is so good it keeps well, the Pathe excursion up the Hudson was certainly the banner day of the week. From the time of boarding the Steamer Adirondack until its return it was one full round of pleasure, and A. J. Berst, the host, seemed to be in his element in making the guests welcome, ably assisted by H. C. Hoagland and L. E. Franconi, who saw that the wants of the guests were fully met and no one went away dissatisfied. The trip will live long in the memories of everyone who partook of the hospitality of Pathé Fréres on that Wednesday, July 9th.

The start was made shortly after 9 o'clock and the return to the dock shortly after six, was voted the most enjoyable and happy function of the week. Among those present were the following. (In parenthesis I must say I am indebted to Joe Brandt for the names):

Pathe stars and important members of the company: Miss Gwendolin Pates, Miss Bessie Emrick, Mr. Paul Panzer, Mr. Leo Wharton, Mr. William Williams, Mr. H. C. Hoagland, Mr. W. F. Hurst, Mr. J. Hutchinson, Mr. Bert Hoagland and Mrs. and Mr. J. Berst, Vice-President, and Monsieur Franconie.

A few of the friends on board: Miss H. Silverstein, Miss H. Kemp, Miss Harriet Corn, of Atlanta, Ga.; Mr. E. C. Randall, Mrs. C. Staggers, Mr. and Mrs. George Corlies, all of Jersey City. The Ontario delegation: E. Harrison, Toronto; E. Moule, Brantford; Mr. K. Hill, of Toronto; D. E. Stuart, of Hamilton; Mr. Samuel Ackerman, of Detroit, Mich.; George P. Klein and H. Lern, of Baltimore. The Ohio delegation included: G. D. Spragg, Ben L. Morris, Will McCleary and his wife, Eva Lillie Davis, Mrs. Crawford, Fred. George and wife, Leona Behres. Alfred H. Saunders, of the Moving Picture News, was the only representative of a film paper. Aaron A. Corn, of the Arrangements Committee, was a busy man trying to entertain his many friends. Mrs. Corn assisted him. A. J. Dix, of Mitchell, S. D.; Phil. J. Scheck and wife, of Baltimore. The Chicago delegation were: Sam Schiller, Mr. Joe Trenz, Miss E. Sachs, Miss Rose Telzer, Joe Telzer, Dr. L. Block, I. Van Kunkel, of the General Film Company; H. B. Kester, Pittsburgh, and wife; C. J. Bauer and wife, of Sutton, Neb.; Mrs. Tom Finnigan, of Dallas; Miss Leona Behres, Baltimore; Miss Eva Davis and Miss Ruth Crawford, of the same place; Louis Rosenthal, New York; G. H. Langevin, Binghamton, N. Y.; the Jacobs twins and the big Baby Jacobs; Irving Lesser, New York; Wm. Jennings Brandt and wife; Anna G. Brown and D. J. Brown, representing the Clune Theater Company, of Los Angeles, Cal.; W. O. Stenger, of Sheffield, Pa.; H. S. Gernerp and wife, of Pittsburgh; Will Rosenthal, Alice Rosenthal, the big little lady of the Rosenthal family; Mr. and Mrs. Jack Shortley, of Sioux City, Iowa; Mr. J. E. Tearney, of Sioux City; Mr. and Mrs. Nathan Hirsch, of New York; Leonard Elswick, Vandergrift, Pa.; Miss Sopia Friendman, W. C. Batty, of the Pittsburgh Cameraphone Co.; Mrs. M. Lowenthal, Mrs. R. Weiner, Miss H. Silverstein, Miss

G. Silverstein, of New York; Mrs. M. J. Gleason, New York City; Mrs. J. J. Cairlo, of Kentucky; C. W. Harden and wife, J. E. Richey and wife, of Dennison, Ohio; Mrs. Louis Blumenthal, wife of the State League treasurer; Mrs. Philip Macnabb, J. W. Brown, Cambridge, Md.; Dr. Jacob Herman and wife, Stahl Bros., of Farrell, Pa.; Miss Irene Harrington, of Pittsburgh; Mr. and Mrs. J. M. Ensor, of Little Rock, Ark.; Mr. Fred Swett, Mr. and Mrs. J. G. Hansen and daughters, of Reading, Pa,; Miss Dorothy Kingdon, of the ladies' committee; Mrs. E. Meyer and Miss Estelle Meyer, New York City; Mr. and Mrs. F. M. Brandon, Mr. and Mrs. R. J. Gardner and Lyle J. Gardner, of Columbus, O.; Harry McGowan and wife, Harry Rieff, Henry Polke, Nap Rapp, Bob Jennings, Will Fritz and wife, Mrs. J. Silverstein, Mrs. L. Lesser, Mrs. L. Kemp, Mr. and Mrs. Ellis Levy, Mr. and Mrs. R. Corn, Mrs. L. Corn and daughter, of New York; Mr. and Mrs. Harry Brice, Cincinnati, O.; Miss Irene Buggy; Ed. Smith, Mr. and Mrs. E. J. McMahon, of the Empire Theater of Bridgeport, Conn.; Mr. William B. Fulmer, of the Montauk Arcade Theater, of Brooklyn, N. Y., and his sister, Mrs. Emma Smith, of Bethlehem, Pa.; C. R. Fisher, of the Colonial Theater in Camden, N. J.; C. C. Hite, manager of the Mutual Exchange in Wilkesbarre, Pa.; Thomas Kyle, with his wife and daughter, of New York City; F. L. Smith and son, of Frederick, Md.; Mr. Tickner and W. A. Ball, of the Suburban Amusement Co., of Toronto, Canada; D. C. Vail, of New Milford, Pa.; William Campbell, of the Mutual in Toronto; A. E. Jones, of Farnville, Va.; Noel Mandell, the secretary of the League in Toronto; A. J. Bentley, of Motion Pictures, Ltd., in Toronto; W. L. Joy and J. R. Joy, of Toronto; A. Applebaum, of Toronto; E. Mule and wife, of Branford, Ont.; E. Harrison and wife, of Toronto; W. K. Hill and wife (Mr. Hill is the president of the Toronto League); D. Stewart and wife, of Hamilton, Ont.; J. Fordham, of St. Catherine's, Canada; J. S. Glickman and wife, of the Court Theatre, Newark, N. J., and five other theatres; J. C. Gerrish and wife, of the Comet Theatre in West New York; William Kalb and wife, of Baltimore; M. Gebirtig, of Toronto; J. Aber, of Toronto; W. F. Barrett, of the General Film in Toronto; George Dodds and wife, of Toronto; H. L. and Max Stahl, of the Rex Theatre in Farrell, Pa.; Silverman Bros., of Altoona, Pa., and Harrisburg, Pa.; C. Saylor, of the Lyric Theatre, of Holidaysburg, Pa.; S. Marks, of the Marshfield Amusement Co., of Chicago; Sig. Faller, of the Bijou Dream in Chicago; John J. Wittman and wife, of the Bronx, New York City; J. Tierney and wife, of Sioux City, Iowa; J. P. Masters and wife, of Bowling Green, Ky.; Sam Schiller, of Chicago (he's the guy that owns the Schiller Building); R. M. Davidson, Lyric Theatre, Binghamton, N. Y.; H. C. Kliehm and Miss Katherine Roberts, Pittsburgh, Pa.; William W. Fagely, Bloomsburg, Pa.; D. M. Sachter, Sheffield, Pa.; Nathan Friedberg, Pittsburgh, Pa.; Mr. and Mrs. Felix Garzigeia, of Washington, D. C.; Charles S. Goldstein, Pittsburgh, Pa.; Willard Howe, Brookland, D. C.; George S. List and wife, Frederick, Md.; Abe Seligman, New Orleans, La.; H. H. Durgin.

Personally, after this trip, I felt I had had enough of the Hudson, so did not take in the moonlight ride given by the president of the Hudson River Day Line, Mr. E. E. Olcott, on the Washington Irving, but those who took part said that the boat was the most beautiful steamer on the Hudson, that they had a most enjoyable time in this floating palace, enjoying the moving pictures that were shown for the benefit of the assembled guests. This finished Wednesday.

The next event of any importance was the visit to the Famous Players studio, where I saw produced the Belasco triumph, "A Good Little Devil," with our own "Little Mary" in a character role. The pictures were beautifully portrayed and will certainly make a furore when the time for release comes. We noticed among those making the guests welcome Mr. Daniel Frohman, Adolph Zukor, Ed. Porter and Ben Schulberg. This quartet did all that was possible to make the guests welcome, and give them a very enjoyable time. I feel I have not said enough about the four reels of "A Good Little Devil," and want to revert to it again, by saying that the pictures are an exceedingly good reproduction of the scenes of the play. I saw the play and was very much interested in it. It was very popular, and deservedly so, and I am quite sure that the featured films will have as great a success as did the play itself, and thanks must be given to David Belasco for allowing this to be filmed and giving the privilege for thousands to view so remarkable a play. In a later issue I will give full particulars and scenario of this for the benefit of my readers.

Then came Friday, when the exhibitors were guests of Vitagraph at their studio in Brooklyn; from there they went to Coney Island to feast themselves on clams and fish, and the great wonder to me is that many of them are not suffering from typhoid fever as the result. Speaking was the order of the evening, finishing up with dancing in the pavilion of Shelburne Hotel.

Coming back to the Exposition, Friday night was one of the "big nights" at the Exposition, this being Edison night at the General Film Co.'s booth, and the management acknowledged themselves indebted to the Edison Co. for one of the greatest drawing cards of the week in the person of Mr. Thomas A. Edison, who was present on that occasion. Mr. Edison, accompanied by Mrs. Edison and their daughter, Miss Madeleine, arrived about 8:45, and from the time of his arrival until his departure, about 9:30, the throng about the booth was so dense that any attempt to get through was useless.

When asked for his impression of the Exposition, Mr. Edison said, "I was delighted to find, in this first International Moving Picture Exhibition, a dawning realization of my own vision, when, several years ago, I showed to the world the moving picture. The enthusiastic interest of the great crowd which attended the exposition on the night which, I am proud to say, bore my own name, was a striking and inspiring example of the tremendous grip which the moving picture, as an entertainer and educator, has upon the great mass of the people. I rejoice to see it so."

Among the officials of the Edison Co. who attended were: Mr. C. H. Wilson, vice-president and general manager; Mr. William Maxwell, Mr. L. C. McChesney, Mr. N. C. Durand, Mr. F. K. Dolbeer, and Mr. Horace G. Plimpton.

The following directors and picture players were also present: Mr. C. Jay Williams, Mr. Charles M. Seay, Mr. Ashley Miller, Mr. Walter Edwin, Mr. George Lessey, Mr. Richard Ridgely, Miss Mary Fuller, Miss Mabel Trunnelle, Miss Alice Washburn, Mr. William Bechtel, Mrs. Laura Erskine, Miss May Abbey, Miss Gertrude McCoy, Miss Elsie MacLeod, Miss Bessie Learn, Miss Bliss Milford, Miss Edna Flugrath, Miss Clara Adams, Miss Edna May Hamel, Miss Helen Coughlin, Mr. William West, Mr. Augustus Phillips, Mr. Ben F. Wilson, Mr. Edward O'Connor, Mr. Barry O'Moore, Mr. Richard Neil, Mr. Richard Tucker, Mr. Edward Bouldon, Mr. Arthur Housman, Mr. Frank A. Lyon, Mr. Dan Mason, Mr. Jules Reed. Last but not least, our good friend, John Hardin.

Saturday night was the surprise night for Essanay and Selig, when Stan. Twist was in his element giving out puzzles, punch, and vanity cases, which were eagerly snapped up by the ladies. The greatest regret was expressed that the Exposition had been brought to a close. I am dealing more fully with this phase of the question in my editorial.

A. H. S.

OFFICIAL NUMBER

Notice is hereby respectfully given that owing to the fact that there are four vacancies in the office of the New York State Branch of the Motion Picture Exhibitors League of America which leaves the executive committee without a quorum, a convention is hereby called to meet on Monday, Aug. 11, 1913, at such place and as may be hereafter designated for the purpose of electing officers to fill such vacancies. R. L. Macnabb, National first vice-president; approved, M. A. Neff, National president; George H. Wiley, National secretary.

Jacob Berg, of the Supreme Feature Film Co., has returned from Europe, and states that the Supreme Feature Film Co. will soon have a surprise for the exhibitors.

At present "Satan," for which they have the state rights for New York State, North and South Dakota and Minnesota, is still making a big hit wherever shown.

For Those Who Worry O'er Plots and Plays

Not So Bad

WRITING for a living is not so bad as it is painted. We are going to publish a little inside information anent some well-known writers as a sort of encouragement to the picture playwright who may some time get a larger remuneration than the usual $25 per, and be classed with the "regulars." Irwin S. Cobb gave up newspaper work because he can make $15,000 a year writing stories. Lincoln Steffens, the original muckraker, was a city editor not so many years ago. Recently he invested $35,000 in newspaper stock. Charlie Van Loan was reporting a street car strike in Philadelphia when an idea for a short story came to him. He wrote it and sold it. At the end of the following year he was netting about $15,000 for baseball fiction. Robert W. Chambers makes about $40,000 a year. George Randolph Chester averages at least $20,000 yearly. One young man we know, works one week in three and averages $350 a month. Another has done his $100 weekly for five years.

They are representatives of a large class of writers who sell stuff to the lesser magazines and depend on quantity of output for their income. The moment they make a lucky serialization or dramatization their income runs into alluring figures. One picture playwright we know used to add $40 every week to his income by writing dime novels (not for moving picture screens). Another "novelizes" three plays a year at an average price of $500 each. And so it goes, active and former newspaper men, nine out of ten, and all in the literary treadmill. Speed the day when the field of picture play writing opens like possibilities for the hard worker.

Would Rather Send a Check

Richard D. Armstrong, script editor of the American Film Mfg. Co., would rather send a check than a rejection slip. He has been up against the game himself, and for many moons has been fruitlessly endeavoring to secure the return of a crucifix that helped win the Powers prize contest for Armstrong. He even feels cross when you mention the occurrence—but that is another story.

Editor Armstrong sends in the following from Santa Barbara:

> "Since completing the new studio American is now ready to consider any class of story with the exception of Indian or military scripts. With the ocean at our front door, the mountains at our back, and with background suggestive of the old world and the 15th century, particularly, we are ideally located. Costume plays of all kinds, railroad or sea stories, Western or society drama, good light comedy of the better class (nothing slap-stick) in fact, everything but the above two exceptions will be carefully considered. Good two-reel drama is especially desired at this time and we will pay good prices for the right kind of material. Contributors will receive prompt and courteous attention on all manuscripts submitted and encouraged in every way to submit their best efforts to us. I want all contributors to know that we are as anxious to buy meritorious work as they are to write and dispose of their scripts. I am much better pleased to send a check than a rejection slip."

Now, here is a courteous editor, a generous company, and a good market. Get busy!

It Was Expected

Replying to our letter asking for detailed information anent the "Photoplaywrights Association of America," inaugurated in the Photoplay Magazine, Mr. Kenneth G. Cloud, manager, says what we have to say is no more than he expected. Mr. Cloud writes: "We believe in the movement, are confident the proposition is a good one, and have nothing whatever to hide or disguise in connection with it." He says supplementary information will soon be furnished. As we stated previously, we are open to conviction and do not mean to intimate that the "Association" is not started in good faith. We have complimented the new issue of the Photoplay Magazine because the issue is deserving and we hope for its success. However, we do not think that any supplementary information will convince us of the advisability of "one dollar membership fees" in photoplaywright "associations." It stands to reason that a member who pays a dollar and who may submit ten or a hundred or a thousand scripts in a year will not get expert criticism on them by "a staff of competent editors." Competent editors cannot work for nothing. If the profit is to come from $5 or $10 revisions the announcement should so state. We have been in the script-writing business for many years and "membership fees" and "associations" do not appeal to us at all.

They Should Worry

You should not worry if Edison has held a script for five weeks. It's a sign that the story is being seriously considered. This in reply to an anxious author.

Wish Farces Only

Reed Heustic is the new script editor for Keystone. Recently he sent this statement to an author: "We never deviate from farces. Script synopsis for us will be sufficient."

Typewritten Revisions

A script writer discovered a little something for himself the other day. He found it was much easier to discover discrepancies, etc., in reviewing typewritten copy.

He had been writing his stuff with pencil, revising the written copy, and sending the final copy to a typist. His scripts came back with startling regularity. Now he thinks he has discovered a vital weakness. He rented a typewriter of his own, and instead of revising his scripts in longhand he typed them and revised the typewritten copy. He finds the real changes come in studying typewritten copy, and he can spy the little things that went unnoticed in the longhand script.

What Does He Mean?

An Iowa beginner received notice the other day that his script was "impossible." "What does he mean?" queries the Iowa man. The editor means just what he says. If a script is "impossible" it's a "derned bad" sort of script and you had better forget it. Probably this script was written with pen and ink and on both sides of note paper.

For the Love of Mike!

For the love of Mike, how often must we reiterate the advice to "leave schools alone." After a year's campaigning along comes this one: "Would you advise me to take a school course? I took my best play, which is as good as many I see on the screen, pinned a two-dollar bill to it and sent it to Mr. Thomas at his Cleveland address for criticism. What do you suppose he did, he returned my money and said he couldn't honestly give me criticism on my play that would be of benefit as it was not worthy of criticism. I should think anyone would take money and give advice for it. Would the schools return my money also?" A school was never known that would return anybody's money. Be your own schoolmaster. Mr. Thomas did just what any other honest man would do. He probably appreciated that you would not succeed as a script writer in a thousand years, and could not honorably retain your money. You will find others doing likewise, but they are not with the schools. And another thing: Don't write plays as good as you see on the screen. Write 'em better!

Pertinent Pointers

An editor does not like to receive manuscript, the pages of which are fastened together with a pin. If the pin happens to stick in his thumb it helps him to decide at once what to do with the communication.

And above all do not write the poetical script. We got one the other day in blank verse. The typewriter had one of those two-color ribbons and the typists overmarked the red one.

Don't become vain after selling a script or two. There are too many examples of inordinate egotism as it is. They only incite laughter among the elect—and sometimes they incite laughter among the elect—and sometimes they incite contempt.

When we urge every beginner to purchase some standard text-book on picture play writing, we expect another attack from the Los Angeles faker who seems to have a chronic grouch. However, we recommend Sargent's and Leed's Technique to beginners. Mr. Sargent will shortly have a de luxe volume from the presses. Buy one.

Keystone is paying $15 to $20 for the idea alone. The shorter the synopsis the better for Keystone. They will consider synopsis only. Keystone wants the "punch" without the spike.

A series of incidents is not a pictureplay. There must be a good lusty situation with incident written around it. A man walking down the street is action all right, but if he does something unusual while walking you have incident and action.

There is no such thing as an original plot. A theme may be entirely new to you but old to hundreds of thousands of others. All plots are ancient at the conception. What makes them salable is a new twist or situation. We read a script the other day that was highly recommended to us. It was very like the plot of the opera "Gypsy Love." Yet the author never saw "Gypsy Love." The plot was new to this particular writer, yet old to others. Some writers appear to believe that when a plot leaves their hands it is likely to be stolen in the first office where it is received. This is the wrong idea. But many times, some other writer has hit upon your pet plot and situation first.

Here's the way to prepare your script. Use a typewriter. Set down your title, then your cast of characters. Use a short cast. Next give a synopsis of the story in narrative form not to exceed three hundred words. Make the synopsis appeal. Put brains and thought into it. Then write your script proper giving each scene in order in which it should appear on the screen. Number them in figures and consecutively. The form of writing a scene should be brevity itself. For example: Interior editorial office. Editor opens and reads letters. Tears his hair, dashes some letters into waste basket. Runs letter carrier downstairs. Grabs a pipe and smokes up in despair, etc. (incidentally, it should be explained that this is a scene in our office when the editor gets a sackful of giddy letters about handsome actors, correspondence schools, scripts to revise—and which are not wanted, etc., etc.) To continue: Insert subtitles needed to add clearness. Don't use up five thousand words writing your script. Maybe you can do it better in five or six hundred. WM. LORD WRIGHT.

THE SCAPEGOAT

(America Release, July 28th)

John Fordyce, the bank clerk, stood at the side of his fiancée; a blush of shame spread over his countenance at the mockery of the happiness of Beauty Van Sant, who had confided in him and had added her meagre savings to his so that they might start life right.

The bank book looked all right—it was in his name with all entries on the left hand side, deposits all of them and no withdrawals. But he knew the whole thing was a forgery and he did not deserve her confidence.

This money, almost a thousand and considerable additional of the bank's funds had gone in an effort to realize quick returns on the stock market.

His defalcations were detected by Alwyn Jasper, another clerk at the bank, who, like himself, had appropriated funds of the bank. Jasper was also in love with Beauty Van Sant, but had lost out. He now offers to make good the shortage and by innuendo suggests that John is not worthy of Beauty's affections. Thus he gains the upper hand and John always feels that Alwyn is a friend indeed.

John confesses his crime to Beauty, extols the virtues of Alwyn and insists upon breaking the engagement.

Jasper wooes and wins Beauty and success and happiness seem assured when the hand of fate takes their only child.

In the meantime Jasper has covered one shortage by a greater misappropriation and things are nearing a climax. He cleverly weaves a case of circumstantial evidence against John Fordyce and the latter, at first highly indignant, denies the charges, but later, in doubt as to the outcome of any defence he might make, pleads guilty and is sentenced to five years of penal servitude.

Alwyn Jasper meets with an accident, the result of which is fatal, but before death he makes a confession complete, by vindicating John.

Beauty seeks the prison and John to make restitution, but Fordyce has already been liberated. Her untiring efforts to find John are finally rewarded when she recognizes in a total wreck at a Rescue Mission the man who had made such noble sacrifices for her.

The two are reconciled and the silver lining of the heavy clouds of the despair of years scintillates all the brighter.

THE FRESE CAMERA

The Frese Cinematograph camera, a new product of California manufacture, made its first Eastern appearance last week at the Exposition in the booth of Rice & Einstein, of Berkeley, Cal.

With its many unique features and sturdy construction, it was quick to win the enthusiastic approval of the scores of camera men who visited the booth to inspect the two models on display. The one feature that appealed perhaps more than any other to the camera men who have much "dissolve" and other trick work to do, is the simple reversing device by means of which the film may be reversed without changing any belts, cranks or gears. This is accomplished with a single spring belt that runs over both the upper and lower take-up pulleys. The latter are provided with ratchets so arranged that when the crank is turned forward the lower pulley operates its magazine and the upper pulley remains idle. When the crank is turned backward the lower pulley becomes idle and the upper one operates so as to wind the film into the upper magazine. This feature is extremely convenient in all studio trick work.

A handy feature of the Frese camera is its sliding aperture plate which allows of framing by the mere turning of two eccentric screws. This makes it possible to expose film so as to have the division line between pictures wherever desired with relation to the perforations.

Extreme simplicity and accessibility are claimed for the camera. Any part of the mechanism may be reached easily and instantaneously. On the crank side of the camera is a removable panel which gives access to all of the principal gears.

Focusing is accomplished through the side of the camera, where a sliding tube and a 45-degree mirror give a square view of the aperture. This has the advantage over the rear focusing tube of allowing the operator to see the image at much shorter range. It also saves considerable space in the camera, permitting four hundred foot magazines in the same size box that is usually equipped with magazines of smaller capacity.

A great convenience and time saver is the pair of tracks so fastened to the bottom of the camera that the camera may quickly be slipped onto the tripod and locked in place without the usual fumbling with an inaccessible thumb screw.

Carl Zeiss Tessar lenses form the regular equipment of the camera although other lenses may be specified if desired. Liberal provision is made for the small conveniences that go to make a camera complete. These include such equipment as footage register, film punch, adjustable shutter, changeable masks for keyhole and similar effects, stop motion crank, up-side-down socket, spirit level, ground-glass view finder, oil can and small tools. The view finder, crank, oil can and tools fit into brackets inside the camera, leaving no loose parts to be carried in the pockets.

The Frese Camera is being marketed by Rice & Einstein of 1932 Center street, Berkeley, Cal., who, in addition to being camera dealers are producers of educational and industrial films.

MANNING IS EASTERN REPRESENTATIVE FOR MIRROR SCREEN CO.

Frank Manning, of 922 Sixth avenue, New York City, has been appointed general sales agent for the Mirror Screen Co., of Shelbyville, Ind. Mr. Manning will be the Eastern representative for this popular screen.

Inquiries are coming in rapidly regarding "Arizona," the first product of the All Star Feature Film Company, and at their offices in the Candler Building and at the offices of Mr. Harry R. Raver in the Columbia Theatre Building there are coming numerous buyers seeking to get in "on the ground floor." Among recent callers were Ben D. Crose and Menlo Moore, respectively of Indianapolis and Chicago, and Carl S. Rothleder and J. A. Schwalm of the Imperial Feature Film Co., Pittsburgh, Pa.

Missoula, Mont.—The Family Theatre has opened, with Charles Freshwater as manager.

KINEMACOLOR AT EXPOSITION

"Kinemacolor considers the First International Motion Picture Exposition a great success, a much bigger crowd than anybody could have anticipated," said A. P. Bernard, president of the Kinemacolor Company of America. "Considering the fact that this is still an 'infant industry,' the number and variety of the exhibits was marvelous, and if it was impressive to those who have grown up with the business, imagine what the exposition must have been to the thousands of visitors who never before had a glimpse 'behind the screen.' Judging from the throngs that crowded the Kinemacolor Theatre at every performance and waited outside for the 'next show,' this exposition will heighten public appreciation of the art of Kinematograph and help to realize the great future which we believe is in store for it. Exhibitors cannot advance much faster than their patrons, therefore every opportunity that is given the public to see the better grade of pictures will increase the demand for them.

"Kinemacolor welcomed this opportunity to 'show goods,' and though our efforts at the exposition were mainly to entertain the thousands who had never seen the natural color motion pictures, the results are showing already at our film service. As an immediate consequence of the exposition we are going to open a new distributing station in Kansas City, Mo., to supply the demand for Kinemacolor pictures in territory that cannot be covered from our Chicago office, and the South demands a station soon. One big exhibitor has volunteered to act as Kinemacolor distributor for his own circuit of some fifteen houses so he could get films right away.

"Kinemacolor pictures usually speak for themselves, but we are very proud of one compliment they received from no less distinguished an authority than Thomas A. Edison, the father of the craft. It proves what a great man he is when he not only visits rival exhibitions, but encourages their efforts to improve the motion picture art. Indeed this seemed to be the spirit of the exposition, so it cannot be anything but beneficial to the entire trade.

A REMARKABLE DEMONSTRATION BY THE FORD MOTOR COMPANY BEFORE THE MOVING PICTURE CAMERA

The rapidity with which cars are made in the plant of the Ford Motor Company was shown recently when a gang assembled a car complete and ran it off under its own power in just two and one-half minutes.

The operation was performed for the benefit of a picture concern, and the picture will be shown throughout the country.

Under the manufacturing schedule now current at the Ford plant, a car is produced there every forty seconds, but, of course, a number of cars are being assembled at the same time.

For the motion picture machine, however, the entire operation was gone through singly. A place was cleared on the assembling floor and the camera focused. Then eight men went to work. The frame was set up, the axles placed, the motor installed, the wheels attached, the transmission connected up, the body bolted in place, all accessories, including lamps, horn, etc., fastened on properly, tank filled and the crank given a turn which started the motor as a driver took his seat. The car moved out to the loading platform in just two and one-half minutes.

A number of pictures were taken.

Mr. Hutchinson, now at the Santa Barbara studios, has secured the services of Monsieur Frederic Cavens, fencing master, who is a graduate of the Normal Military Fencing School of Brussels, Belgium, to instruct all actors of the American Company in the use of the rapier, broadsword, etc. They are rapidly becoming proficient under this skilled master and picture fans will soon see the American favorites in an entirely new and novel role, and some thrilling, picturesque and desperate swordplay. Beautiful ladies in court costumes will add to the picture charm, which will be full of deeds of daring of the picturesque Jacques le Grand.

Mr. Lorimer Johnston has started the production of a series of costume pictures entitled "The Adventures of Jacques."

Mr. Warren Kerrigan will be featured in the series which will undoubtedly prove very popular. The scenes of these pictures are laid in the Fifteenth century and the mannerisms of the period will be faithfully copied.

The Empire Brand consisting of two and three-reel naval and Puritan pictures, will be released by the N. Y. Motion Picture Corporation beginning September 1, 1913.

Mabel Normand has taken a brief respite from her strenuous duties at the Keystone Studio, and instead of falling out of aeroplanes, riding in mile-a-minute automobiles, and plunging from dizzy heights into the water, a few of the stunts which she performs in the films, Mabel is quietly resting in San Francisco on a short vacation.

William Farnum and his brother, Marshall Farnum, next week begin work on Rex Beach's masterpiece, "The Spoilers," the first of a series of famous American dramatizations for which they are booked to appear with the Selig forces.

Major Thomas J. Dixon, Chaplain of the 6th Field of Artillery, who studied the moving picture machine and became an accomplished operator in the Selig Polyscope Plant in Chicago, recently applied his knowledge with great success in catching some exceptionally interesting operations in the hunting-field in which the cavalry at Ft. Riley were engaged. Chaplain Dixon has also made some fine films of artillery going into action. These subjects will be particularly valuable as they have the real atmosphere environing our "soldier boys" and are not in any sense posed or artificial.

FEIST, OF KINEMACOLOR, TO VISIT SOUTHWEST

Felix Feist, author of "If Time Was Money, I'd Be a Millionaire," and many other popular songs, who has since devoted his talents and enthusiasm to exploiting Kinemacolor, will make an extended tour through the Southwest in the interests of the natural color motion pictures. The recent motion picture exposition resulted in so many applications for Kinemacolor service from that section of the country that it became necessary to establish a new distributing station for prompt film service. Mr. Feist will open an office in Kansas City, and thence tour Missouri, Kansas, Nebraska, Colorado, Oklahoma, Arkansas and Texas, inspecting theatres and installing Kinemacolor service in those states. Pianists and musical directors en route will please play "Senora," "Can't You See I'm Lonely" and "The Bullfrog and the Coon"—just to make Felix feel at home when he hears his own songs so far from Broadway.

Wray Physioc, of Ramo film fame, has left on a short trip to Europe. On his return he will head a newly organized company in the producing of feature films with studios at Nyack, New York.

Missoula, Mont.—The Bijou Theatre will close for ten days, during which time the house will be entirely remodeled and made into a first-class picture house.

THE LUBIN STOCK CO. AT LOS ANGELES, CALIFORNIA
The office and studio entrance—Players reporting for work.

IN THE GARDEN

By VIRGINIA WEST

(Adapted from Edison Release.)

"WHAT a typical gentleman of the old school he is."

"Yes, isn't he? I am sure he must have a romance. They say he has never married."

It was a young girl and her partner who spoke as they stood resting after a dance. They were speaking of old Mr. Stevens, who sat in one corner of the room watching the dancers. He did not notice them for his attention was centered on another couple nearer to him.

"But, Dana," the girl was saying in a low tone, "you can't expect me to give up all of my men friends."

"You don't have to give them so much of your time, and you don't have to look as though you are enjoying yourself so much," grumbled the young man.

"Why, you silly boy. I am only being my natural self, and I have danced only once with each one of them so far."

The young man said something under his breath that escaped the ear of the old gentleman in the corner and turned away. The girl stood for a moment watching him as he crossed the room and disappeared. As she turned to meet her next partner there was sadness rather than anger in her eyes.

"Just like Julia. I must find him," murmured Mr. Stevens as he got up from his chair somewhat stiffly.

"You are not going yet, Mr. Stevens?" asked the hostess as she saw the old man slowly going down the steps leading into the garden. He put his finger on his lips for a moment and then spoke in a stage whisper:

"Lover's quarrel. I'm going to fix it."

"Alright," laughed Mrs. Harris, "I hope you can. Put your handkerchief over your head if it seems damp out there."

"I will." And the old gentleman carefully made his way along the garden path on his errand of peace-making.

"There he is," he said aloud involuntarily when he had gotten well into the garden. "I thought he'd come here."

"How lovely the garden is in the moonlight," ventured the old gentleman when he was near the young man sulking on a bench in a secluded corner.

"Very," he answered with cold politeness.

"Too lovely for a young man like you to be alone."

"I prefer to be alone."

"You mean to say that you wouldn't rather have one of those lovely young girls with you here?"

"I prefer to be alone."

"Well, well, the young men have not the warm blood they used to have when I was young."

The young fellow on the bench turned quickly. "I beg your pardon, sir, but I think my blood is as warm as anybody's. What's a man to do when the girl he loves cares as much for other men as she does for him?"

"Ah! So that is it. What makes you think she doesn't care for you? Did she say so?"

The young man moved a bit uneasily. "No, sir, she says she cares for me, but she dances with the other fellows too much. But why am I telling this to you?" asked the lover impatiently.

"Well, I don't know, I'm sure, but if you will let me I'll sit down here and talk to you for a while."

"Why, certainly, sir," answered the young man with almost cold politeness.

"Thank you. Thank you." Mr. Stevens spoke absently.

After a long silence he spoke again. "Do you see that cottage in the garden next door? Over there with the lilac hedge?"

"Yes."

"I live over there."

"It must be a very pretty place," the young man answered disinterestedly.

"It is beautiful but part—much of its beauty is lost for I live there alone."

"You have lost your wife? I am sorry, sir."

"I have never been married."

"Oh! Well, perhaps it is best. I'm beginning to think so, I'm sure."

The old gentleman paid no attention to the other's grumbling remark. "I've lived in that cottage for nearly fifty years. Everybody wonders why I've never married. I often hear them whispering about it. I don't mind, but I've never told any of them my story. Young man," he turned suddenly and spoke almost sharply, "I'm going to tell you what I've never told a living soul."

"Why, I feel very flattered, I'm sure."

"No, you need not feel flattered, and you need not even be polite enough to pretend you want to hear it. You probably think I'm going to bore you. I don't think so, but that doesn't matter. I have a reason and you'll know what it is by the time I'm through."

Silence fell between the two for some time. The soft light of the moon shining through the young leaves cast tiny, lacey shadows across the garden path. While the old man told his love story the night insects sang their mating songs, and now and then a happy bird twittered sleepily to his mate.

"In the year 1861," began the old gentleman, "I was twenty-nine years old. I had all that one could wish for of this world's treasures—youth, health and wealth, and a long line of fair women and brave men of the South for my ancestors. And beside all these I had love. One of the South's fairest daughters had promised to be my bride. We had been engaged for four months and were to be married in two more."

The old man sighed and the young man sat as though turned to stone.

"There were rumors of war and everybody, young and old, was in a state of excitement. The young people tried to keep up some of their usual gaiety, but it was hard work to forget the sword that hung over their heads. One night a dance was given, I think it was the last one I ever attended until I was an old man. Julia—her name was Julia; Julia and I went together. Oh, how proud of her I was. How well I remembered the light on her fair hair and the deep blue of her eyes when she came in to greet me. She was dressed so simply in white with a pale pink rose on her breast."

The voice died away and for a moment the narrator was lost in memory.

"Oh, I must go on with my story," he said with a start. "Well, we went to the dance and as we entered the large room all the young men flocked round Julia to engage dances. I tried not to show my feelings but my evening was spoiled. I turned to her and said very coldly, "I leave this to your own discretion," and left her. She seemed to notice the words alone for she turned brightly to me and said, "Thank you, Philip," just as I was leaving her.

"Like the jealous fool that I was I retired into an obscure corner and watched her as though she had been a criminal instead of the innocent thing she was. When the music started she looked for me. I remember now the love that shone from her eyes but I was too blind to see it then. At last she saw me and came swift as a bird to my corner. She said, 'Come on, dear, and I will tell you which dances I've saved for you. You haven't gotten a one, you silly boy. Just because you are engaged you needn't desert all the other girls. I don't forget the boys.'

"'No, I see you don't,' I said bitterly. 'You had better give this to some one else. I don't care to dance.'

"'Why, Philip! What do you mean?' she cried.

"'Just this, Julia; you can choose between me and the others.' With that I turned on my heel and left her standing alone."

The listener turned sharply toward the old man and seemed about to speak; but a wrinkled hand was raised and he did not do so.

"I know what a cad I was. I think I knew it then but jealousy and anger blinded me."

Away across the fields a whippoorwill called, and was answered by his mate.

"Ah, me!" sighed the old man, "everything must have its mate. A man is only half a man without his mate."

The young man stared into the shadows and did not speak.

"Well," continued the storyteller. "I went from the ballroom into the garden. There I found a group of young men in great excitement. I asked the cause and was told that volunteers from the South had been called for. A regiment was to be formed in our town that night. To hasten to the end, my boy, I enlisted that night.

"The next day we started. We had to march right past

Julia's house. She stretched out her hands to me and cried my name, but I did not make a sign.

The voice broke and for a moment was silent The young man arose and walked restlessly about in the moonlight and shadows, then returned to the seat.

"You know what the war was," the old man continued. "The agony of those days need not be repeated. But of all the suffering during the war I think none equalled that of the women waiting for their loved ones, and so many times waiting in vain."

The two men on the garden seat were conscious for the first time of the stopping of the music.

"Well," the old man said again, "the war was over at last and we all came home, sad and broken men. The anger and jealousy had died in my heart in the presence of bigger things. I longed to lay my tired head upon the bosom of the one I knew could understand and sympathize. I went straight to Julia's home. At the door I was met by her old colored mammy. I shall never forget the look of mingled pity and scorn in the face of that old negress. She looked me straight in the eyes as she said, 'Missie Julie is dade, Marse Philip. She died ob a broken heart. She tried powerful hard to wait but she couldn't.'" The old voice broke again and ceased.

Both men heard a slight rustling along the moonlit path and turned toward it. A young woman in white was coming toward them. Under the moonlight she looked like the spirit of the garden.

"Dana," called a sweet, girlish voice.

The young man turned quickly to his companion and said in a whisper, "I do see the reason for your telling me the story, and I thank you with all my heart."

"Dana."

"I am coming."

"There is only one dance more. I have saved it for you."

"In spite of what I said?"

"Yes, dear."

"Forgive me, sweetheart."

And then the old man looked away as he arose to go to his own garden, a mixture of sad memory and the thrill of young love within his lonely heart.

Editor Saunders,
Moving Picture News,
New York City.

Dear Sir:

I as an exhibitor from Montana wish to express my appreciation of Frank Donovan, the little Ramo film booster, who not only showed me around the town, and convinced me that the Mutual program was the most popular, and that Ramo films were in a class by themselves. Their feature "Man and Woman" is a corker, and me for the Mutual program soon as I get back home, and thanking my little friend again, Frankie Donovan, I beg to close with the best wishes for the exhibitor's friend, the News, which you can always find on file in my office at the theatre.

Thanking you in advance, I am

Yours truly,
WILLIAM S. SLOAN, Prop.,
Butte Opera House,
Butte, Mont.

That the day of the store-show is rapidly approaching its end is prognosticated by J. Allen of the Canadian Film Exchange of Calgary, who, accompanied by P. Kauffman, general manager of the Toronto branch of that company, was in New York during Exposition and Convention week. Substantiating this theory is Mr. Allen's own moving picture activities. He now has in course of construction at Moosejaw, Man., a $75,000 theatre to seat 1,200 people and the Allen Theatre at Calgary costing $100,000 with 1,000 seating capacity. Among the other eight theatres important because of their costliness are Mr. Allen's recently opened theatre in Regina, Sask., costing $50,000, and the Rex Theatre in Winnipeg, costing $75,000.

Sidney M. Goldin has left for Mt. Clemens for a two weeks' vacation. For three months Goldin has been busy day and night preparing, producing and completing three extra features for the Universal.

The first three reel feature Goldin produced for the Universal was "The Sorrows of Israel," released on June 19th, and conceded to be one of the most stirring dramatic pictures released by this firm.

Then came "Nihilist Vengeance," a two reel Russian feature, followed by "The Heart of a Jewess."

Upon his return, Goldin will commence a special Jewish three reeler.

GLEN WHITE

Mr. Glen White, the leading man recently acquired by the Ryno Film Company, has a reputation of a most enviable nature. His career on the legitimate stage and his experience in the picture play, place him with the peers and princes of entertainers.

Mr. White appeared in Charles Frohman's "Miss Hook of Holland" as Lieutenant Dekoop and with Lew Fields' "It Happened in Nordland," following Harry Davenport, singing the famous "Absinthe Frappe" number and playing the Prince. He was also two years with Vaughan

Glaser in stock in Cleveland, Ohio, appearing with a well-known Broadway cast as William B. Mack in "Within the Law."

In his last tour of the Continent Mr. White played Gamble in the big morality playlet at the Coliseum Theatre, London.

Mr. White's career in pictures is most gratifying. He first appeared with Pathe Company, thence with the Universal, where his personality has placed him in the limelight of photoplayers. In the future Mr. White will be featured in all Ryno releases.

SIMONE OPENS OFFICES FOR VENUS FEATURES

In connection with the general management of the Centaur Film Company of New Jersey, Mr. Charles Simone is starting the Venus features with sales offices in the Candler Building. Venus features are two and three-reel American productions made in California by Harry C. Matthews and J. Farrell McDonald under the supervision of Thomas W. Evans. The first release will be "The Sleeping Beauty," a most beautiful three-reel feature, and will be sold as well as all other Venus features on the state rights plan.

Charming Elsie Albert, the well-known kid players, Matty and Early, are supported by an all-star cast.

MIATT-PATENTS DEPARTMENT

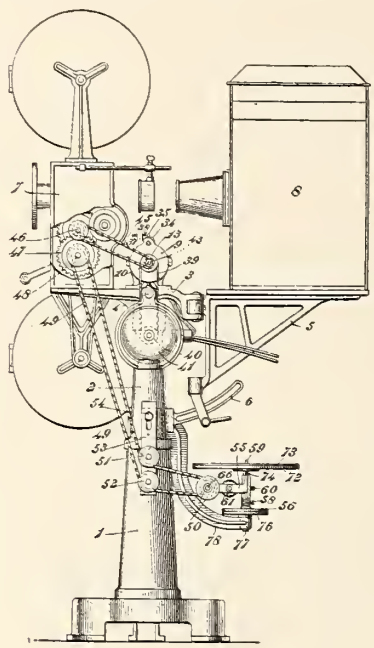
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

In the Patent Office, as well as among the members of the Bar practicing before it, there is sincere regret caused by the retirement of Commissioner E. B. Moore. As constituted under his able administration of this most important Bureau, conditions were unique, and unrivalled in any other civil department of the Government, in that the Commissioner, the two Assistant Commissioners, the Chief Clerk, all the Law Clerks, the Board of Examiners in Chief, and the Chief of the Classification Division, constituting the entire ranking official force of the Patent Office, were men who entered office at the lowest grade of the Examining Corps and passed through the intermediate grades to their several positions.

In fact there is no previous record of a person entering the Patent Office at the lowest grade and proceeding through intervening grades in continuous service until he reached the exalted position of Chief Executive. Thus, after long years in subordinate positions, Mr. Moore was appointed Assistant Commissioner by President McKinley in 1901, and served as such until 1907, in which year President Roosevelt appointed him Commissioner. His 12 years in executive capacity backed by his personal experience in and familiarity with all subordinate conditions and requirements, combined with his natural ability and personal qualifications, rendered his administration exceptionally acceptable to all concerned, so that he not only enjoyed the respect of his subordinates but of practicioners as well. This is largely true of his two assistants as well as of his other staff officers above enumerated. No other civic bureau of the Government exemplifies so well the operation of the Civil Service; and most fittingly so since the Patent Office not only has to deal with technical questions relating to the various arts and sciences, but with the law also, and efficiency can only be attained by long training and practical experience. Mr. Moore's tenure of the Commissionership while long as compared with that of any of his immediate predecessors, was short, however, as contrasted with that of Doctor Thornton, the first *Superintendent* of the Patent Office, who was appointed by President Jefferson in 1803, *"to issue patents,"* and who continued doing so until 1827, a period of 24 years, his administration of the Patent Office being much longer than that of any of his successors. One of his associates in a letter addressed to John D. Craig in 1830, the then Superintendent of the Patent Office, said of Dr. Thornton, "He conceived himself to be invested with and exercised freely much discretionary power in the issue of patents; for he held it as a maxim, and I believe a very good one, that the patent law was made solely for the *encouragement of authors and inventors* and *not* for the collection of *revenue*." Congress at this late day seems to think otherwise, as with a growing balance of considerably over $7,000,000 to its credit in the U. S. Treasury, the Patent Office is so lacking in accommodations and facilities that inventors and manufacturers have to suffer extraordinary delays and inconvenience in the transaction of business with this important Bureau.

THE Camera has attained another triumph in delving into the secrets of nature. By the use of a horizontally rotatable camera, carefully timed and regulated as to motion, Alexander Larson, a student and expert laboring on behalf of the Smithsonian Institute, has been able to demonstrate that a lightning flash, instead of consisting of a single line of light as discerned by the human eye, is in reality composed of a series of rushes or streaks which follow one another at certain intervals in the path of first discharge—as many as forty distinct streaks or rushes being detected in a single flash, and the intervals between the rushes being timed with accuracy. "As quick as a flash of lightning," may still answer ordinary purposes of speech, but to indicate exceptional speed, "As quick as *a streak of a flash* of lightning" would now seem justifiable.

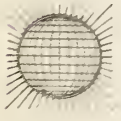
Henry Theodore Crapo, of New York, N. Y., in Letters Patent No. 1,052,324 issued to Geo. R. Webb, of Baltimore, Md., Assignee, seeks to produce a synchronous motion-picture and voice-producing machine, of which the accompanying illustration is a side elevation giving a general idea of the structure which is designed to be operated by a single motor 41. The invention has for its object to insure perfect synchronism between the motion picture representations and the vocal reproduction; to provide means under which the operation of the motion picture machine and voice reproducer may be at rest while the motor continues active; to provide means whereby motion may be transmitted from the motor to the motion picture machine and to the voice reproducer first at a relatively low rate of speed, but in synchronism, and then by a relatively higher speed, the reproduction of both corresponding to the original subject-matter. 1 designates a supporting pillar; the upper portion 2 of which is revoluble and carries a bed-plate mounted upon a shaft 4 upon which it may be rotatably adjusted, 5 designates a bracket pivotally connected with the bed-plate 3 to swing horizontally, and provided with means by which it may be locked to an arm 6 extending from the portion 2 of the pillar, and upon the bed-plate 3 and the bracket 5 are mounted the members 7 and 8 of a motion picture machine. Upon the bed plate 3 is mounted casing 9, which contains governor mechanism. By placing both moving picture device and sound reproducer device under control of the same governor-coupling which connects both devices to the same drive member, precisely the same power transmission conditions are afforded for both of the devices and each is under the influence of the same speed control derived from the governor coupling and thus uniformity of motion is maintained between the two devices. Under the illustration given the gears are so proportioned that the governor shaft is connected to the sprocket of the motion picture machine at a speed of two hundred and forty revolutions per minute, and compounded gears from its shaft operate the film mechanism projecting sixteen pictures per second or nine hundred and sixty per minute.



Why is a Cy-mo-graph? Because it affords a more simple and economical method of motion study than the motion picture camera with its yards upon yards of film, etc., even though the latter be a comparatively recent innovation in the aid of ef-

ficiency. The cy-mo-graph is a photographic record made by means of a stereoscopic camera because the two lenses of the latter for reasons well known in the art show motion toward the camera as well as across the visual range. This is the very latest development in the analysis of the travels of the hands of a worker while performing a task. The record is attained by attaching a small electric bulb to the hand of an operator by means of an insulated finger ring, or one to each hand as required; and the glow may be either continuous or intermittent. When intermittent and timed the resulting dots or dashes afford accurate means for segregating and studying intervals of the movement as well as the complete cycle. Hence, also the best records may be obtained in comparatively dark parts of the shop. An expert is enabled by a study of these photographic records, to readjust the elements of an operation, or relocate vital parts of machinery in such way as to save time and energy, and hence money, to both employer and employed. The method is also obviously adapted to the study of the motion of machine parts, and various other purposes.

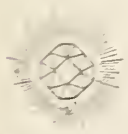
Registration No. 92,328, has been granted the Exhibitors Film Service Company, of San Francisco, Cal., for the annexed Trade Mark for films, used since October 1, 1912.



Continuing their remarkable work of two years ago, Prof. Stormer and De Birkeland spent the months of February and March at Bosekop, in Northern Norway, making photographs of the aurora. As previously, photographs have been taken simultaneously from two stations about 2½ miles apart, connected by telephone, so as to furnish means for computing the distance and altitude of the aurora.

Dussard's "cold" light is now pretty well known in the art, and elsewhere we have noted the fact that shadowgraphs have been obtained by radioactivity derived from certain coal products. Sugar, like coal, being only a modified form of carbon, we must not therefore be startled at the advent of what might be designated as *"Sweet Light"* derived from loaf sugar. The phenomenon, the cause of which has not yet been satisfactorily explained, was recently described at a meeting of the British Association. Discs of loaf sugar were mounted in a lathe and rapidly rotated while at the same time a hammer played lightly (?) upon them, resulting in an almost continuous radiation of light. It was shown that the light did not arise from the beating of the sugar, though light, as before intimated; and it is believed by some to be caused by the changes taking place in the sugar crystals, held by experts to be of the nature of electrical phenomena.

A folding or "knock-down" appliance for flash light purposes is the subject of Patent No. 1,065,850, issued to Luther D. Little, of Jackson, Mich., and it is designed to afford a cabinet having a screen of white muslin at the front, the device being adapted to be supported in a horizontal position directly over the front board of the camera, whereby shadows around the figures are to a certain extent eliminated, and a clear natural picture produced. The claim is for a flash-light cabinet having a bottom, side walls, a rear wall, the said walls hinged to the bottom to fold inwardly, the said walls having guides at the front edges, and a screen adapted to slide between the said guides when the cabinet is set up.



Cole-o-graphs? Investigation has accidentally been directed to certain grades of coal, particularly "pit-coal" and "channel coal" as a direct source of radioactivity, the cancerous effects of handling coal tar, crude paraffine and soot having in certain cases been found analogous to those produced by the X-ray or radium. As a test an internally black negative box was prepared, and a copper coin, a flat key and a brass letter laid on the negative. The under side of the cover was smeared with coal tar to face downward. This box was enclosed in a black japanned tin box and placed in a dark closet for 24 hours. After development the plate showed distinct shadowgraphs of the three metallic articles. The result would seem to indicate that certain kinds of coal may contain valuable radioactive substances—but whisper it not to the coal dealer; and for the present the discovery is hardly available in the Cinematographic art unless by way of scientific information.

Registration No. 92,404 has been granted the Compagnie General des Etablissements Pathé Freres (Phonographe and Cinematographe), of Paris, France, for PATHEKOK as a trade mark for apparatus for taking kinematographic pictures, kinematographic projection apparatus, screens for projections, projecting lanterns, kinematographic films and packing for said films; said mark having been used since January 10, 1913.

The first innovation of its kind in Italy was the recent installation of a cinematographic apparatus in one of the Regie Scuole Normali of Genoa for the instruction of pupils.

In this country the use of mobile pictures is advocated as a means of illustrating life in, and procuring recruits for the army. But Uncle Sam has been successfully forestalled in this respect by the Michigan National Guard. And motion pictures are now used to teach the soldier how to shoot.

However, the Children's Motion Picture League of Greater New York is the latest and greatest innovation, the best ever, and the idea is worthy of universal encouragement.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

The Selig Special, consisting of three Pullmans, two baggage cars, a scenery car, a property car and a wild animal car, left on the Santa Fe Route last Saturday morning for the Gold Coast. John Lancaster, who is a vegetarian, took along a lot of "soup cubes," cooking his own meals in a shaving cup, and insisted upon sleeping in the baggage car instead of a palace compartment, as he played "tramp" so much he wanted to keep in the atmosphere. This excited the emulation of "Billie" Stowell, who has appeared so frequently as the faithful engineer in smash-ups, that he wanted to ride on the locomotive. The engineer, however, was a grouch, and an officer in the union. So he made the faithful "Billie" sit out on the engine tender on an upholstery of coal until his face was so stippled by hot cinders that he was glad to dip his head in the tank. He said that came natural as he once played two seasons in a "tank drama." Charley Clary, the leading man, always carried his own chair and pre-empted the place on the observation platform of the rear of the train. He had provided himself with a box of cigars, known as the "Fuma de Terror" that are twelve inches long and smoke like a house afire. He declared his enjoyment of this dissipation was truly artistic because he had long been "a fire hero." Lyllian Leighton took along her typewriter as well as her sewing as she expected to write a scenario or two en route. She really wanted to cook biscuits, but the man in the dining car said the kitchen was too small. La Fayette McKee, who used to be known as the star of the West, had been plentifully billed for all the one-night stands en route, and had provided himself with an ingenious shotproof costume, and was prepared to make speeches on the rear platform a la Roosevelt whenever he was called upon.

Frank Donovan, the former well-known juvenile star, who has been featured with such shows as "From Sing Sing to Liberty," "Brown of Harvard," "Blackmailers of New York," and other shows, stock and vaudeville and lately with the Yankee Film Company, is now with Wray Physioc of Ramo doing press work. Frank has had newspaper experience having been with the New York Journal for over two years, and is well liked by all who know him.

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

WE WIN

(Copy.)
WESTERN UNION TELEGRAM.
Seattle, Wash., July 12, 1913.

Motion Picture Machine Operators of New York get the charter. Battle is won.

(Signed) ROBT. GOLDBLATT.

* * * * * * *

After a struggle lasting over five years justice has been done at last at the recent convention of the International Alliance of Theatrical Stage Employees at Seattle, Wash., to the members of the M. P. M. O. U. No. 1 as the above telegram shows. Many thanks are due to the wonderful support given by the various delegates to the convention (including the Stage Hands, Electricians, Carpenters, etc.) who so nobly supported the delegate of the M. P. M. O. U. No. 1, President Robt. Goldblatt.

* * * * * * *

As an evidence the impression the recent events have upon the operators who are not members of any organization is the number of calls at the office of the M. P. M. O. U. No. 1 for enrollment of membership in this organization, and it is only a few days more until July 31, when the fee is raised to $50.00. "Nuf sed."

* * * * * * *

NOTICE.

All members of M. P. M. O. U. No. 1 are hereby notified that on Monday, July 21, 1913, a regular and special meeting will take place at our meeting rooms at 66 Essex street at 12 p. m. All members will be fully informed on proceedings, etc., of the recent I. A. T. S. E. convention at Seattle, Wash. A full attendance of members is requested.

* * * * * * *

Our worthy President Robert Goldblatt has advised the office of M. P. M. O. U. No. 1 that he will arrive in the city on Monday, July 21, and we can assure the readers of the Chat that he will get a reception such as no other in the labor movement has ever received. There certainly will be "a hot time in the old town" when he leaves the train, and believe me, that the general public will know that the boys of M. P. M. O. U. No. 1 will be there with the "bells on."

* * * * * * *

In conclusion we must not forget the faithful friend and brother, Alfred H. Saunders, the editor of the Moving Picture News, who so valiantly fought for the M. P. M. O. U. No. 1 on all occasions by word and pen, and in addition gave the operators every chance at publicity in their fight for justice through the use of the columns of his valuable union paper, the Moving Picture News. Many, many thanks for your valuable assistance, Brother Saunders, and it sincerely is the wish of every member of M. P. M. O. U. No. 1 that you may be blessed with a long life and a prosperous one.

J. A. LE ROY, Business Representative.

On Thursday, the 3rd of July, the big Edison Studio closed its doors not to reopen until Monday, the 7th. There was a general exodus headed by Manager Plimpton, who pursued the elusive golf ball about for three whole days. John Hardin repaired to his brother's home in Staten Island, and C. J. Williams, George Lessey, Augustus Phillips, Ben Wilson and other fortunate possessors of motor cars organized an Edison tour. Mr. and Mrs. Bechtel journeyed to Asbury Park, Laura Sawyer to East Hampton and William Wadsworth to Pigeon Cove, Mass. Harry Beaumont and Miss Milford, fresh from the Blue Ridge Mountains, sought the highest point in the Catskills.

Charles Seay started a safe and sane Fourth by running into a street car with his new machine. Mr. Seay lost a fender and a lamp, but was disgusted because the street car did not sustain any visible damages.

John Collins, stage manager, returned on Sunday night to find that his apartment had been entered and every article of clothing in it had been stolen. Harry Gripp came to the rescue and relieved Collins of the necessity of staying in bed.

Harry Eytinge has been seriously ill at his home, but is now back in harness and doing his usual excellent work. The portly character actor has been doing some very clever work at the Edison Studio since his return.

MISS VIVIAN RICH, LEADING LADY OF "FLYING A" COMPANY

Miss Vivian Rich's talent and unusual personality have greatly enhanced the value of the American film since she commenced to play opposite Jack Kerrigan. She is affording the leading man a deserving support and the change will soon become evident to American patrons. Playing with Kerrigan Miss Rich has secured her first important opportunity in moving pictures. With the Keystone company the conditions were not favorable to her advancement. In the work during the last month she has shown herself as very capable.

VIVIAN RICH

Many are the scenes that too thoughtful spectators have ruined by their willingness to rush to the aid of an afflicted actress. Mary Fuller is the latest victim, and her experience was distressing, to say the least. She and Richard Tucker were sent out from Larchmont in a large motor boat which was to catch fire. A stage hand concealed in the cabin lit his smoke pot, and Tucker, seizing the only life preserver, strapped it on and plunged overboard, leaving Miss Fuller, enveloped in dense smoke, imploring him to save her. Then, in desperation, Miss Fuller leaped overboard. So far all had gone well, but now Walter Edwin saw all his plans go to smash as a boat put out from one of the big yachts and, despite his frantic efforts to stop it, proceeded right into the picture and the protesting actress was hauled aboard. It was impossible to start the scene over again with the principals dripping wet, and so three hours were lost while an automobile raced back to the Edison Studio for a fresh supply of "natty summer clothes."

Manufacturers' Synopses of Films

AMERICAN

MISSION BELLS (July 31).—Wealthy Jack Worthington, an atheist, purchases a home in the beautiful mission town. He gets acquainted with Barbara Gordon, a devout church girl, and it is not long until the interest aroused by the first meeting develops into love. All seems to be going smoothly and Jack proposes. A vital question with Barbara is the religious attitude of her husband-to-be, and she puts the question boldly. The couple are seated in a hammock, and her question is acted out in a beautiful vision. The answer is seen in the frivolous look that spreads over the countenance of the atheist. Of course there is no engagement.

Jack, on a hunting expedition, meets with a mishap, is found by a monk, who has him taken to a nearby monastery, where he is given every attention. While there the atheist is converted and later renews his attentions to Barbara, who finally accepts his attentions upon the monk's assurance of her lover's sincerity.

SINGLE-HANDED JIM (Aug. 2).—How many fool stunts have been carried out as the result of a wager!

Jim makes a bet that he can stop the stage coach on two successive days, and this in spite of the fact that the sheriff boasts of his authentic record that no gunman has escaped him in his time of service.

A little love element enters the story when the sheriff's daughter shows favor to Jim and disregards the deputy sheriff, an ardent admirer.

Jim accomplishes his feat in a masterful manner. The deputy sheriff emulates the example in such a manner as to reflect on Jim, but his desire foils his plot and he comes under the strong arm of the law.

KINEMACOLOR

HIAWATHA.—From one of the most wonderful poems in the English language, this film is taken. For the first time in the history of moving picture taking, we see snow as it really looks. Wonderful are these pictures, the trees white with snow, deep greens peeping from among snowladen branches, the brilliant colors of the Indian costumes, making a color scheme possible only by the power of Kinemacolor.

The story is of the famine, and fever lurks among the tents deep in snow. Into Hiawatha's tent come these dread visitors, seizing Minnehaha. By a wonderful double exposure fever and famine are seen by the side of Minnehaha. Out into the forest rushes Hiawatha, gathering here and there a twig for firewood. Dying Minnehaha calls for her beloved, and in the desolate forest Hiawatha hears this call and hurries homeward. Watched over by her husband and his old grandmother, Nokomis, Minnehaha dies.

Truly wonderful and thrilling is her burial. Covered by a robe of ermine, in his arms Hiawatha carries his beloved, followed by all the wailing Indians. They push their way through the snow to an Indian bier of tree branches. On this is laid Minnehaha. Funeral services are held and the grave is filled with snow. The Indians leave, and Hiawatha is shown alone, a huge fire sending crimson flames against the sky to light Minnehaha to the "Land of the Hereafter."

WHEN LOVE GROWS UP.—Two kings desire that their children marry, thereby combining the kingdoms. One is a prince, a little too young to consider marriage seriously, while the other is a sweet girl, who is not disposed to give up her toys and dolls just yet. The King of Joyland dispatches his son, the Prince, with a letter:

To the King of Youthland:

We desire the hand of the Princess Carita for our heir, Prince Donatella. We will consider this marriage as a treaty of peace between our kingdoms.

Alvarido, King of Joyland.

In the meantime the King of Youthland has ordered that the Princess shall marry, and to the Queen's plea—"Let her stay a child a little longer," the King answers—"She shall be wed within the year." Consequently the arrival of the young Prince at Youthland is agreeable to the King, and he at once dispatches the Queen and the ladies in waiting to bring the Princess before him.

The Princess is playing with her dolls, attended by the nurse, when the Queen enters. Sending the nurse away she gently takes the doll from the child and exclaims, "Playtime is over, darling," so they proceed to dress her in court costume. She is then hurried into the throne room and presented to the Prince, her husband-to-be. Timidly she recoils and at last rushes into her mother's arms. The Prince, in pity, exclaims, "I cannot wed a frightened child. I will stay and be her playmate until her heart grows up." The Queen pleads, so the King consents; consequently they at once become playmates indulging in games such as "Blindman's Buff," etc. The Prince even goes so far as to join in her play with her dolls and toys, and throughout the following month the two are inseparable; but as the month has passed the Prince despairs, for he has learned to love her devotedly, and exclaims, "Will nothing awake her."

ZEB, ZACK AND THE ZULUS (July 24).—Zebediah Jackson and Zachariah Johnson, two colored missionaries who have been sent out by the African Mission Society, arrive at the African port and start for the interior. They sit down to rest when some Zulus happen to see them. The Zulus chase Zeb and Zack, capture them and drag them by the feet to the king. The king decides to eat them, but as one is not quite fat enough they are to be held for a few days. The king appropriates the coats and hats of the two and is quite taken with a pair of specs belonging to one of the unfortunates. While he is trying to decipher what they are the missionaries make a bolt for liberty. They are, however, recaptured and put in the cage and guarded by several Zulus. Having some tobacco and wanting to soothe their nerves they decide to take a chew. While they are doing so the guards see them and, thinking that the tobacco is something good to eat, they take it away from Zeb and Zack and eat it. Naturally they get terribly sick. A Zulu happens to pass the prison cage and, seeing the condition of the guards, rushes to the king's hut and bursts in while he is closeted with the counselors. After the Zulu tells his story the counselors decide that the two men are evil spirits and should be gotten rid of. The medicine man is informed and all the tribe is assembled at the incantation. After this ceremony is over they march off to get the missionaries. When they arrive at the cage they are astonished to find that Zeb and Zack have charmed the guards who were placed on duty to replace the sick ones and have persuaded them to let them out of the cage. This was accomolished by singing the popular song, "Everybody's Doing It," and dancing the trot. When the king and tribesmen arrive on the scene they are at first inclined to be angry but the harmonious voices of the missionaries, accompanied with the peculiar movement of the body performed by Zeb and Zack, has the same effect on all, and the two captives lead the Zulus on a joyful dance through the village. While the Zulus are all engaged in the song and dance Zeb and Zack make their escape to the beach, where a yawl from a ship lying out at sea has put in for water. They tell the sailors of their plight and the good-hearted seamen take them in the boat and all hurriedly pull out, glad to escape with their lives.

ESSANAY

BRONCHO BILLY AND THE SCHOOLMA'AM'S SWEETHEART (July 26).—Marjorie Wayne, the new school teacher, comes to town and boards at the same ranch where Broncho Billy is foreman. Broncho Billy falls in love with her winsome ways and proposes to her. She tells him she does not love him but expresses a wish that they be good friends. Her sweetheart from the city comes to the ranch and she marries him, much to the chagrin of Broncho Billy. Not long after the wedding Steve gets into bad company and is persuaded to join in stealing some horses. He is captured by a posse, who are about to make short work of him, when Broncho Billy, through his love for Bessie, holds up the posse and allows him to escape.

LUX

PAT'S FANCY DRESS (July 25).—When Pat accepts an invitation to take part in a fancy dress ball at Countess Hikiks, it never enters into his wildest dreams that he is to be let in for the most weird experience that has ever fallen to the lot of mortal man. Pat visits a costumer and, wishing to be something quite out of the common, obtains a dress fashioned out of a leopard's skin with a leopard's head as a mask. When he appears in this the ladies have several fits, each stronger than its predecessor. Pat thinks this high old fun, and so it is, till a real leopard appears on the scene. At first the animal is a bit taken back, and thinks his last drink must have been something stronger than water. Then he pulls himself together and starts a close inspection. Pat seeks safety in flight, and only gets it after having covered several miles with the leopard clinging on to the most tender parts of his anatomy. He approaches a river and dives beneath its inviting waters, then he strikes for home. But his troubles are not over, because he has the most violent of nightmares, awakening to find himself doing valiant battle with a hearth rug made from a leopard's skin.

On the same reel:

YOU NEVER CAN TELL.—Mrs. Woodland has two weaknesses: one for a handsome young man by the name of Jack Hunthard, and the other for stray cats. Hubby does not share in these infatuations. His remarks concerning pauper cats tend to be of an incandescent nature, and as regards Jack, well, it is a case of "where ignorance is bliss." Hubby arranges to go shooting, and starts out with his better half's blessing, for that somewhat flighty young lady has invited Jack and is looking forward to a good time. On the field of action the opposing forces being an aged rabbit who is on his way to the post-office to draw his old-age pension, and a blind sparrow, our noble sportsman does not distinguish himself and, meeting a boy who is carrying a re-

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cently killed hare, buys it up and sends it to his wife as a proof of his prowess. Little does he dream that this very hare is on the way to his house from Jack, accompanied by a loving epistle and a handsome sum for the Home of Indigent Cats as conscience money for having gone shooting instead of having kept his appointment. The parcel is untied in the presence of Mr. and Mrs. Woodland, and "the cat is out of the bag," to say nothing of the bunny.

SOLAX

AS YOU SOW (July 25).—Jeanette, the pretty daughter of hard-working people of the tenement district, envies other girls with good clothing. She loaths the dinginess of her own neighborhood. Jeanette has made the acquaintance of a girl in the neighborhood named Carrie—considered rather fast. Carrie happens in one evening and invites Jeanette out with her for "a good time." Jennie remembers her lack of pretty dresses, but Carrie overcomes the objection by offering to fit her out. The parents demur, but finally consent, with the admonition, "We will wait up, so do not be late."

Arrived at Carrie's room, which is very elaborately furnished, Jeanette is surprised at the display of finery and remarks, "I don't see how you manage it on $6 per week." Fully arrayed, they set forth and meet a couple of young men with whom Carrie is acquainted, and they go to a restaurant and are cajoled and laughed at, and Jeanette drinks her first glass. A once beautiful woman enters bedecked with silks and jewels, and she is the cynosure of all eyes, especially Jeanette's. The woman orders a drink, and falls to gazing at the crowd; her eyes finally rest on Jeanette, and she understands. A conflict of emotions seems raging in her breast as she watches and listens, and when the escort of Jeanette speaks in aside to the waiter and asks Jeanette to follow, she gets up also and arrives at the door in time to see the fellow almost forcing the girl into a cab. She knocks him down and takes Jeanette under her protection. Arrived at her room, she shows Jeanette what a terrible fate she has avoided by telling her a story of her own life. Jeanette realizes and wants to go home to mother—who sits there patiently and anxiously awaiting the daughter's return. But Jeanette, ashamed and afraid of the wrath of her father, hesitates. The woman writes a note, and gets Jeanette's promise to deliver it to her parents, then calls a cab and bids her farewell.

Jeanette arrives home to her anxious parents and, unable to explain, hands them the note:

"Dear Friends: Do not chide your daughter. But one out of every thousand returns unsullied from where she has been to-night. She has seen, she has heard, she has had her lesson. I, one of the vilest, was once pure as she, but I took the fatal step, and no voice spoke the one word that meant my salvation—Mother."

VITAGRAPH

DR. CRATHERN'S EXPERIMENT (July 28).—Dr. Crathern, a wealthy physician, but deformed from birth, spends all his time going about the homes of poor people and giving them all the help at his command. While making his rounds one day he hears a cry from a poor tenement and enters. He sees Mrs. Marley cruelly beating her blind niece, Hope, for a trifling fault, and intervenes in her behalf. The doctor is much impressed by the girl's beauty and determines to remove her to better surroundings.

The Marleys readily agree when Crathern proposes to adopt the girl and accept a sum of money from him when the papers are drawn out making him her legal guardian. Hope is taken to the doctor's house, where she is tenderly cared for by Mrs. Brown, Crathern's housekeeper. After a while she is sent away to a school for the blind, returning two years later grown to be a beautiful young woman.

Thinking that she will never see his hideous deformity, Dr. Crathern resolves that, if she loves him well enough, he will marry her. Hope joyfully accepts him and the date of the wedding is fixed and all arrangements made for the ceremony.

Dr. Crathern is visited by Dr. Arthur Spencer, the celebrated eyesight specialist, who sees Hope and examines her eyes. He tells Crathern that there is a possibility of an operation restoring her sight. If this be so, thinks her guardian, it would not be right for him to marry her as her love may turn to loathing when she sees what manner of man he really is. Accordingly, the wedding is postponed and the operation performed. It is successful and, when finally the bandage is removed from Hope's eyes, she is able to see.

When she inquires for Dr. Crathern she learns that he has gone away, fearing to let her see his ugliness. She at once has a telegram sent to him telling him that unless he returns to her side she will wish that she was still blind. Crathern returns. Instead of turning from him with disgust, as he fears she will, Hope holds out her arms to him and tells him that she could never be happy with any other man and that he is her ideal. Crathern is happy in the knowledge that he has done the right thing by the girl and that he cannot reproach himself with having in any way taken advantage of her.

PATHE

PATHE'S WEEKLY (July 21).

IN AND AROUND SCUTARI AFTER ITS CAPTURE (July 22).—A remarkable picture in and about the fortified city of Scutari, captured after a long seige by the Montenegrins in the late Balkan war. The hills of Tarabosch and Badnagall are shown, dotted here and there with abandoned cannon in positions eloquent of the haste with which the Turks evacuated their posts. The dead lying in ghastly groups on the ground tell us of the terrible struggle. Within the city it is evident that the shells have done terrible damage, and the starving children in the streets bespeak of the horrors of the long siege. No words can make such an eloquent plea for universal peace as this picture.

On the same reel:

IN WEIRD CRIMEA.—An interesting view of this ancient country shows, among other things, a view of the abandoned city which was inhabited by the Skiffs about 2,000 years ago. Monasteries cut from solid rock perched on seemingly inaccessible points on the cliff and scenery wild, rugged and interesting, is shown in the picture.

A FALSE ACCUSATION (July 23).—In this thrilling picture in a mining camp in the West a dramatic story is woven around a young miner and his desire for revenge and a little Indian boy whose parental instinct is stirred by the sight of a "paleface" child's doll. In his anxiety to have a doll for his own little redskin appropriates a baby, and the crime of kidnapping is fastened on a discharged miner. Just how the latter is captured and acquitted and what happened to the baby and the Indian boy make a mighty interesting picture with many unusual features.

PATHE'S WEEKLY (July 24).

OPPORTUNITY AND A MILLION ACRES (July 24).—This picture is fascinating in its exposition of the vast possibilities of an enormous tract of land in Harney County, Oregon. The Central Oregon Railroad, constructed by J. J. Hill, the empire builder, to tap the fertile valleys of Oregon, has its terminus 150 miles away from this beautiful valley shown in the film. Homesteaders trailing in with old-fashioned prairie schooners and taking up their homesteads are shown, as are many views of the great waterway of Harney County, the irrigation canal which took fifteen years to build and will make it possible for 20,000 families to live and get rich.

On the same reel:

THE ISLAND OF TONGA.—This little gem in the Pacific Ocean is the only independent monarchy left in the South Sea islands. This picture gives us many interesting views of the life here in all its simplicity. The natives are very hospitable; they were warlike at one time, but now follow peaceful pursuits. The old dances, the manners and customs of the people, the way they live and the many interesting sidelights are all shown.

VIPERS AT HOME (July 25).—This is an excellent picture of a species of snake, the proper name for which is Viviparous, which means that they give birth to living young rather than hatching their young from eggs as do other snakes. The vipers are always poisonous and usually have flat, triangular heads, thick bodies and stumpy tails. The effects of a viper bite vary in adults, producing nausea, unconsciousness and sometimes death. The catching of these snakes, the treating of the wounds and the snake's habits are clearly shown with clear, interesting subtitles.

On the same reel:

A TRIP TO THE GROTTOS OF BAUME (Scenic).—This picturesque portion of France is beautifully shown in this colored Patheplay. The marvelously interesting grottos attract the tourists from all over France and their far-famed beauties are shown with fidelity and naturalness peculiar to Pathe productions.

THE MAD SCULPTOR (July 26).—Mrs. Paul Wilbur, the wife of a famous sculptor, meets with a shocking accident. Grief unbalances Paul's mind and his cousin, Howard Ingraham, for a monetary consideration, takes advantage of the sculptor's sad state. Mrs. Wilbur recovers but is mourning her husband for dead when chance leads her to the spot where he is kept prisoner and fate then deals a deathblow to the plotting Howard Ingraham.

NESTOR

THE PROOF (July 28).—John Norton, a young miner, finds life in the West is big and broad and so filled with work that he has little time for loneliness; but one evening as he is enjoying his after-dinner cigar and watching the purple shadows under the giant fire blur to black smudges as night drew her brush across the picture, he awakens to the fact that for some time he has been growing lonely. With this knowledge comes the determination to remedy this state of affairs and a month later he returns to his mountain home, bringing with him a young and lovely bride.

Edith, the new bride, finds life in the mountains full of delightful days and is completely happy. She superintends the work of the faithful Chinaman who has always cared for John and completely wins him over by her tender care of her husband. John, however, soon finds matters at the mine not working as smoothly as he wishes, and soon the mine takes up more of his time than during the first months following his marriage, and consequently he fails to show Edith the many little attentions that so pleased her.

It is the old, old story of a heart hungry for attention and the ever-present temptation. In this case the temptation takes a very pleasing form. Dick Bainbridge, a friend of Norton's, comes for a visit. He is soon attracted to Edith's fresh, young face, and when he finds that Norton is neglecting his wife, Dick's ardor is kindled anew.

Dick and Edith have many pleasant rides and excursions, and on one of them Dick attempts to make love to his friend's wife. Edith, knowing Dick's youth, firmly but kindly repulses his advances and tells him that she loves her husband. Norton, who has returned for a paper, sees the episode from a distance and mistakes Edith's earnest conversation. He will not listen to an explanation, but orders Dick from his house. Dick attempts to tell Norton that Edith has been faithful in every

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respect, but Norton, crazed with jealousy, will not heed him. Dick, realizing that Norton is desperate, rushes for the one gun, which is on a shelf in the cabin. Dick gets the gun and, pointing it at Norton, makes him listen while he tells Norton that Edith repulsed him. Norton still will not believe Dick, and the latter plans a test. He fires the gun in the air, and Edith's great joy when she finds her husband is unharmed convinces Norton that he still has his wife's love.

Edith, realizing that her husband has doubted her and think he no longer loves her, prepared to take her departure, but Norton sees her from the window and, reaching out as she passes, draws her close to the window and through the open sash draws her into his sheltering embrace.

CRYSTAL

WHAT PAPA GOT (Aug. 3).—Pearl, and Chester, her sweetheart, rehearse amateur theatricals so as to have an excuse for their lovemaking. As a result they incur the displeasure of Pearl's pa and he forbids Chester calling at the house. This Chester refuses to agree to, and pa is compelled to kick him out on his next visit. The next day Chester writes Pearl a note asking her to meet him that afternoon in the park near her home. Pa gets hold of the note and devises a scheme to once for all get rid of the unwelcome suitor. He makes sure that Pearl intends keeping the appointment and then he hires a tough to beat Chester up as he waits in the park for Pearl. The tough that pa hired gets hurt in an accident and he induces his friend, another ruffian, to take his place and to give the waiting victim a very severe trouncing. Pearl is about half an hour late in keeping the appointment and Chester sees Pearl's pa waiting, also, a little distance away. Chester sees that pa is onto the game, so he strolls away just as the tough comes into view. Pa determines to wait until Pearl shows up and thinks that he will be able to cure her of her infatuation. The tough mistakes pa for the man he is supposed to beat up, and sets sail for him. He literally cuts the old man to pieces, when Chester happens to turn and see it. He rescues pa and takes him home. Pearl is just about leaving, but pa, thankful, for his rescue, joins the young couple's hands and insists that Chester is a real hero and worthy of Pearl's hand.

On the same reel:

HER LITTLE DARLING.—Balsam, a gay widower, courts the widow Snow. She promises to marry him, provided he will always love her and her little darling, at present at school. They are married, Balsam never suspecting that little darling was a cherub weighing two hundred pounds. Later, after the child, so called, insisted on calling Balsam papa and sitting on his lap, she is sent back to boarding school. Her mother dies and Balsam, after the period of mourning is over, decides to take unto himself another wife. He courts the pretty Myrtle Minx, and his suit is successful. They are married, Balsam, of course, neglecting to mention Little Darling. Unexpectedly, she pays her father a visit, just as Myrtle's father is visiting them. Balsam is in a quandary. He hides the cherub in another room and she falls asleep. Myrtle insists that she hears a noise in the other room, it being the snoring of the big girl, but Balsam lies out of it. The deception is continued for a while until Myrtle's pet dog jumps on the cherub's shoulder causing her to awaken and to let out a horrifying scream. She, of course, is discovered and Myrtle insists that the woman is not Balsam's aunt, as he lyingly contends. She rushes from the room, and Balsam follows her. Myrtle's father stays with Little Darling and they fall in love. They go away and get married. Returning, they inform the still fighting couple of what has happened and when Little Darling informs Myrtle that she is her stepmother as well as her stepdaughter, all are in a state of collapse.

VICTOR

IN AFTER YEARS (Aug. 1).—In a double-exposure scene Gertrude is dying, at the age of about forty, and is playing her own daughter, at the age of about eighteen. She sends a letter to Jim, her old sweetheart who is about forty, asking him to care for her daughter.

When Jim gets the letter he sees a vision of his past affair with Gertrude. As boy and girl in the country they are in love. A city chap comes, and Gertrude is attracted to him. He is a drunkard. They arrange an elopement. Gertrude does not know of this. Gertrude passes Jim's house at night, and he sees her. The city chap follows. Jim follows the city chap, arrives at the place where he and Gertrude are, and protests. The city chap strikes Jim over the head, with the butt of a revolver, and he and Gertrude elope, on horseback, or in a horse and wagon.

With the passing of years Jim grows prosperous. This ends the vision scene.

When Gertrude comes to Jim, he is struck by her resemblance to her mother. He falls in love with her. Another city chap comes. He also is a drunkard. Jim forbids Gertrude from having anything to do with him, fearing she may share her mother's fate. Gertrude flirts with the chap, and Jim is angry. The chap takes Jim's automobile, and goes to a spot nearby, leaving a note for Gertrude. She follows, leaving the note where Jim finds it. The chap tries to force Gertrude to elope, but Jim comes on the scene and prevents it. He takes Gertrude home in the auto.

Arriving home, Jim is in despair over Gertrude's conduct. She pouts, and pretends to be penitent. At the saddest moment in the scene Gertrude says to Jim, "I only went with him to make you jealous. You are so stupid I have to propose to you myself." Jim realizes that happiness has come to him at last.

IMP

THE STRANGER (July 28).—John Howard and Jack Noble are business partners. Jack is the junior partner of the firm and he is in love with Grace, Howard's daughter.

The firm is in financial difficulties and to overcome this Grace is to marry Elbert Havens, a millionaire. Grace loves Jack—Havens loves Grace—Jack insists upon Grace marrying him, but she feels that she is duty bound to help her father and determines to marry Havens though she does not love him.

At a reception given in honor of her engagement to Havens, the engagement is announced and the couple are recipients of hearty congratulations. Jack sees this and as Havens and the men leave to get refreshments he takes Grace into the conservatory, where he implores her to elope with him; she refuses, but Jack takes her in his arms. At this moment Havens has returned to the reception room looking for Grace.

He starts into the conservatory but is halted by the sight of her in Jack's arms. Wild with rage and humiliation he rushes from the house and walks the streets aimlessly. He comes to a moving picture show and not knowing what he is doing, follows the crewd in.

The guests at the reception are enjoying themselves, and Havens, for the moment, is not missed. Howard finally misses him and goes in search of him.

At the picture house the song, "The Trail of the Lonesome Pine," is sung. This decides him—that is where he will go—away from sham and duplicity. He hurries home, has his servant pack his clothes, he writes a note to Grace telling her that he has gone forever, giving his reason: the stain from the violets on her admirer's shirt front, which was left there from the embrace. He then leaves the house, telling his servant he has gone for good and that there will be no need of anyone looking for him.

Grace receives the note after her guests have gone. Her father reads it, then upbraids her. He goes to Havens' house—the servant can give him no information as to Havens' whereabouts. Fearing that Havens contemplates suicide Howard rushes to the police station and sends out a general alarm. A reporter, scenting a scoop, rushes to his paper and the next morning the papers are full of news regarding the mysterious disappearance of the millionaire.

The next day finds Havens taking a train from a suburban station for the mountains of Tennessee. He arrives at Stumpville. An old lady gets off there. She smiles and bows to Havens and recognizes him as the millionaire from the picture in the paper she has carried from the North. Havens finds his hotel, while the old lady is welcomed home by her husband, son and daughter, Jen, who is the typical mountain flower. The next morning Havens starts out with his gun and comes across Jen on a bridge. She snubs him and runs away. Havens having made an impression upon the girl she returns; the impression being mutual, Havens also comes

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back; the girl again snubs him and runs away, leaving Havens on the bridge watching her.

The next day Havens starts out on a fishing excursion and is attracted to the bridge where he again finds the girl. He is very polite. His actions are noticed by Lem, the girl's mountain lover, who, after Havens has gone, comes to the girl and sarcastically imitates the city man. He seizes her. This angers the girl; she bites his hand to force him to let go, and runs away. Havens, from a distance, has seen this, and he rejoins the girl. Lem, thoroughly enraged, determines to get even, so he informs Jen's father and brother, who are moonshiners, that Havens is a revenue officer. Havens and Jen having become better acquainted, leave for Jen's home, where Havens meets Jen's mother, who immediately recognizes him. She shows Jen the paper with the picture in it, and after Havens has gone she tears the picture part out of it and hides it in her bosom.

That night the mountaineers congregate in front of Jen's home. She overhears them plotting to do harm to Havens and immediately rushes to his assistance. The mountaineers congregate at the hotel and Havens is hemmed in, but manages to escape. Then ensues a chase through the mountains, where Havens is finally overtaken. As they are about to do him bodily harm, Jen appears, proves who he is, and the mob melts away, crestfallen. Havens gives the girl to her mother, telling her to take good care of her for him until to-morrow.

POWERS

FATE AND THREE (Aug. 1).—After a storm at sea, Henry is washed ashore and rescued by Mary, her brother John, and her mother. They take him to their shack by the sea and attend him.

Henry recovers and becomes a member of the simple family, helping in their fishing expeditions. He falls in love with Mary, who returns his love. They become engaged. Alma, a woman of the village, also falls in love with Henry, but he refuses to have anything to do with her.

John goes to town to get supplies. Mary and Henry are seated on the rocks and are seen by Alma, who comes on just as Mary leaves and returns to the house. Seeing that Mary is watching them, Alma throws herself into Henry's arms and remains long enough to be seen by Mary. She then goes on to the house, changing her ring from one hand to another, and tells Mary that she and Henry are engaged.

Mary believes Alma and accuses Henry of unfaithfulness. Mary's mother, who has witnessed the scene between Alma and Henry and heard the argument between Mary and Alma, is overcome with excitement and dies of heart failure. Mary becomes crazed with grief and accuses Henry of causing her mother's death.

While Mary is in the house brooding over her trouble, Alma enters. She notices Mary's condition. Alma moves a knife until it touches Mary's hand. Mary feels the handle, grasps the knife and determines to kill Henry, as Alma had planned. She leaves the house, followed by Alma.

Mary comes upon Henry lying beside an overturned boat which he is repairing. Mary crawls over the boat from the opposite side and is about to stab Henry when John, returning from his trip, comes upon the scene, rushes to the end of the boat, lifting it and throwing Mary to the ground, thus saving Henry.

Explanations ensue and Mary is brought to a realization of what she has attempted. Alma is driven from the village by the neighbors, and Mary and Henry are reunited.

REX

THE POWER OF HEREDITY (July 31).—A young mother, the wife of a dissolute husband, a sailor, is deserted and goes back to service. The Delmars live in the country and, finding it difficult to keep servants, are glad to employ the young girl when she, with her baby, apply to them for a situation.

The young mother sickens and dies. A letter found among her effects shows the Delmars it is useless to expect aid from her husband. They decide to adopt the infant and keep her lowly birth a secret.

Eighteen years later we see the girl arrive from school. She promptly falls in love with the butler, thus proving the power of heredity. The butler proves to be a man of resources. He saves the young girl's life in a heroic manner and she, confiding in her diary, declares, "I must have a yellow streak—I'm in love with the butler."

Later—the old sailor returns. The sight of home scenes awakens his heart and he claims his child, Marie. After seeing her real father, she seeks the butler and introduces them and naively asks the butler, "After seeing him are you afraid to ask me?"

Class distinction may prove anything but commendable at times, but in this picture we aptly see that like begets like, and while environment may change us externally, the unwritten law of heredity invariably asserts itself.

"101 BISON"

ROBINSON CRUSOE (July 29).—Robinson Crusoe cannot overcome his great desire to cross the seas in search of adventure, and his parents are much distressed. One day he goes to them and begs to be allowed to ship aboard some vessel, but both his father and mother lecture him and appeal to him and he gives his promise to give up the idea.

His desires prove too great for him to keep this promise, and one day he runs away to sea. He has qualms of conscience as he gazes upon the receding shore, and suffers other qualms of a physical nature very soon afterwards. The good ship arrives in the South Seas. A terrible storm arises and the vessel is soon a total wreck and Robinson is the sole survivor. He reaches shore more dead than alive and offers up thanks to God for his deliverance. That night, in mortal fear of wild beasts, Crusoe sleeps in a tree. The following morning Robinson sets to work to provision himself and swims to the wreck. He makes many trips and secures supplies and provisions, but what pleases him even more is in securing a cat and a dog.

Later, Robinson builds him a well stocked and barricaded home and finds solace in hard work. The years pass and Robinson adds to his friends in the form of goats, parrots and other animals, and he repairs daily to his lookout platform in the hopes of seeing a friendly sail.

One day, whilst making the rounds of his island, he comes across footprints, which strikes terror to his soul, and later he sees, through his telescope, the arrival of some canoes containing cannibals. He hurries to the shore and is in time to kill several cannibals, who are pursuing one man who has escaped and who has been destined for a meal. The cannibals, terrified at the noise and at seeing their companions fall without being struck, hurry way in their canoes and Robinson makes friends with his man, Friday.

For two years Friday is Robinson's constant friend and learns to talk his language. Again the cannibals visit the island, and this time Robinson and Friday are enabled to rescue a Spanish castaway sailor and an old Indian, who proves to be Friday's father. Together they make a happy family, and Robinson almost forgets his long days of loneliness.

Their peace of mind is broken by the arrival of a boat from the ship of Captain Hardy, who is rowed ashore, together with his beautiful daughter, and bound and left on the rocks. Those members of the mutinous crew who have accompanied Captain Hardy and his daughter are attacked by Robinson Crusoe and his trusty three. That night, whilst the mate and his companions are throwing dice in the cabin, they are suddenly attacked by Robinson Crusoe and his companions and after a terrific battle, both in the cabin and later on deck, the crew are defeated. Many of them are only too glad to get away from their murderous companions and enlist under Robinson Crusoe's command. The others are placed upon the island and left there.

Robinson Crusoe and his companions embark on the ship. They are attacked by cannibals, who are repulsed, but in the fight poor Friday is killed by an arrow and is buried at sea, mourned by his father and Robinson Crusoe.

On the long voyage back to Crusoe's motherland his acquaintance with the Captain's daughter ripens into love. He returns to his native town, where he is received with great rejoicing and married to the Captain's daughter.

Robinson Crusoe and his wife live to a ripe old age, and he never tires of the circle of children who surround him, clamoring for a recital of his stirring adventures.

MAJESTIC

THE MIGHTY HUNTER (July 22).—Barnes has the reputation of being a daring and mighty hunter. His home is filled with souvenirs of his prowess with the gun.

At a dinner to some of his club friends he tells them of some of his adventures, his hairbreadth escapes, hunting tigers and lions in the African jungle, elephants in India. In proof of the veracity of his tales he conducts them to another room and shows them his collection of guns and trophies, tusks and skins. He has one regret: he has never shot a bear. One of his guests, Tom, who has a ranch in Arkansas, invites him out there where he can shoot bear to his heart's content—the woods are full of 'em. Barnes shakes hands and accepts.

On the day of Barnes' arrival Tom goes into the corral to catch one of his horses. He has a halter concealed behind him and takes from his pockets some sugar to coax the horse. He hitches up and drives to town. He looks at his watch and stops on the street to see an Italian organ grinder performing tricks with a trained bear. The Italian, after each trick, gives the bear a lump of sugar. Suddenly the bear becomes unruly and escapes. The Italian takes after him but loses him in the nearby woods.

Tom meets Barnes at the depot and drives home with him. He shows him his collection of skins—bears of all varieties, nearly. Then he gives him a gun and an old hunting coat that he had himself worn that morning when catching the horse. Barnes starts out. Once out of sight of the house his fears assert themselves. He starts at every noise and becomes more and more frightened, until, when a real bear appears, he fires in the air and takes to his heels. The bear chases him. Tom sees Barnes coming, takes in the situation, and laughs heartily. Barnes, to conceal his embarrassment, shouts: "Tom, Tom; I'm bringing him home alive!"

It turns out that it is only the Italian's bear, and all the poor animal wants is the sugar concealed in the pockets of Tom's coat, which Barnes is wearing. Barnes is very much mortified.

"You're a peach of a hunter," says Tom.

"For heaven's sake, don't tell the boys at the club," pleads Barnes. "I never hunted anything but rabbits and chipmunks in my life!"

THANHOUSER

THE TOP OF NEW YORK (July 25).—A dapper sergeant in the army won the love of a pretty young stenographer, and they had planned that as soon as his term of enlistment was up he would enter private life and marry her. The girl was employed by a firm who had offices in one of the tallest of New York's skyscrapers, and her sweetheart saw her there. She took him to her favorite observatory, the roof of the building, where he obtained a magnificent and uninterrupted view of the greatest city in the world. He, on his part, took his sweetheart to the army maneuvers, where she witnessed with delight the well drilled troops, but would not confess that there was one man among them who could compare with the one of her choice. She was particularly interested in the signal corps, however, and at odd times the sergeant instructed her in the code until she had become fairly proficient in it.

One Saturday afternoon the girl repaired to her "observatory" and gazed longingly toward Governor's Island, for it was there that her fiance was stationed. In some way the door to the roof became closed behind her and as it was a spring lock she found herself a prisoner. Beating on the door failed to bring her any help. The crowds in the street, many, many, feet below, could not see or hear her, and she finally realized with growing terror that relief would probably not come before Monday morning. Exposed to the elements all that night, she was on the verge of a breakdown the following morning and knew that she could never stand another twenty-four hours of privation. Suddenly she thought of the signal code which she had laughingly learned from her soldier sweetheart. With her veil and a piece of wood she found on the roof she improvised a rude flag and, facing Governor's Island, repeated over and over again the one word "Help."

Fortunately for her the sergeant had a visitor that day, a sea captain, and he pointed out to him the magnificent building where the girl of his heart was employed. The captain took a closer glance through his field glasses, caught the signal, and the man she loved was able to save the girl who, when he found her, was unconscious and rapidly nearing death.

RELIANCE

MARIA ROMA (July 23).—Maria Roma, a beautiful Italian opera singer, while performing in the Grand Opera House at Naples, attracts the attention of Lawrence Malet, an American millionaire. He is introduced to her and a mutual attraction is the result.

Maria and Lawrence become good friends, to the great jealousy of Capucci, Maria's manager. Seeing her enter the theatre on Lawrence's arm, Capucci protests his love. She laughs at him, for to her he has seemed but a kind friend. He forces his attentions on her until she, frightened and unnerved, refuses to go on that night. Lawrence, in his box, hears the announcement that, owing to a sudden indisposition of the great soprano, there will be no performance that evening. Worried, he hurries around to Maria's dressing room, where she tells him the trouble. He wants to go after Capucci, but she refuses to allow this. Putting her cloak about her, he insists that she leave the theatre with him and be married at once. She consents. After the wedding, Maria and her American husband live happily in Naples until one day she receives a letter from Capucci stating that he will never die until he has found a way to be revenged on her and her husband. To avert this vengeance from her husband, Maria decides to leave him at once. During Lawrence's absence, his wife steals away and embarks on a steamer bound for America. Here, under an assumed name, she sings in the cheap Italian theatre. Lawrence, finding Capucci's note, realizes why Maria left him. His detectives trace her to America and, in hope of finding his beloved wife there, Lawrence returns to his own country. Capucci also goes to America and discovers Maria in the cast of an East Side Carmen company. Seeing a chance for revenge, he goes to the tenor of this organization, who is an old friend of his, and prevails upon him to let him sing his role that night. Lawrence, wandering about the Italian quarters, also happens into this theatre. Maria recognizes Capucci when he comes out on the stage, and seeing the dagger in his hand, she realizes that he intends to turn the stage tragedy into a real tragedy. As he advances toward her, knife in hand, she shrinks away. Lawrence, in a stage box, recognizes Maria and starts forward. Then he sees Capucci and, realizing his wife's danger, he jumps over the box rail just in time to grab the Italian's dagger. Maria falls into her husband's arms, and Capucci, in the grasp of two policemen hastily summoned, snatches a knife from the belt of one of the actors and kills himself. Lawrence leads Maria away to his home, where a happy future awaits them both.

THE HIGHER JUSTICE (2 Reels) (July 26).—Brice, a rich young college fellow, sees a pretty country girl driving with her mother through the college street. He bets that he will make her acquaintance. He does so by pretending his motor car needs water and stopping at her father's door. He seizes the first chance to make desperate love to her, and her father, seeing this, orders him off the farm. She believes in Brice, however, and, meeting him again, accepts his offer to go motoring. One of his friends, as a joke, turns his collar about, pretending to be a minister. This gives Brice an idea, and the girl is tricked into a mock marriage. Brice disappears from college, the girl from her home. Detectives trace the young man, through his checks, to a country hotel. His father goes to him and, finding him with the girl, gives him a choice between leaving her or being disowned. Then Brice tells her the truth and she, stunned and heart-broken, sees him depart with his father. Now is shown the world's attitude toward the man and the woman. The man meets the joke and the glad hand, the girl the raised sword of society. Hearing that he is about to marry another, she goes to him and tells him she is going to be a mother. She begs him to give his son a name. He refuses while in another room the guests are at his bachelor dinner singing "For he's a jolly good fellow, which nobody can deny." A son is born to the girl, in poverty and disgrace. Later, a child is born to Brice's wife, who raises her son in luxury. Years pass. The poor girl's son rises step by step in the little office of a country lawyer and is at last admitted to the bar. Brice's legitimate son is sent to college and there follows in the footsteps of his father. Petted, spoiled and pampered, this son of wealth has never had a real chance. While his hardworking brother meets and falls in love with a simple country girl, he falls into the clutches of a female crook who takes all she can from him and is about to leave town with her pal. Young Brice follows them in his car, raises a quarrel with the man, whom, in a sudden outburst of anger, he murders. The woman prevents his escape. He is taken to town and his brother, who, of course, does not know him, is designated as commonwealth attorney to try his case. He does try the case, smashing the defense all to atoms and breaking his brother to pieces on cross-examination. During the recess of the court, his mother brings his lunch, and there she finds the man who has ruined her trying to bribe her son. The sight drives her mad and she denounces him. Allen finds it is his brother he is sending to the chair. But in his rage against the man who has ruined his mother he goes on with the case. The pitiful sight of his brother moves him, and he turns the trial on the father as the real criminal who has bred his son in vice and drunkenness and is the main instigator of the crime. The son, during the excitement of the denunciation, springs up. His father tries to drag him back. The boy strikes him and falls dead.

Later, alone in the cell, bending over the dead body of his son, Brice realizes the power of the higher justice which has spoken at last.

SELIG

THE STOLEN FACE (July 28).—A drama dividing its action between old Japan and the trail of the avengers in America.

HENRIETTA'S HAIR (July 29).—An uproarious comedy, which shows the way beauty leads as it used to.

On the same reel with

BORROWING TROUBLE.—An amusing mix-up at a swell masquerade.

THE TAMING OF TEXAS PETE (July 30).—A spirited Western subject, in which a little girl, "Baby Betty," tames the terror of the ranch, who is extra bad when loaded with liquor.

MAN AND HIS OTHER SELF (July 31).—A wealthy "swell," whose health is being imperiled by good fellowship with fast friends, meets a wholesome beauty in the country, whose simple charm captivates him, and makes him a far better member of society than he was before he came under her wholesome influence.

THROUGH ANOTHER MAN'S EYES (Aug. 1).—The ill star hero has a weakness for drink that ultimately leads to his undoing. The moral of the piece is revealed when he sees the love of a happy home through the window of the house that should have been his.

GREAT NORTHERN

A COUNTRY COUSIN (July 19).—Jack and a party of his chums are enjoying luncheon in a quiet summer resort not far distant from a young ladies' seminary. In a spirit of fun a wager is made and Jack departs with the avowed purpose of gaining entrance to the seminary under the pretext that he is the country cousin of one of the fair students. During the temporary absence of the stern principal, Jack manages to explain the nature of his wager to the students, and they at once enter the spirit of the fun. Jack is clad in female attire and all goes well until the principal returns. She is introduced to Jack as a country cousin, but Jack is unaccustomed to the wearing of corsets and skirts and makes several serious blunders in trying to act his chosen role. Everyone is in on the secret but the stern maiden lady who presides over the destinies of the school. The blunders of Jack become so numerous, however, that the principal cannot help but notice that Jack is wearing trousers under his gaudy skirt. Then it is that he beats a hasty retreat and rejoins his friends, still clad in female garb, and tells the humorous story of his adventure.

AMERICAN KINETO

THE LOVE ROMANCE OF SIR FRANCIS DRAKE (Two Reel Feature).—In natural Old World settings of surpassing beauty and romantic local color we see here filmed some inspiring episodes in the life of one of the world's greatest naval heroes and explorers, Sir Francis Drake. He it was who, while playing a game of bowls at Plymouth Hoe, Devon, coolly and jocularly insisted upon finishing his game, in spite of the appearance in the English Channel of the then all-powerful Spanish Armada. This intrepid sea dog then put to sea and made history by putting to rout the boasted "Invincible Armada of Spain."

Drake's love romance is enthralling and exciting to a degree. His first meeting with the beautiful Elizabeth Syderham takes place outside the gates of the city, on his triumphant return from a foreign expedition. The big-hearted, strong and impetuous fellow is struck by the maidenly pride and graceful bearing of the fair Elizabeth, who is standing on the forefront of the cheering throng. His wooing of the "layde faire" is characteristic of a gallant sea dog of the period. Determined to win her, he forces an entrance to the grounds of the rambling old home of his heart's desire and follows her to a quiet, secluded spot. She does not favor Drake's impetuosity at first, but, relenting, gives him a full red rose as a token of her regard. Another aspirant for Elizabeth's hand in the person of Sir John Doughty, appears on the scene. He, a friend of long standing to Elizabeth's father, says he will brook no interference from a "common sailor." Amid the rustic beauties of an Elizabethan garden Doughty comes to woo Elizabeth, but meets with scant encouragement. Thus embittered, he plans to rid himself of his rival by foul means. Obtaining assistance from those typical roughnecks of the period, he instructs them to lay in wait and to assassinate Drake. Meanwhile the latter is summoned upon a special mission by Queen Elizabeth, and, wise in his generation, he persuades his beloved to secretly wed him before he sails. Everything is arranged. Elizabeth, faithful to her tryst, steals away from her home under the protection of her bold lover. Their footsteps are dogged by Doughty, however, who, at a quiet spot near the quay, signals to his band of assassins and, with drawn swords they attack the "common sailor." A sharp, exciting fight ensues. Drake, enormously powerful, an excellent swordsman, and ever on the alert, clashes steel with his would-be murderers, one of whom soon falls before his trusty sword. A cowardly and one-sided battle ensues, but eventually Drake wounds another one of his assailants. Mad with rage at this unexpected reverse, Doughty lunges furiously at his hated rival and succeeds in disarming him. Quick as a flash, Drake bodily picks up the wounded and helpless assassin and wards off the onslaught of the other two. Seizing his only opportunity, with mighty strength he hurls the limp form at Doughty, who, panic-stricken at meeting such brave and stout resistance, flees for his life. Drake's ship is reached at last and a picturesque scene is shown of the wedding on board the "heart of oak." The ceremony over, Elizabeth returns to her home, unknown to her father, a bride.

On the day of departure Queen Elizabeth inspects Captain Drake's ship and, to wish him Godspeed, presents him with a sword, saying, "Take this sword, Master Drake, and we do account that he that striketh at thee, striketh at us," and so he departs.

Time passes. Sir John Doughty is insistent in his advances and Elizabeth's father favors his suit. Intercepting a letter from Drake to his bride, he descends to further depths of villainy by forging a letter conveying false news, that the venturesome seaman has been killed in a hard encounter on the high seas. Heartbroken by the news, Elizabeth cares not what becomes of her and, under pressure from her father, at last consents to marry Doughty. The wedding eve approaches, but Drake unexpectedly returns victorious and triumphant, and is greeted by the populace with unbounded enthusiasm. Calls of love and loyalty forces him to realize that his first duty is to his queen, at whose command he proceeds, with yearning heart, to the royal palace. Soon with pomp and splendor the magic words are spoken, "Arise, Sir Francis Drake." His honors thick upon him, he can think only of his beloved one, and he rushes off to seek her, who, unknown to him, is, with ever deepening despair, preparing for the wedding with Sir John Doughty. Breathless, but happy, he arrives just in time to find the fair Elizabeth about to sacrifice her youth and beauty at her father's behest. Thwarted and humiliated, Sir John is forced to see the all-conquering Drake claim his well-won bride and placate her father before beating a hasty departure.

Altogether a masterly, well acted and entrancing romance in three reels, taken amid the actual scenes of "Glorious Devon," Drake's native soil.

SOLAX

THE COAT THAT CAME BACK (July 30).—Uncle John sews ten one-thousand dollar bills inside the lining of his frock coat for safe keeping. Suddenly stricken and about to die, he hastily writes a will and leaves the coat to his nephew, John Clark. Clark receives the coat, but is unaware of the money it contains. He expected a fortune, and in his disappointment and resentment at receiving only a coat, he attempts to destroy it. His wife rescues it and pleads with him to keep it; but he won't, and orders her to get rid of it. She gives it away first to the milkman, and then to a hoho, but in each instance it comes back—the milkman leaves it hanging on the fence, and the hobo returns it because its stylish appearance

gets him into trouble with the police. Mrs. Clark hangs it on the clothesline in the yard. A sneak thief runs off with it, but an artist who is passing gives chase and rescues it. He brings it back to the house and returns it to Clark. Clark won't take it, and compels the artist to keep it. The artist, in need of money, sells it to a second-hand dealer. Clark, in need of a frock coat to attend a wedding, buys Uncle John's coat from the second-hand clothier, but does not discover its identity until he gets home with it. He resells it to the clothier. The clothier sells it to a preacher. The preacher, carrying it home done up in a paper bundle, leaves it on a bench in the park. Some boys find the bundle and, using it as a football, kick it about the streets. In their fun it lands in Clark's front yard. Clark picks it up, carries it into the house and discovers it is Uncle John's coat. Angered at the persistence with which the coat comes back to him, he starts to rip it to pieces, and in so doing discovers the money in the lining, and thus finally comes into possession of his fortune.

GAUMONT

PALMISTRY (July 22).—This film is a distinct novelty and, in a manner which is interesting throughout, the pictures give the story of palmistry from its earliest beginnings, showing how it originated in India, when certain priests tried to interpret fate from the markings on the palm. Later these palmist priests were driven from their temples and took refuge in Egypt, where they formed wandering tribes afterwards called Gypsies (from "Egyptians") who read hands and predicted the future.

A very ingenious arrangement is shown by which hands may be read, a model being exhibited in conjunction with a photographed hand, lines tracing themselves out on the former which indicate the various stages in a man's life. Different types of hands are included—hands with square fingers indicate method, discipline, common-sense; certain types of pointed fingers indicate imagination, poetry, frivolity; and several other types are given, together with full explanation in each case.

All the lines of the hands are examined in turn, and the film ends with a representation of a lucky hand.

WHEN THE CARDS WERE SHUFFLED (July 24).—Young Baron Beljambe drops into a Paris restaurant for a light lunch and meets John Dupont, his old friend. Dupont, a newlywed, will not stay with him, as he is in a hurry to get home, but leaves his card so that the Baron may call upon him at a future date. Enter a wealthy American, Cornelius K. Dowd, accompanied by his charming daughter, Amelia, and Beljambe's disappointment at Dupont's desertion vanishes in a second. It does not take so skilled a boulevardier long to exchange glances with Amelia, and he passes her Dupont's card upon which he has written a request for an appointment. Papa is, however, not so blind as he seems, and before his daughter can reach the card papa has seized it. A hot altercation follows, and papa Dowd flings his glove in the Baron's face.

Next day two strange gentlemen call upon Mr. Dupont—Mr. Dowd's seconds have come to arrange the duel! Dupont loses his temper over their persistency, finally decorating one with a black eye and allowing the other to escape with an uppercut. The noise draws Mrs. Dupont to the scene. She learns the alleged reason, believes the story, and promptly rushes off to mother. Dupont, dashing after her, meets the Baron on the doorstep, explains where he is going, and engages another taxi. Beljambe, knowing what is wrong, charters yet a third taxi, and joins in the chase. Further down the street Mr. Dowd sees the Baron in his taxi and, believing he is attempting a getaway, the American makes a fourth in the swiftly gliding fleet of taxis. The procession eventually reaches the house of Dupont's mother-in-law, the young wife commences to sob out her story of infidelity, when the crowd of followers rushes in pell mell. The Baron sees that he must explain matters or there will be a riot, so he makes a clean breast of it, whereupon Dowd, tickled by the humor of the situation, laughingly relents upon hearing the true facts of the case.

On the same reel:

THROUGH MOUNTAINS MAJESTIC.—This is yet another of the masterpieces of scenic subjects turned out by the house of Gaumont, giving us a magnificent panorama of some of the most beautiful mountainous districts of Europe, in what might be termed a "personally conducted" manner.

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PILOT

THE STREETS OF NEW YORK (3 Reel Feature).—The play takes place in New York City during the panic of 1907. Gideon Bloodgood, a prominent banker, is on the eve of absconding owing to the affairs of his bank being in a precarious condition. At this juncture relief comes in the person of Captain Fairweather, who has sold out his interests in the Mercantile Marine Company, intending to retire from the active duties of his profession. Fairweather comes to Bloodgood's bank—it is after banking hours, but he prevails upon Bloodgood to accept his money, amounting to $100,000, as a special deposit.

News comes that the captain who was to have taken command of Fairweather's ship has met with a severe accident and is unable to sail. His old employers prevail upon Fairweather to make this final trip. He is about to go on board when his attention is attracted by the newsboys shouting "Extra." He buys a paper and is horrified to discover that Bloodgood's bank is in a shaky condition. He rushes back to the bank and demands his money. Bloodgood and his assistant, Badger, who are dividing the money received from the Captain, are startled by the entrance of the Captain. He demands his money—Bloodgood tells him it is after banking hours, and to come the next day. The intense excitement brings on a fit of apoplexy, and the Captain falls dead in the banker's office. They carry the body out on the sidewalk, and circumstances point to the fact that the Captain dropped dead in the streets.

Bloodgood prevails upon Badger to go out West, and the Captain's money saved the bank.

Several years elapse and Captain Fairweather's widow and children are in destitute circumstances. The boy, Paul, tries to make a living selling newspapers, and his sister, Lucy, selling flowers. Bloodgood discovers that they are living in one of his tenements and he gives orders to his superintendent to dispossess them. Bloodgood is rolling in luxury and the family whose money he has stolen are reduced practically to beggary. In the meantime Badger meets with hard luck in the West and is broke. While the Captain was lying dead in the office Badger managed to secure the receipt that Bloodgood gave him for the money. An idea comes to Badger to return to New York and sell the receipt to Bloodgood. Badger manages with great difficulty to make his way back to New York City, and arrives at Bloodgood's mansion. With the receipt as a weapon, he makes Bloodgood promise to pay him handsomely.

At this moment Paul Fairweather, the son, in answer to an advertisement by Bloodgood for a servant on his estate, appears on the scene. Both Bloodgood and Badger discover that he is the son of the man they have robbed, and Bloodgood orders him from the house. Badger goes to a poor tenement, and in the next room, by a strange coincidence, lives the Fairweather family. Bloodgood follows Badger and discovers his abiding place, and being afraid that Badger will blackmail him owing to the possession of the receipt, determines to set fire to the house and thus destroy the evidence of his crime. Mrs. Fairweather becomes despondent over their unhappy situation and determines to end it all by asphyxiation. Her daughter discovers this and they determine to die together. The fire that Bloodgood started is now making rapid headway and Badger, in his room, is overcome by the fumes.

An alarm of fire is turned in and the fire department starts for the scene. Paul sees the flames and dashes into the house, resolving to save his family. With the assistance of a fireman the women are carried out to safety. Passing Badger's room Paul discovers there is some one inside. Bursting in the door he rescues Badger, who has managed to secure the receipt. Out of gratitude Badger tells Paul the whole story, and forces Bloodgood to make restitution.

Badger is about to call in the police and hand his old partner into custody when Paul, seeing the banker's great devotion to his only child, and thinking of the disgrace it would bring upon the girl, refuses to prosecute.

The story ends happily with the Fairweather family in possession of the fortune their father left them, and Badger becomes a useful member of society.

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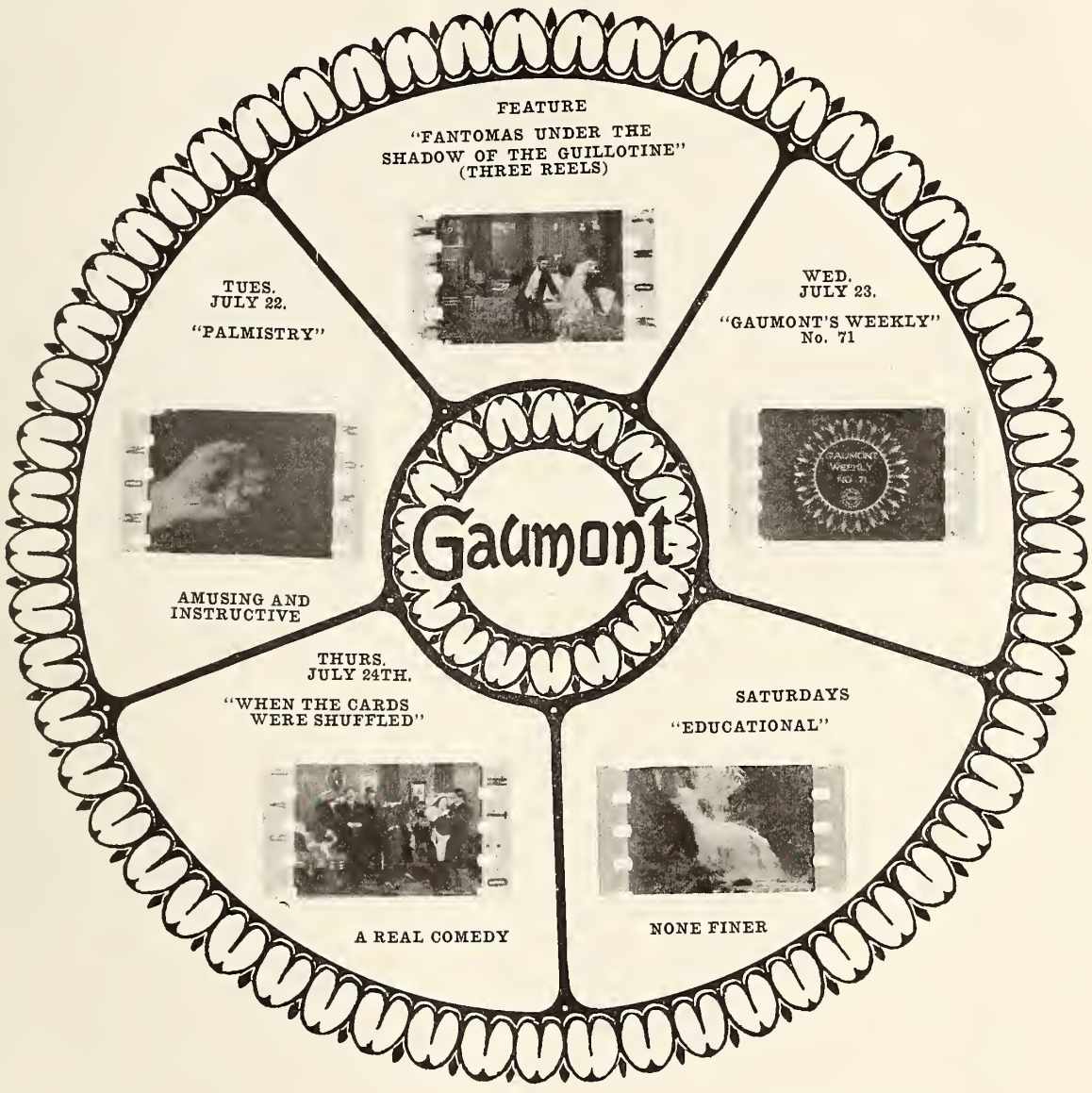

TUESDAYS: DRAMATIC

THURSDAYS: COMEDIES

PERIODICALLY: GAUMONT'S GREAT FEATURES

WEDNESDAYS: GAUMONT'S WEEKLY

SATURDAYS: EDUCATIONAL

Gaumont Co., Flushing, N. Y.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

May 17—A Maid of Honour (2 reel Dr.)....
May 24—The Yellow Man (2 reel Dr.).....
May 31—An Unruly Father (2 reel Com. Dr.)
June 7—The Sold Title (2 reel Dr.).....
June 14—The Girl of the Hidden Spring (2 parts Dr.) .....
June 21—Love's Shadow (2 parts Dr.).....

AMERICAN

July 12—The Song of the Soup (Dr.).....
July 12—Garden Party in California (Dr.)..
July 14—Truth in the Wilderness (2 reel Dr.) 2000
July 17—To Err is Human (Dr.).....1000
July 19—At the Half-Breed's Mercy (Dr.)...1000
July 21—Jealousy's Trail (Dr.).....1000
July 24—Tom Blake's Redemption (Dr.)....1000
July 26—She Will Never Know (Dr.).....1000
July 28—The Scapegoat (2 reel Dr.).....2000
July 31—Mission Bells (Dr.).....1000
Aug. 2—Single-Handed Jim (Dr.).....1000
Aug. 4—When Chemistry Counted (Dr.)....1000
Aug. 7—Golden Gate Park and Environs (Ed. and Sc.) 1000
Aug. 9—His Sister Lucia (Dr.).....1000

BISON

July 15—The Picket Guard (2 reel Civ. War Dr.) .....
July 19—When Sherman Marched to the Sea (3 reel Dr.).....
July 22—The Law Breakers (2 reels).....
July 29—Robinson Crusoe (3 reel Dr.).....
Aug. 2—The Cage Brothers' Romance (2 reels) .....
Aug. 5—The Death Stone of India (3 reel Dr.) .....
Aug. 9—The Snaker (2 reel Indian Dr.)....

BRONCHO

June 11—Indian's Gratitude (1 reel).....1100
June 18—From the Shadows (2 reels).....2000
June 25—The Transgressor (2 reels).....2070
July 2—All Rivers Meet at Sea (1 reel)....1000
July 9—Heart Throbs (2 reels).....2033
July 16—Mammy's Secret Code (3 reels)...2975
July 23—Grandad (2 reels).....
July 30—Reformation (2 reels).....
Aug. 6—Joe Hibbard's Claim (1 reel).....

CRYSTAL

July 1—An Hour of Terror (Dr.).....
July 6—The Girl Reporter.....
July 6—Muchly Engaged .....
July 8—True Chivalry .....
July 13—Pearl's Dilemma (Com.).....
July 13—Squaring Things With Wifey (Com.)
July 15—In Death's Shadow (Dr.).....
July 20—The Hall Room Girls.....
July 20—How Men Propose.....
July 22—The Broken Spell (Dr.).....
July 27—College Chums and Belmont Stung (Com.) .....
July 29—The Paper Doll (Dr.).....
Aug. 3—What Papa Got.....
Aug. 3—Her Little Darling.....
Aug. 5—A Child's Influence (Dr.).....
Aug. 10—Oh, You Scotch Lassie.....
Aug. 10—Starving for Love.....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 23—A Sister's Devotion (Dr.).....1000
June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—Memories of Long Ago.....1000
July 28—Bride of the Sea.....1000

ECLAIR

July 6—How Diamonds Are Made (Scientific) .....
July 9—The Trail of the Hanging Rock (2-reel) .....
July 13—It Is Hard to Please Him.....
July 13—The Catholic Mission.....
July 16—For the Man She Loved (2 reel Dr.)
July 20—Through the Telescope (Com.).....
July 20—Sacred Gazelles (Edu.).....
July 23—The Greater Call (3 reel Dr.).....
July 30—Soul to Soul (2 reel Dr.).....
Aug. 3—Grease Paint Indians.....
Aug. 3—Holy Cities in Japan.....
Aug. 6—The Honor of Lady Beaumont (2 reel Dr.) .....
Aug. 10—Clara and Her Mysterious Toys (Trick Com.) .....
Aug. 10—A Woman's Trick (Com.).....

FRONTIER

Feet

July 10—The Frontier Twins Start Something (Com.) .....
July 12—The Line Writer's Sister.....
July 17—The Smallpox Scare at Gulch Hollow (Com.) .....
July 19—The Half Breed Sheriff (Dr.).....
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Dr.).....
July 31—A Hasty Jilting (Com.).....
Aug. 2—A Brand from the Burning (Dr.)..
Aug. 7—Masquerading in Bear Canyon (Com. Dr.) .....
Aug. 9—On the Ranger's Roll of Honor (Dr.) .....

GAUMONT

July 23—Gaumont's Weekly No. 72.....
July 24—When the Cards Were Shuffled....
July 24—Through Mountains Majestic.....
July 29—A Hair-Raising Affair.....
July 30—Gaumont's Weekly No. 73.....
July 31—A Resourceful Lothario.....
July 31—In the Land of Dates.....
Aug. 5—A Honeymoon Hoax.....
Aug. 6—Gaumont's Weekly No. 74.....
Aug. 7—Shooting the Wooer.....
Aug. 7—Up Mont Blanc.....
Aug. 13—Gaumont's Weekly No. 75.....

GEM

June 30—Mistaken Intentions (Com.).....
June 30—Teak Wood (Sc.).....
July 7—Billy the Wise Guy.....
July 14—Little Buster (Com.).....
July 21—The Life Savers (Com. Dr.).....
July 28—Stars in My Crown.....
Aug. 4—Bob's Baby (Com.).....

GREAT NORTHERN

June 28—The Flying Circus (3 reel Dr.).....
July 5—Winning a Prize (Com.).....
July 5—The Trondhjen Railway (Sc.).....
July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
July 26—A Shot in the Dark (Dr.).....

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)
May 31—Money Lender's Son (3 reels)....

IMP

July 19—In Cartoonland with Hy. Mayer....
July 21—The Yogi .....
July 24—The Last of the Madisons (Dr.)..
July 25—Baron Cink's Bride.....
July 25—Caricatures by Hy. Mayer.....
July 28—The Stranger (2 reel Dr.).....
July 31—Low Barry's Acquaintance (Com.)..
Aug. 2—That Chinese Laundry.....
Aug. 2—Funny Fancies by Hy. Mayer.....
Aug. 4—'Lizheth (Dr.) .....
Aug. 7—A Modern Romance (Com. Dr.)...
Aug. 9—The Cook Question.....
Aug. 9—Adventures of Mr. Phiffles, by Hy Mayer .....

ITALA (Features)

June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....

KAY-BEE

June 20—Failure of Success (2 reels).....2000
June 27—The Seal of Silence (2 reels).....2000
July 4—The Crimson Stain (3 reels).....2875
July 11—The Banshee (2 reels).....1975
July 18—Red Mask (1 reel)..... 990
July 25—Flotsam (2 reels).....
Aug. 1—Banzai (2 reels).....
Aug. 8—House of Bondage (3 reels).....

KEYSTONE

June 19—Out and In (Com.).....1000
June 23—A Bandit—Peeping Pete.....1000
June 26—His Crooked Career—Largest Boat Launched Sideways 1000
June 30—For the Love of Mabel.....1000
July 3—Rastus and the Game Cock.....1000
July 7—Safe in Jail.....1000
July 10—Tell-Tale Light 1000
July 14—Love and Rubbish.....1000
July 17—A Noise from the Deep.....1000
July 21—The Peddler .....
July 21—Love and Courage.....
July 24—Get Rich Quick.....
July 28—Prof. Bean's Removal.....
July 31—Just Kids .....

LUX
By Prieur

Feet

June 20—Cast Thy Bread Upon the Waters (Dr.) 940
June 27—Sammy, the Scorcher (Com.)..... 495
June 27—Oh! You Unbreakable Doll (Com.). 455
July 4—Pat Gets on the Trail (Com.)..... 410
July 4—An Easy Day (Com.)..... 537
July 11—The Train on Fire (Dr.).....1000
July 18—Fate and the Man (Dr.)..... 987
July 25—Pat's Fancy Dress (Com.)..... 492
July 25—You Never Can Tell (Com.)..... 492

MAJESTIC

July 5—Gaffney's Gladiator .....
July 6—The Shadow of the Past.....
July 8—One of the Finest.....
July 12—The Ingrate .....
July 13—Impulse .....
July 15—A Japanese Courtship.....
July 19—His Way of Winning Her.....
July 19—Gold Creek Mining.....
July 20—The Jajama Parade.....
July 22—The Adventurous Girls.....
July 26—The Mighty Hunter.....

NESTOR

July 25—Their Lucky Day.....
July 28—The Proon .....
July 30—Comrades .....
Aug. 1—His Friend the Undertaker (Com.).
Aug. 4—The Second Homecoming (Dr.)....
Aug. 6—Mona (Ind. Dr.).....
Aug. 8—The Girls and Dad (Com.).....
Aug. 8—Almost a Rescue (Com.).....

PILOT

June 26—An Innocent Conspiracy (Com. Dr.) 1000
July 3—The Code of the U. S. A. (Dr.)....1000
July 10—Sanitary Gulch (Com.).....1000
July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.).....1000

POWERS

July 11—Morgan's Treasure (2-reel Dr.).....
July 16—Why Rags Left Home (Com. Dr.)..
July 18—The Awakening (Dr.).....
July 25—Bohhy's Magic Whistle.....
July 30—While the Children Slept (Com. Dr.)
Aug. 1—Fate and Three.....
Aug. 6—The Village Blacksmith (Dr.).....
Aug. 8—The Heart of a Heathen (2 reel Dr.)

RAMO

July 23—The Silent House (Dr.).....1000
July 30—I Should Worry (Com.).....1000
Aug. 6—Checkered Lives (Dr.).....1000
Aug. 13—Love and Gold (Dr.).....1000
Aug. 20—The Worker (2 reel Dr.).....2000

RELIANCE

July 16—Her Rosary .....
July 19—The Strange Way.....
July 21—A Hospital Romance (1 reel).....
July 23—Maria Roma (1 reel).....
July 26—The Higher Justice (2 reels).....
July 28—Below the Dead Line (1 reel).....
July 30—Rosita's Cross of Gold (1 reel)....
Aug. 2—The Little Pirate (1 reel).....

REX

July 10—The Beauty and the Beast (2-reel).
July 13—Through Strife (Dr.).....
July 17—The Wrong Road (Dr.).....
July 20—His Weakness Conquered (Dr.).....
July 24—The Fallen Angel (2 reels).....
July 27—The Actor (Dr.).....
July 31—The Powers of Heredity (Dr.)....
Aug. 3—Civilized and Savage (Dr.).....
Aug. 7—When the Prince Arrived (Dr.)....
Aug. 10—Man's Duty (Dr.).....

SOLAX

July 30—The Coat that Came Back (Com.)..1000
Aug. 1—When the Tide Turns (Dr.).....1000
Aug. 6—The Heavenly Widow (Com.).....1000
Aug. 8—Falsely Accused (Dr.).....1000
Aug. 13—Four Fools and a Maid (Com.)....1000

THANHOUSER

July 20—Brethren of the Sacred Fish.....
July 25—The Top of New York.....
July 27—Willie, the Wild Man.....
July 29—Little Dorrit (2 reels).....
July 22—When Darkness Came.....
Aug. 1—In the Nick of Time.....
Aug. 3—Proposal by Proxy and Scenic.....
Aug. 5—The Protectory's Oldest Boy.....

VICTOR

July 4—Shifting Fortune (Dr.).....
July 11—A Modern Witness (Dr.).....
July 18—Nihilist Vengeance (2 reel Dr.).....
Aug. 1—In After Years (Dr.).....
Aug. 8—Nature's Vengeance (Dr.).....

UNMASKED
(Itala)

Unique is the word to describe "Unmasked," the Itala three-reel film. In it is a scene which in conception is most novel and original. Striving to evade his pursuers, a man burrows into a huge snowball. Curling up within it, he rolls down a steep hill, moving, of course, much faster than his pursuers can move on foot. It is a highly spectacular effect and the ending in which the giant snowball rolls into a creek and is there dissolved, leaving its occupant struggling in the icy water, is of undiminished interest.

Another scene earning of the gasps of surprise that will

SCENE FROM "UNMASKED"

attend its projection is when the fugitive launches forth over a deep valley lying between two mountains, between whose summits is extended a wire on which hangs a pulley, the same being ordinarily used for the quick transportation of lumber. To see this human bird speeding high aloft, holding desperately to the iron which separates him from eternity, is gratification supreme for the most blase sensation monger. If your spine is capable of feeling thrills, prepare to be thrilled on seeing "Unmasked."

The story is that of a young man, who through the efforts of a rival, is falsely accused of unfaithfulness to his business trusts. The main part of the film narrative occupies itself with the efforts of the misused hero, after having gotten evidence of his successful rival's guilt, to arrive at the place of the wedding before the girl and the heavy should be married. He has a long road and a rough road to travel. These adventures culminate in the baronial castle where the ceremonials are just about to begin. The hero dashes in, dusty, disheveled, and dramatically denounces him whose unmasking is soon complete.

ON THE TRAIL OF THE SPIDER GANG

Detective Hayes, who has for some time endeavored to break up the Society of the "Spiders" at last gets well on their track, but so great is their organization, that he is baffled at every turn. Help comes to him in an unusual form. First, by accident a servant of the "Spiders" drops his badge in the detective's room after delivering a letter of warning to him; and secondly, Lucille, the niece of Baron Stein, the chief "Spider," informs Hayes of a conversation she has accidentally overheard in her uncle's house to the effect that the gang have decided to kill Hayes at the first opportune moment.

As Lucille leaves the detective's house he is recognized by a crossing sweeper who is in league with the gang. He informs the Baron of what he has seen, but in the meantime Lucille has informed Edward, the Baron's son, who is in love with her, of her visit to the detective, and knowing the strength of the Spider's organization, he fears for her safety and decides on flight immediately. Assisted by the detective, they escape from the town after many thrilling adventures to get out of reach of the "Spiders."

Hayes, upon receiving a letter supposed to come from Lucille, is enticed by the "Spiders" to a cave in the White Rock. As he enters the cave, he hears sounds like thunder. His detective instinct tells him there is foul play somewhere, and he rushes back into the open and only just in time, as the whole White Rock is blown into pieces and stones fly everywhere. As Hayes rushes from the cave, he catches sight of one of the gang, and a most exciting chase ensues.

The detective sees that there are several of the gang in the vicinity of the White Rock who have escaped in their motor. Jumping in his own car, which has been standing by, a thrilling chase follows, revolvers being fired from the two cars. The car of the gang breaks down and they continue their flight by aeroplane. Then there is a most exciting chase with two locomotives and at a crossing the detective reverses his engine and shunts onto the same line as the gang. There is a great colli-

SCENE FROM "ON THE TRAIL OF THE SPIDER GANG"

sion, but everyone escapes before the engines actually collide. The detective now dresses in the clothes of the driver and makes use of the badge which he has kept belonging to the gang. The gang thinks the detective has been killed, and do not recognize him disguised as the driver. He shows them the badge and tells them he knows where the two lovers are hidden.

The next scene shows them all going to the house around which the detective has placed several police. Here they are overpowered and captured.

This film contains a series of thrilling adventures, unprecedented in any photoplay yet marketed. The wonderful disguises of the detective are nothing short of marvelous all through the film.

Charles H. Streimer, manager of the Eagle Feature Film Co., was at the Exposition all week in the interests of the above feature which is in four reels and on which he has the State-rights. An exhibition will be given at the Unique Theatre on Fourteenth street, on July 27th, 28th, and 29th, at which all the exhibitors are welcome to attend.

Mr. Albert E. Cawood, photographer of the General Film Producing Co., makers of the Herald Films, left New York, Saturday, July 5th for the Arctic regions, where he will make a series of moving pictures of scenes and events in that country.

After an extended cross-country tour, Mr. Cawood will arrive at Nome, and will take charge of the expedition that has been "picturing" the Arctic regions for this company for the past three months.

Mr. Cawood and his expedition will make a series of motion pictures showing the true Alaska and other Arctic regions. The company will announce later the date of inspection of these films.

Mr. Cawood was formally with the Kalem Co.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
June 19—Almost a Wild Man (Com.)	
June 21—The Motbering Heart (2 parts—Dr.)	
June 23—A Compromising Complication (Com.)	
June 23—Mister Jefferson Green (Com.)	
June 26—In Diplomatic Circles (Dr.)	
June 28—Her Mother's Oatb (Dr.)	
June 30—A Gamble with Death (Dr.)	
July 3—Faust and the Lily (Com.)	
July 3—An Old Maid's Deception (Com.)	
July 5—The Sorrowful Shore (Dr.)	
July 7—A Sea Dog's Love (Com.)	
July 7—The Noisy Suitors (Com.)	
July 10—The Enemy's Baby (Dr.)	
July 12—The Mistake (Dr.)	

CINES
George Kleine

May 10—Excess Baggage (Com.)	400
May 10—Beautiful Lake Como, Italy (Phy. Geo.)	300
May 13—Relics of Ancient Rome (Sc.)	175
May 13—Willie's Alarm Clock (Com.)	825
May 17—Gulf of Togulio (Sc.)	350
May 17—A Woman's Influence (Dr.)	650
May 20—Red Wins! (Dr.)	1000
May 24—Exceeding the Time Limit (Com.)	300
May 24—The Maid and the Yarn (Com.)	800
May 24—Curing a Would-Be Aviator (Com.)	400
May 27—Borrowed Plumage (Com.)	500
May 27—In Somaliland (Travel)	150
May 27—The Champion Fixer (Com.)	350
May 31—Interesting Scenes Abroad (Travel)	1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)	2500
June 3—The Irony of Fate (Dr.)	1000
June 7—Orhetello and Environs (Travel)	250
June 7—The Ring (Dr.)	750
June 16—The Rival Engineers—Part I (Dr.)	985
June 16—The Rival Engineers—Part II (Dr.)	955
July 25—Honor Thy Father (Dr.) (Part I and Part II)	2000
Aug. 8—Tbe House of Mystery (Dr.) (Part I and Part II)	2000

EDISON

June 30—The Story of the Bell (Dr.)	1000
July 1—The Patchwork Quilt (Dr.)	980
July 2—All on Account of a Portrait (Com.)	1000
July 4—A Gentleman's Gentleman (Dr.)	1025
July 5—The Signal (Dr.)	1000
July 7—Over the Great Divide in Colorado (Sc.)	300
July 7—Winsome Winnie's Way (Com.)	700
July 8—Scenes of Otber Days (Sc.)	1000
July 9—His Mother-in-Law's Visit (Com.)	1000
July 11—In the Old Dutch Times (Dr.)	1000
July 12—The Diamond Crown (Dr.)	1000
July 14—A Fair of the Foils (Com.)	1000
July 15—In the Garden (Dr.)	1000
July 16—Tbe Dream Fairy (Dr.)	1025
July 18—To Abbeville Court-House (Dr.)	950
July 19—On the Broad Stairway (Dr.)	1025
July 21—A Tardy Recognition (Dr.)	1000
July 22—A Great Metropolitan Newspaper (Edu.)	960
July 23—A Knife of Fire (Des.)	400
July 23—At Midnight (Com.)	600
July 25—The Meadow Lark (Dr.)	1000
July 26—A Proposal from tbe Duke (Being the first story of "Who Will Marry Mary") (Dr.)	1025
July 28—The Creed of Osman Boy (Dr.)	1025
July 29—The Bells (Dr.)	1000
July 30—Grand Canyon of Arizona (Sc.)	400
July 30—As the Tooth Came Out (Com.)	600
Aug. 1—The Red Old Hills of Georgia (Dr.)	1000
Aug. 2—The Robbers (Dr.)	1000
Aug. 4—The Substitute Stenographer (Dr.)	1000
Aug. 5—Dolly Varden (Dr.)	1000
Aug. 6—The Romance of Rowena (Com.)	1000
Aug. 8—His Greatest Victory (Dr.)	1000
Aug. 9—A Rise in Life (Dr.)	1000

ESSANAY

July 5—At the Lariat's End (W. Dr.)	
July 8—The Daughter of the Sheriff (W. Dr.)	
July 9—The Outer Shell (Dr.)	
July 10—A Flurry in Diamonds (Com.)	
July 11—The Sign (Dr.)	
July 12—Broncho Billy and the Western Girls (W. Dr.)	
July 15—Something Rotten in Havana (Com.)	
July 15—When Ignorance is Bliss (Com.)	
July 16—The Great Raymond	
July 17—The Heart of a Gambler (W. Dr.)	
July 18—Every Thief Leaves a Clue	
July 19—The Two Ranchmen (W. Dr.)	
July 21—Tapped Wires (Dr.—2 parts)	
July 22—The Rose of Sharon (Dr.)	
July 23—The Dance at Eagle Pass	
July 24—The Browns Study Astrology (Com.)	
July 24—Building the Chattanooga Light and Power Dam (Edu.)	
July 25—Making Good (Com.)	
July 26—Broncho Billy, and the Schoolman's Sweetheart (W. Dr.)	
July 29—The Call of the Plains (W. Dr.)	
July 30—Bread Upon the Waters (Dr.)	
July 31—Tit for Tat (Com.)	
July 31—Through the Cumberland Mountains, Tennessee (Edu.)	

KALEM

July 1—The Raiders from Double L Ranch (Dr.)	
July 2—Historic New York (Sc.)	
July 4—A Victim of Deceit (Dr.)	1000
July 4—Shenandoah (Special—3 parts—Dr.)	3000
July 5—The Hidden Witness (Dr.)	1000
July 7—A Stolen Identity (Dr.)	1000
July 9—The Treachery of a Scar (Dr.)	1000
July 11—Entertaining Uncle (Com.)	
July 11—Cosmopolitan New York (Topical)	
July 12—Rounding Up the Counterfeiters (Dr.)	1000
July 14—The Lost Diamond (Dr.)	
July 14—The Mermaid (Com.)	
July 16—A Thief in the Night (Dr.)	1000
July 18—What the Doctor Ordered (Com.)	
July 18—The Concrete Industry (Com.)	
July 19—The Smuggler (Dr.)	1000
July 21—A Bolt from the Sky (Dr.)	1000
July 23—Tbe Tenderfoot's Luck (Com.)	
July 23—Historic Savannah, Georgia (Sc.)	
July 25—Baffled, Not Beaten (Dr.)	1000
July 26—The Moonshiner's Mistake (Dr.)	1000

LUBIN

July 4—The Waiter's Strategy (Com.)	400
July 4—The Wrong Hand Bag (Com.)	600
July 5—His Niece from Ireland (Dr.)	1000
July 7—The Mysterious Hand (Dr.)	1000
July 8—The Profits of tbe Business (Dr.)	1000
July 9—A Hero Among Men (2-reel Dr.)	
July 10—When Loses Out (Com.)	400
July 10—Building a Trust (Com.)	600
July 11—On Her Wedding Day (Dr.)	1000
July 12—Her Only Son (Dr.)	1000
July 14—The Apache Kid (W. Dr.)	1000
July 15—His Better Self (W. Dr.)	1000
July 17—The Wiles of Cupid (W. Dr.)	1000
July 18—The Hidden Bank Roll (Com.)	400
July 18—When Mary Married (Com.)	600
July 19—Jim's Reward (W. Dr.)	1000
July 21—An Actor's Strategy (W. Dr.)	1000
July 22—The Benefactor (Dr.)	1000
July 23—Home Sweet Home (2 reel Dr.)	
July 24—Coffee Industry in Jamaica (Indus.)	400
July 24—Zeb, Zack and the Zulus (Com.)	600
July 25—The Exile (Dr.)	1000
July 26—The Price Demanded (Dr.)	1000
July 28—The Widow's Wiles (Com.)	400
July 28—Rastus Among the Zulus (Com.)	600
July 29—The Call of Her Heart (Dr.)	1000
July 31—The Fatal Scar (W. Dr.)	1000
Aug. 1—The New Gown (Dr.)	1000
Aug. 2—The Message of the Rose (W. Dr.)	1000
Aug. 4—The Governor (Dr.)	1000
Aug. 5—Getting Married (Com.)	400
Aug. 5—Roses for Rosie (Com.)	600
Aug. 7—The Camera's Testimony (W. Dr.)	1000
Aug. 8—Her Husband's Wife (Dr.)	1000
Aug. 9—When Tony Pawned Louisa (Dr.)	1000

G. MELIES

May 22—Gold and the Gilded Way (Dr.)	1000
May 29—Foster Brothers (Dr.)	626
May 29—Tandjong, Priok, Java (Edu.)	374
June 5—Native Industries of Java (Ind.)	1000
June 12—The Stolen Claim (Dr.)	
June 12—Views of Samarang (Sc.)	
June 19—The Lure of the Sacred Pearl (Dr.)	
June 19—Diving for Pearl Oysters at Thursday Island (Edu.)	
June 26—The Sultan's Dagger (Dr.)	1000
July 3—The Rice Industry in Japan (Ind.)	1000
July 10—His Chinese Friend (Dr.)	1000
July 17—The Poisoned Darts (Dr.)	
July 17—A Chinese Funeral (Typical)	

PATHE FRERES

June 27—Athens	
June 28—The Second Shot (Dr.)	
June 30—Pathe's Weekly No. 27	
July 1—The Miracle of the Roses (Dr.)	
July 2—The Missionary's Triumph (Dr.)	
July 3—The Joy Ride (Com.)	
July 3—Pathe's Weekly No. 28	
July 4—Consecration of a Buddhist Priest (Customs)	
July 4—Pisa, Italy, and Its Curious Monuments	
July 5—A Modern Garrick (Com.)	
July 7—Pathe's Weekly	
July 8—The Airman's Bride (Dr.)	
July 9—The School Ma'am (Dr.)	
July 10—Pathe's Weekly No. 29	
July 11—Porcelain (Ind.)	
July 12—Dynamite, the New Farm Hand (Edu.)	
July 12—A Little Trip Along the Hudson (Sc.)	
July 14—Pathe's Weekly	
July 15—Denizens of the Deep (Sc. and Nature)	
July 15—Port of Marseilles, France (Sc.)	
July 16—The Snowy Egret and Its Extermination	
July 17—Pathe's Weekly	
July 17—Easy Money (Com.)	
July 18—Jiu Jitsu (Edu.)	
July 18—Beautiful Catalogne (Sc.)	
July 19—The Friendless Indian (Dr.)	
July 21—Pathe's Weekly	
July 22—In and Around Scutari After Its Capture (Edu.)	
July 22—In Weird Crimea (Sc.)	
July 23—A False Accusation (Western)	
July 24—Patbe's Weekly	
July 24—Opportunity and a Million Acres (Sc.)	
July 24—The Island of Tonga (Sc.)	
July 25—Vipers at Home (Edu.)	
July 25—A Trip to the Grottos of Baume (Sc.)	
July 26—The Mad Sculptor (Dr.)	

SELIG

June 25—Papa's Dream (Com.)	
June 25—The City of Gold (Edu.)	
June 26—When Men Forget (Dr.)	1000
June 27—A Western Romance (Western)	1000
June 30—The Beaded Buckskin Bag (Western)	1000
July 1—Songs of Truce (War Dr.)	1000
July 2—The Sultan of Sulu (Edu.)	
July 2—Arabia and the Baby (Com. Dr.)	
July 3—In God We Trust (Dr.)	1000
July 4—Sallie's Sure Shot (W. Dr.)	1000
July 7—The Trail of Cards	
July 8—Old Doc Yak	
July 8—A Jolt for the Janitor	
July 9—The Reformation of Dad	
July 10—Made a Coward	
July 11—Budd Dohle Comes Back	
July 14—The Only Chance	
July 15—The Tree and tbe Chaff	
July 16—Sweeney's Dream (Com.)	
July 16—Fancy Fowls (Edu.)	
July 17—Put to the Test	
July 18—Granny's Old Armchair	
July 18—A Moro Fish Drive at Jolo	
July 21—A Shortstop's Double (Dr.)	1000
July 22—The Senorita's Repentance (Dr.)	1000
July 23—The Unseen Defense (Dr.)	1000
July 24—Two Artists and One Suit of Clothes (Com.)	500
July 24—In Morland (Sc. Edu.)	500
July 25—The Acid Test (Dr.)	1000
July 28—The Stolen Face (Dr.)	1000
July 29—Henrietta's Hair (Com.)	500
July 29—Borrowing Trouble (Com.)	500
July 30—The Taming of Texas Pete (Dr.)	1000
July 31—Man and His Other Self (Dr.)	1000
Aug. 1—Through Anotber Man's Eyes (Dr.)	1000

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May 14—The Will of Fate (Dr.)	1000
May 21—In the Tyrolese Alps (Travel)	175
May 21—The Chicken Industry (Ind.)	400
May 21—Big Game	425
May 31—Tbe Indelible Stain (Dr.)	1000
June 4—The Armadillo (Zoölogical)	500
June 4—Delivering the Goods (Com.)	500
June 11—Behind a Mask (Dr.)	1000
June 27—A Villain Unmasked (Part I & II—Dr.)	2038
July 11—The Statue of Fright (Dr.) (Part I and Part II)	1770

VITAGRAPH

July 1—Bingles and the Cabaret (Com.)	
July 1—Sight-Seeing in Japan (Edu.)	
July 2—The Song Bird of the North (Dr.)	1000
July 2—The Tiger Lily (Dr.—3 parts)	
July 3—Sweet Deception (Com. Dr.)	1000
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July 30—The Sixth Commandment (Dr.)	1000
July 31—When Society Calls (Dr.)	1000

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Enclosed you will find copy for publication in your valuable paper of the prizes awarded the holders of the booklets distributed during the Exposition by the Great Northern Special Feature Film Company at the Exclusive Booth No. 337.

Will you kindly insert that the holders of the lucky numbers are to forward their names and addreses to the G. N. Bear Family, 42 East Fourteenth street, and we will forward them the prizes.

Very truly yours,
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2	" 6593	31	" 8940
3	" 5506	32	" 8942
4	" 678	33	" 8973
5	" 650	34	" 5594
6	" 3923	35	" 681
7	" 648	36	" 6584
8	" 3633	37	" 8960
9	" 4099	38	" 6957
10	" 5508	39	" 425
11	" 8941	40	" 413
12	" 8790	41	" 511
13	" 8971	42	" 982
14	" 8954	43	" 720
15	" 2104	44	" 110
16	" 6283	45	" 45
17	" 6049	46	" 13
18	" 4575	47	" 12
19	" 8959	48	" 87
20	" 680	49	" 93
21	" 6050	50	" 42
22	" 8972	51	" 79
23	" 649	52	" 86
24	" 679	53	" 99
25	" 985	54	" 111
26	" 5503	55	" 313
27	" 8943	56	" 413
28	" 4561	57	" 1000
29	" 8939		

HALLBERG A. C. TO D. C. ECONOMIZER AT THE EXPOSITION

Among the many interesting exhibits at the Grand Central Palace last week none attracted more attention than the Hallberg A. C. to D C. Economizer in the booth of the United Electric Light & Power Co. Many of the exhibitors who had been reading about the wonderful results obtained on the screen by use of this Hallberg Economizer, availed themselves of this opportunity to witness a practical demonstration. Projecting the picture on a plain muslin screen, in a brilliantly lighted auditorium, with hundreds of incandescent lights burning in the very booth in which the picture was shown, the operator manipulated the controller of the A. C. to D. C. Economizer, showing the operation under varying amperes from 30 up to 60 amperes. The unanimous verdict of all bears out every claim made by Mr. Hallberg for his A. C. to D. C. Economizer. This has already been amply proven by the number of orders booked for the device.

THE CALIFORNIA "HIKERS" RETURN

T. P. Orchard, and C. M. Kron, two California young men known as the "Hikers," under the management of J. V. Corrigan, have just completed a 4,200-mile walk across the Continent, starting from Santa Cruz, Cal., and finishing in Atlantic City, N. J. Leaving the office of the Evening Telegraph, Philadelphia, the hikers completed the last leg of their journey around the track at the ball park in Atlantic City establishing a world's record for one hundred miles of seventy-one hours and fifty-six minutes. They left on their return trip from the Moose Headquarters, New York American Building, Broadway and Fifty-ninth street, on Friday, July 18th, at 12:20 o'clock. The Hikers played all the prominent motion picture houses on their journey across the continent, showing some wonderful views of their experience and hardship incurred on the way. The Hikers are great boosters of the motion picture enterprise, and were given rousing receptions all along the route. The Hikers, who became members of the New York City Lodge No. 18, Loyal Order of Moose, will carry a message of greeting from I. W. Cunningham, national director of Greater New York, to the secretary of Los Angeles Lodge. Mr. Saunders, editor of the Moving Picture News, fired the starting gun, commencing the long and weary grind back. Pathé Fréres will cinematograph the start for their weekly. On their arrival in Santa Cruz, the Chamber of Commerce and citizens will give them a monster reception, in which the whole city will participate. Leaving Santa Cruz, the Hikers embark for Tahiti, South Sea Islands, and expect to bring back and show the world through the motion picture some wonderful views and customs of a hitherto almost unknown race.

"FLYING A" FORCES GIVE UNIQUE COSTUME BALL

On last Saturday evening the ball room at the Arlington Hotel, Santa Barbara, California, was given over to ladies fair and dashing cavaliers in all the glory and splendor known to the elite of France in 1580.

The costumes were historically correct and are those used in a two reel production "The Adventures of Jacques." The incident created considerable comment among the town folk.

George K. Rolands, special scenario writer for the Universal, has completed a scenario on the "Book of Esther" taken from the Old Testament, and submitted same to Mr. Paxton, director in chief of the Biblical and Historical Motion Picture Co.

A feature of all Mr. Roland's Biblical scenarios is the fact that all sub-titles will be written in original Hebraic letters, with appropriate translations.

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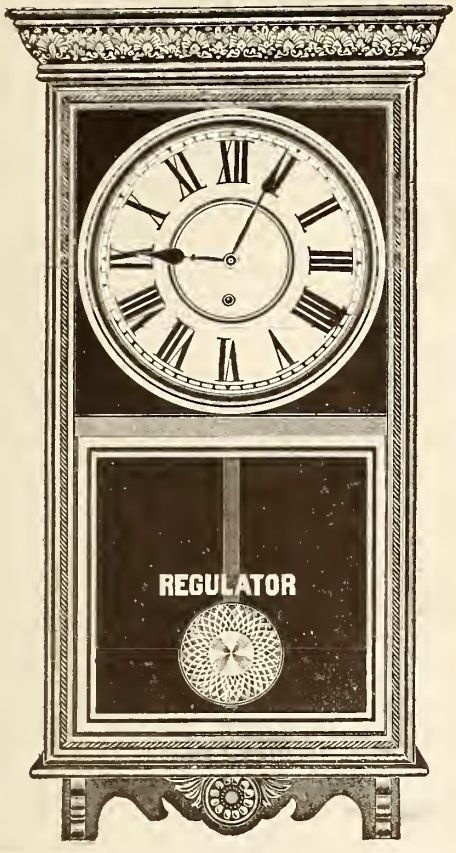

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The Moving Picture News
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R. G. Hollaman, Esq., July 1, 1913.
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Dear Sir:—In confirmation of our conversation of this afternoon, I hereby wish to place an initial order for 100 Simplex machines at the price quoted in Mr. Cannock's letter to me under date of June 25th, with the understanding that you include color reversal attachment which has been omitted in your quotation.

We intend to adopt your machine exclusively for use in Kinemacolor projection all over the world.

Thanking you for past favors and trusting that I may see you again before I leave for Europe, I beg to remain, Very truly yours,

(Signed) W. H. HICKEY, General Manager,
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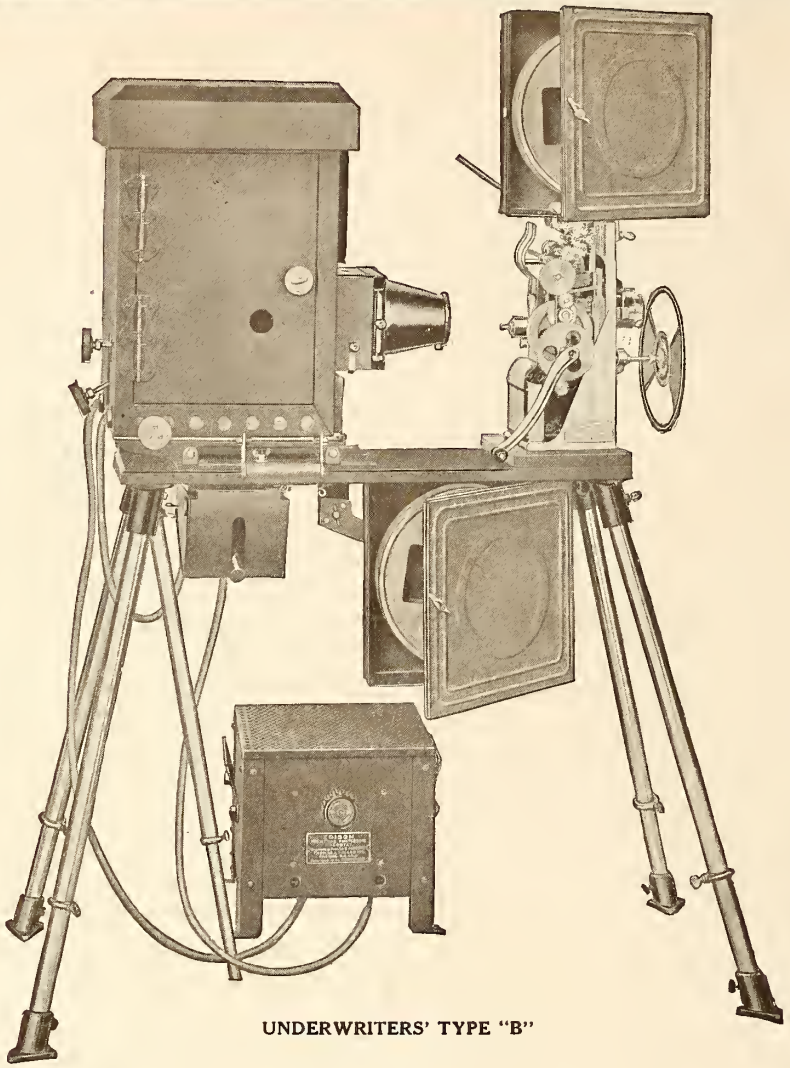

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MOVING PICTURE NEWS

VOLUME VIII
No. 4

JULY 26
1913

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RELEASED WEDNESDAY, JULY 30.

A woman detective is one of the interesting characters in this 2 reel Lubin picture. She fascinates the defaulting bank bookkeeper and all but has her case complete when he scents trouble, jumps on a locomotive and dashes away. The flight, the pursuit and the capture make as exciting a series of events as can be imagined.

The Reel Lesson of the International Exhibit

If the International Exhibit accomplished nothing else, it impressed upon the exhibitors of the country more clearly than ever before that the sheer merit of General Film Service, in single reels as well as multiples, is in a class by itself. The constant expressions of appreciation of that thought, heard on every side, were extremely gratifying to those of us who have been striving to leave nothing undone that would make the standard unique in its excellence. It is a pleasure to announce four more multiple features that illustrate this idea perfectly.

"The Girl and the Gangster"

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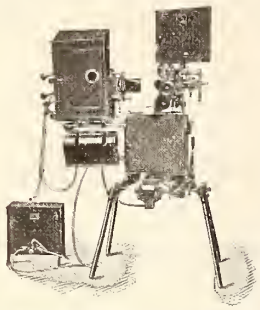

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The Moving Picture News

INCORPORATING

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PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

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Entered as second-class matter in the New York Post Office

Volume VIII **July 26, 1913** **Number 4**

EX-CATHEDRA

THE NATIONAL LEAGUE AND THE EXPOSITION

NOW that the Exposition is a thing of the past, it is well to ask, to what extent does the National League benefit by the wonderful success resulting from the Convention week? When I introduced the committee of the Exposition to the Grand Central Palace trustees, it was my impression (if my memory serves me correctly) that after the first $5,000 had been taken in, the League was to receive a pro rata percentage from all receipts. Again, if the figures that have been given out to the newspapers are correct, the treasurer of the National League should receive quite a goodly sum for the exchequer of the League, with which to form a nucleus for future work and propaganda.

The figures, as I have got them from semi-official sources, are as follows: Rentals for the space taken, $28,150; advertising matter in the program, $4,000; donations received from various manufacturers, including $2,000 from the General Film Company, $7,500; admissions paid at the door during the week, $15,000, making a full total of $55,650. Assuming these figures are correct, it certainly shows the great need for a yearly exposition, such as I advocated in my last week's editorial, and if the funds now available are handed over to the National League much good will be done in many ways helping forward the exhibitors' cause.

From time to time, so far as I can get the information, I will publish a statement of the receipts and expenditures relating to the Exposition proper, and a final showing when the full balance sheet is complete. The realization of so vast a fund as above quoted is perfectly wonderful, and reflects great credit upon all who worked for the cause. It is to be presumed, naturally, that some recompense will be made to those who devoted so much time to the work, and to pick out any single man for undue praise would be an invidious distinction. At the same time we must give due credit to F. E. Samuels, who took the full brunt of the work upon his shoulders and engineered it to so successful an issue, ably assisted by Chairman Hilkemier and Samuel Trigger, who were ably advised by M. A. Neff on many points leading to the success; and still again, the committee was ably assisted by Rich G. Hollaman, whose long experience and advice were freely given.

Many mistakes occurred in the arrangement of the booths which will be provided for in future expositions. The most flagrant neglect was the omission to number the booths and to put pointers or arrows indicating which way the numbers went. This would have been a simple matter and saved a great deal of confusion if it had been done. While the thanks of the exhibitors and boothholders are due to the above-named gentlemen, ably assisted by their committees, praise must be given to the various entertaining committees both of ladies and gentlemen.

For the matter of the Convention, proper congratulations are to be given to the delegates who elected M. A. Neff president by 110 votes to 10. I understand an active campaign is now in course of operation to completely cement the whole of the country in one great power for the progress of Cinematography. A meeting is called for New York State to assemble at an early date, of which full particulars will be given in an early issue, and also a conference on behalf of the censorship question, when I sincerely trust the deliberations will be such as will aid the advancement of the business interests of all connected with the industry.

In addition to the National League, the new league is actively engaged in their propaganda work. From time to time I shall publish both sides of this question, maintaining a strictly neutral attitude to both leagues. At the same time, I sincerely trust a happy medium will be struck and an amalgamation of interests ensue at an early date.

Alfred H. Saunders.

NEW YORK LEGISLATION ON MOVING PICTURE THEATRES

For the benefit of our numerous readers in New York City and as a guide to outside cities, we herewith reproduce the Motion Picture Bill as signed by Mayor Gaynor which is now law in New York.

No. 1112.

AN AMENDMENT to license motion picture theatres.

Be it Ordained by the Board of Aldermen of The City of New York as follows:

Section 305, article 1, title 2, chapter 7, of the Code of Ordinances of The City of New York is hereby amended to read as follows:

305 * * * **motion picture theatres, open air motion picture theatres,** * * * .

Adopted by the Board of Aldermen, July 1, 1913.

Approved by the Mayor, July 8, 1913.

No. 1113.

AN AMENDMENT providing license fees for motion picture theatres.

Be it Ordained by the Board of Aldermen of The City of New York as follows:

Section 308, article 2, title 2, chapter 7, of the Code of Ordinances of The City of New York is hereby amended to read as follows:

308. The annual license fees shall be as below enumerated: * * * for each common show, $25; **for each open air motion picture theatre,** $50; **for each motion picture theatre,** $100 * * * .

Adopted by the Board of Aldermen, July 1, 1913.

Approved by the Mayor, July 8, 1913.

No. 1114.

AN ORDINANCE relative to motion picture theatres.

Be it Ordained by the Board of Aldermen of The City of New York, as follows:

Chapter 7, Title 2, Article 3, Section 352—Motion Pictures and Motion Picture Theatres.

352A

Motion pictures shall be deemed a display on a screen or other device whereby pictures are displayed of characters or objects in motion, whether or not accompanied by music, lecture, recitation or song.

352B

A motion picture theatre shall be deemed any public hall or room in The City of New York in which motion pictures are exhibited, in which the seating capacity does not exceed 600, and in which there is no stage or scenery.

An open air motion picture theatre shall be deemed any public place or space in the open air in The City of New York in which motion pictures are exhibited and in which there is no stage or scenery.

The Mayor shall appoint such inspectors as shall be necessary to carry out the provisions of this ordinance. They shall be known as "Motion Picture Theatre Inspectors" and shall be paid such compensation as shall be fixed by the Board of Aldermen on recommendations of the Board of Estimate and Apportionment.

352C

The Bureau of Licenses shall issue all motion picture licenses granted by the Mayor, and, by the authority of the Mayor, shall regulate and control all motion picture theatres provided,

1. Applicants for motion picture theatre licenses shall file plans and specifications of the motion picture theatre with the Bureau of Buildings of the borough in which the motion picture theatre is to be situated, and must file a copy of such plans and specifications, duly approved by the Superintendent of Buildings, with the application for the license, which application shall be made to the Bureau of Licenses on blanks furnished by it for that purpose.

2. The Bureau of Licenses shall, without delay upon the request of an applicant, pass upon the location of the motion picture theatre and upon the character of the applicant requesting the license.

3. The Bureau of Licenses shall request the Fire Department, Bureau of Buildings, Department of Water Supply, Gas and Electricity, and Department of Health to inspect said theatres, and the said departments shall file in the Bureau of Licenses, within ten days, detailed written reports, which shall include a statement of any violations of law, ordinances rules and regulations, and any dangerous conditions. Upon the failure of any of said departments (excepting the Fire Department) to file detailed written reports in reply to the request of the Bureau of Licenses, the said bureau may disregard said department and in its discretion may issue a license.

4. Until the provisions of this ordinance shall have been complied with, no license shall be issued.

352D

1. Plans—Before the erection, construction or alteration of a building, or part thereof, to be used as a motion picture theatre, there must be filed with the Superintendent of Buildings complete plans and detailed statement as set forth in section 4 of the Building Code. The plans must show clearly and fully the location and width of all exits, passageways, stairs, fire escapes, aisles, etc.; arrangements of seats, size of floor beams, walls, supports, etc.; the location and construction of the inclosure for the motion picture light and machinery, and for other similar apparatus; a diagram of the lot or plot, showing outlets from all exits, and also such other statements, plans or details as may be required by the Superintendent of Buildings.

2. Prohibition—Motion picture theatres shall not be constructed in frame buildings within the fire limits, nor in hotels, tenement houses or lodging houses, nor in factories or workshops, except where the theatre is separated from the rest of the building by unpierced fireproof walls and floors, and in no case shall they be constructed or operated above or below the ground floor of any building.

3. Exits and Courts—All such buildings must be provided on the main floor of the theatre with at least two separate exits, one of which shall be in the front and the other in the rear, both leading to unobstructed outlets on the street. Where the main floor of the theatre accommodates more than 300 people there shall be at least three such exits, the aggregate width in feet of such exits shall not be less than one-twentieth of the number of persons to be accommodated thereby. No exits shall be less than 5 feet in width, and there shall be a main exit not less than 10 feet in total width.

In all such buildings to be erected or to be altered so as to be used for a motion picture theatre, if unobstructed exit to a street cannot be provided at the rear of such buildings, as herein specified, either an open court or a fireproof passage or corridor must be provided from rear exit to the street front of at least the following width: 4 feet in the clear for theatres accommodating 100 persons or less; for every additional 100 persons the width to be increased 8 inches. Such passage must be constructed of fireproof material and must be at least 10 feet high in the clear. The walls forming such passage must be at least 8 inches thick, of brick or other approved fireproof material, and if there be a basement the wall on the auditorium side should either run 1 foot below the cellar bottom or may be carried in the cellar on iron columns and girders properly fireproofed according to sections 106 and 107 of the Building Code.

The ceiling of said passage, and if there be a basement, the flooring must be constructed according to sections 106 of the Building Code.

If unobstructed rear exits or exits to a street are provided, the said exit or exits must be of the same total width required for the court or passage above mentioned.

Said passages and exits to the street, as above, must be used for no other purposes except for exit and entrance and must be kept free and clear.

The level of the open court or passage at the front of building shall not be greater than one step above the level of the sidewalk, and the grade shall not be more than 1 foot in 10, with no perpendicular rises.

All exit doors must be unlocked when building is open to the public. They must be fireproof and made to open outwardly and so arranged as not to obstruct the required width of exit or court when opened. All doors leading to fire escapes must be not less than 40 inches wide in the clear, and shall be located at the opposite side or end of the gallery from other exit doors.

4. Galleries and Stairs—A gallery may be permitted, except in a theatre erected on a lot less than 20 feet in width, but it shall not include more than 25 per cent. of the total seating capacity of the theatre. Entrance to any exit from said gallery shall in no case lead to the main floor of the theatre, and the gallery shall be pro-

vided with a stair or stairs equipped with handrails on both sides. Stairs over 7 feet wide shall be provided with center handrail. The risers of the stairs shall not exceed 7¾ inches, and the treads, excluding nosings, shall not be less than 9½ inches. There shall be no circular or winding staircases.

The total width of the stairs shall not be less than 8 feet in the clear where the gallery accommodates 150 people; for every 50 people less than 150 which the gallery accommodates said width may be reduced 1 foot.

Stairs shall be constructed of fireproof material, and such material and the bearing capacity of such stairs shall be approved by the Bureau of Buildings.

Galleries must also be proveded with at least one line of fire escapes leading to an open court, fireproof passage or street without re-entering the same or any other building.

If the fire escape leads to a point in the court nearer the street than any exit there must be a width of not less than 4 feet in the clear between the outer edge of the fire escape and the outer wall of the court.

5. Fire Escapes—All fire escapes must have balconies not less than 3 feet 4 inches in width in the clear and not less than 4 feet 6 inches long, and from said balconies there shall be staircases extending to the ground level with a rise of not over 7¾ inches and a step of not less than 9½ inches, and the width of the stairs must not be less than 3 feet 4 inches.

6. Auditorium and Other Rooms—If the walls of the auditorium contain wood studs they shall be covered with either expanded metal lath or wire mesh and plastered with three coats of first class plaster, or may be covered with metal on one-half inch plaster boards. The joints shall be properly filled with mortar.

The ceilings of all such rooms shall be plastered with three coats of first class plaster on wire mesh or metal lath, or covered with one-half inch plaster boards, and plastered or covered with metal.

If there be a basement or cellar, the ceiling under the auditorium floor must be plastered with three coats of first class plaster on wire mesh or expanded metal lath or may be covered with metal on one-half inch plaster boards.

The basement or cellar under the auditorium shall be kept free and clear, except the space used for the heating apparatus, for machinery connected with the theatre and for coal.

7. Construction of Booths—Apparatus for projecting motion pictures shall be enclosed in a booth or enclosure constructed so as to be fireproof, in accordance with the specifications of chapter 756 of the Laws of 1911. The booth shall be equipped with a vent flue as prescribed in section 352C, paragraph 2, of this ordinance. Booths shall contain an approved fireproof box for the storage of films not on the projecting machine. Films shall not be stored in any other place on the premises; they shall be rewound and repaired either in the booth or in some other approved fireproof enclosure.

Where miniature motion picture machines are employed in connection with private exhibitions the requirements of the above paragraph may be so modified as to permit, instead of the regulation booth, an approved fireproof box, unventilated, and of a size only sufficient to properly enclose the machine.

8. Gradients—To overcome any difference of level in and between corridors, lobbies and aisles, gradients of not over 1 foot in 10 feet, or steps having a rise not over 8 inches and a width of not less than 10 inches must be used.

9. Aisles—All aisles in the auditorium and gallery must not be less than 3 feet wide in the clear. No aisle, passageway or space in the rear of the auditorium shall be obstructed by any camp stool, chair, sofa or settee, nor shall any person be permitted to stand or sit therein.

10. Chairs—All chairs in the auditorium except those contained in the boxes, must not be less than 32 inches from back to back and must be firmly secured to the floor. No seat in the auditorium shall have more than seven seats intervening between it and an aisle. The space occupied by each person shall be separated from the adjoining space by means of an arm or other suitable device.

11. Signs Over Exits—Over every exit there must be painted on the inside in letters not less than 6 inches high, the word "Exit" in legible type, and one red light or illuminated sign must be placed inside over each exit, and illuminated while the audience is present.

12. Floor Loads—The flooring of that portion of the building devoted to the uses or accommodation of the public must be of sufficient strength to bear safely a live load of 90 pounds per square foot.

13. Toilets—Toilets separate for sexes must be provided.

14. Fire Apparatus—Portable fire apparatus shall be provided of the following kind and number: Ten-quart capacity buckets, painted red with the word "Fire" in black, the letters 4 inches high, to the number of 6 for places seating less than 300 without a gallery, and two additional if there be a gallery; to the number of ten in places seating over 300 persons, and four additional if there be a gallery. There shall be two buckets containing dry sand kept in the operating booth; approved fire extinguishers of 2½-gallon capacity of the regulation Fire Department pattern, of which 2 shall be on the main floor and 2 in the gallery, if there be one, and 1 in the operating booth; 4 pound flat head axes, 2 of which shall be on the main floor and 2 in the gallery, if there be one.

352E

1. Lighting—Every portion of a moving picture theatre, including exits, courts and corridors devoted to the uses or accommodation of the public, shall be so lighted by electric light during all exhibitions and until the entire audience has left the premises that a person with normal eyesight should be able to read the Snellen standard test type 40 at a distance of 20 feet and type 30 at a distance of 10 feet; normal eyesight meaning ability to read type 20 at a distance of 20 feet in daylight. Cards showing types 20, 30 and 40 shall be displayed on the side walls, together with a copy of this paragraph of the ordinance.

2. Heating—When the temperature of the outdoor air is below 60 degrees F. the air in the theatre, while an audience is present, shall be maintained at a temperature not lower than 62 degrees F. nor higher than 70 degrees F.

If gas stoves, oil stoves or other apparatus throwing off products of combustion are used to heat motion picture theatres, said products of combustion must be carried to the outside air by means of a fireproof flue or flues.

No radiator shall be placed in the aisles so as to lessen the width below the minimum requirement.

3. Ventilation—Motion picture theatres having less than 200 cubic feet of air space for each person, or motion picture theatres in which the outside window and door area is less than one-eighth of the floor area, shall be provided with artificial means of ventilation which shall supply during the time the audience is present at least 500 cubic feet of fresh air per hour for each person.

Motion picture theatres having more than 200 cubic feet of air space for each person, or which have outside windows and doors, the area of which is equal to at least one-eighth of the floor area, shall be provided with artificial means of ventilation, which shall be in operation when the outside temperature requires the windows to be kept closed, and which shall supply, during the time the audience is present, at least 500 cubic feet of fresh air per hour for each person. When the artificial ventilation is not in operation, ventilation by means of open doors and windows shall be sufficient to provide each person with 500 cubic feet of fresh air per hour.

Motion picture theatres having more than 1,000 cubic feet of air space for each person and having outside windows and doors, the area of which is equal to at least one-eighth of the total floor area, shall not be required to have artificial means of ventilation, provided the air is thoroughly changed by freely opening doors and windows immediately before the admission of the audience, and at least every 4 hours thereafter.

No part of the fresh air supply required by any of the above paragraphs of this section shall be taken from any source containing vitiated air.

The area of outside doors and windows shall mean the area capable of being freely opened to the outside air for ventilation purposes.

When fresh air is supplied by means of ventilating

openings, at least one inlet shall be situated at one end of the room, and at least one outlet at the other end of the room. Where exhaust or inlet fans are necessary, at least one of such fans shall be placed in an outlet opening. The inlet opening or openings shall be placed in the floor or within 2 feet from the floor, and the outlet opening or openings in the ceiling or within 2 feet of the ceiling. The inlet openings and their surroundings shall be kept free from dust so that the incoming air shall not convey dust nor stir up dust as it enters.

During the time the audience is present, the air in the theatre shall be kept continuously in motion by means of fans to the number of at least 1 to every 15 persons. Such fans shall be placed in positions remote from the inlet and outlet openings. No person shall be exposed to any direct draft from any air inlet.

The booth in which the picture machine is operated shall be provided with an opening in its roof or upper part of its side walls, leading to the outdoor air. The vent flue shall have a minimum cross sectional area of 50 square inches and shall be fireproof. When the booth is in use, there shall be a constant current of air passing outward through said opening or vent flue, at the rate of not less than 30 cubic feet per minute.

The specifications of the above paragraph shall apply to portable booths and booths in open air theatres.

352F

Motion picture theatres must be kept clean and free from dust.

The floors, where covered with wood, tiles, stone, concrete, linoleum, or other washable material, shall be mopped or scrubbed with water or swept with moisture or by some other dustless method, at least once daily, and shall be scrubbed with water and soap, or water and some other solvent substance at least once weekly.

Carpets, rugs and other fabric floor coverings shall be cleaned at least once daily by means of suction cleaning, beating or dustless sweeping. Curtains and draperies shall be cleaned at least once monthly by suction cleaning, beating or washing. Cornices, walls and other dust-holding places shall be kept free from dust by washing or moist wiping. The wood and metal parts of all seats shall be kept clean. Fabric upholstering of seats and railings and other fixed fabrics shall be cleaned by suction cleaning, or other dustless method, at least once monthly.

352G

Through its Motion Picture Inspectors, as provided in subsection 352b of this ordinance, the Bureau of Licenses shall inspect, subject to the authority of the Mayor, the character of exhibitions in motion picture theatres and shall report to the Mayor any offense against morality, decency or public welfare contained in said exhibitions.

352H

All the provisions contained in this ordinance shall apply to existing places of entertainment, where motion pictures are exhibited under a common show license, in case the seating capacity be increased; and in case the seating capacity be not increased, all the provisions of this ordinance shall apply, except those provisions of subsection 352d, designated as numbers 1, 2, 3, 4, 5 and 6, but the Bureau of Licenses shall have power in its discretion to enforce the provisions of said paragraph 3 of Section 352d as to exits and courts.

352I

Existing places of entertainment seating 300 persons, or less, where motion pictures are exhibited in conjunction with any other form of entertainment, must comply, before a reissuance of its license, with the provisions of section 109 of the Building Code, covering theatres seating more than 300 persons. But if such existing place of entertainment discontinue all other forms of entertainment except the exhibition of motion pictures, it may be licensed in accordance with the provisions of subsection 352H.

352J

With the exception of paragraph 7 of subsection "352D," subsections "352A" to "352F," inclusive, and subsections "352H," "352I," "352K" and "352L" of this ordinance shall not apply to motion picture exhibitions with or without charge for admission, conducted under the direct management of educational or religious institutions, nor to motion picture exhibitions without charge for admission given or held not more than once a week in private residences or bona fide social, scientific, political or athletic clubs. Before motion pictures shall be exhibited in any of the places above mentioned, there shall be obtained from the Bureau of Licenses a permit for such exhibition. Before granting such permit, the Bureau of Licenses shall cause to be inspected the premises where such proposed exhibition will be held, and shall grant the permit if in its judgment the safety of the public be properly guarded, and provided that for an audience of more than 75 people all chairs or seats shall be securely fastened together in rows.

352K

The Bureau of Licenses, at its discretion, shall specify the seating capacity for each open air motion picture theatre. Aisles must be 4 feet wide, or wider, in the discretion of the Bureau of Licenses. At least two separate exits, remote from each other, shall be provided, and no exit shall be less than 5 feet in width; for every 25 persons to be accommodated in excess of 300, the total width of exits shall be increased 1 foot. All exits must be indicated by signs and red lights, and the doors must open outwardly. Seats must be stationary, with backs 32 inches apart, and so arranged that no seat shall have more than 7 seats intervening between it and an aisle. The floor must be constructed either of wood with sleepers, or concrete, and must extend at least five feet from the seats on all sides, provided, however, that in the discretion of the Bureau of Licenses, a gravel floor may be substituted for wood or concrete. Chairs must be either securely fastened to wood or concrete floor, or all chairs in a row must be fastened together, and at least 4 rows must be securely fastened to one frame, except that where refreshments are served, tables and unattached chairs or benches used with them may be permitted.

352L

Only subsections "352A," "352B," "352C," "352D," paragraphs 7 and 13; "352G," "352J" and "352K" of this ordinance shall apply to open air motion picture theatres.

352M

This ordinance shall take effect thirty days after its approval by the Mayor. All other rules, regulations and ordinances inconsistent herewith and affecting buildings and places to be occupied as herein defined are hereby revoked.

Adopted by the Board of Aldermen July 1, 1913.

Approved by the Mayor July 8, 1913.

SIMPLEX NOTES

Mr. F. B. Cannock, of the Precision Machine Co., left Thursday, July 17th, on the Adriatic for an extended trip to Europe, combining pleasure with business.

No doubt he will have a very pleasant and profitable trip, as the Simplex is as popular in Europe as it is in this country, having successfully competed with all the European projectors.

Our best wishes go with him.

The progressiveness of the Precision Machine Co, was demonstrated by their fine exhibits at the Exposition held in the Olympic at London and at the First International Exposition of the Motion Picture Art, held at the Grand Central Palace, New York, where the Simplex attracted a great deal of attention. The popularity of the machine is reflected by the par excellence of construction, which has led the best theatres and film manufacturers to term it as "the last word in motion picture projection."

AT THE VATICAN

To Mr. Charles Urban has just fallen the honor of giving the first Kinemacolor entertainment at the Vatican, and his Holiness, Pius the Tenth, who expressed his approval in no measured terms, has ordered the representation to be repeated at an early date. It may be added that Kinemacolor has been definitely selected (from amongst several competitors) to present to the world in life-motion and the actual tints of nature the daily life at the Vatican, including a great variety of cognate subjects such as the Pilgrimage to Lourdes, the Blessing of the Sea at Malta, and finally, the Papal Benediction to the people.

DAVID MILES
Director Kinemacolor Players.

GEORGE A. MAGIE WITH THE UNIVERSAL

Mr. George A. Magie, who is one of the best known and popular men in the film industry, has joined the Universal forces as special representative to the exchange exhibiting interests.

We cannot speak too highly of the sterling qualities of Mr. Magie and only voice the opinion of all members of the trade in stating that a decided acquisition has been made to the personnel of the Universal forces.

Mr. Magie was the organizer of the Solax Company and was one of the original members of the Film Supply Co. Afterwards he formed the Pilot Film Co. and was the general manager of same.

BENTLEY GRAND OPERA HOUSE IMPROVING ITS PROJECTION

Messrs. Nelson & O'Heron, Props. Bentley Grand Opera House, Milbank, S. D., have just ordered from Mr. J. H. Hallberg "The Economizer Man" a Hallberg 60 amp. A. C. to D. Economizer. Mr. Hallberg reports among other sales during the past week, one Powers No. 6a complete with Hallberg A. C. Economizer to Groberg & Stern, Meserole Airdome, Brooklyn, N. Y.; Powers No. 6a complete with Hallberg A. C. Economizer and full line of supplies to the Manhattan Theatre, 1059 Manhattan avenue, Brooklyn, N. Y. Messrs. Keller & Sapphire have ordered for their new theatre at One Hundred and Eighty-first street and Audubon avenue, New York, two Powers No. 6a with motor drives and two Hallberg A. C. Economizers.

Dan Mason, the well-known character comedian who will be remembered in "The Man from Mexico," "Why Smith Left Home," "The Prince of Pilsen," "It Happened in Nordland" and numerous other big successes, is enthusiastic over his affiliation with the Edison Company. He created some amusement in his first picture by retiring to one corner of the studio when the director had outlined the first scene. He seemed mapped in a brown study for several moments and when asked the meaning of his retirement, explained that he was thinking out his character. The result was his clever portrayal of "Professor William Nutt," which amply justified his "brown study" methods.

A COMMUNICATION FROM MR. TRIGGER

Motion Picture Exhibitors Association of Greater New York, Incorporated. Office and Rooms: 136 Third Avenue, New York

New York, July 23, 1913.

Mr. Saunders,
Moving Picture News,
New York City.

Dear Sir:—

Would thank you to kindly insert the following publication in your next issue:

At a special meeting of the Motion Picture Exhibitors' Association of Greater New York, held at the Union Square Hotel, on Tuesday, July 22nd, after strong denunciation of State Censorship as advocated by the president of the Motion Picture Exhibitors' League of America, and his refusal to submit a detailed account of the expenditures of the League's money during the past year, the following resolution was unanimously adopted:

"Motion made and seconded that the New York Local hereby endorse the action of the New York State Delegates to the late National Convention at the Grand Central Palace in withdrawing from the Motion Picture Exhibitors' League of America, and affiliating with the International Motion Picture Association. Carried unanimously."

Similar action has already been taken by several of the other New York State locals and a convention will shortly be held at which the Motion Picture Exhibitors' Association of the State of New York in accordance with the resolutions of all of its locals will officially withdraw from the Motion Picture Exhibitors' League of America and affiliate with the International Motion Picture Association.

The officers of New York Local are as follows: President, Samuel H. Trigger; vice-president, J. A. Koerpel; treasurer, Grant W. Anson; secretary, H. W. Rosenthal; financial secretary, Adolph Bauerenfreund; sergeant-at-Arms, Robert C. Whitten; counsel, W. B. F. Rogers.

Yours very truly,
SAMUEL H. TRIGGER,
President.

LOTTIE BRISCOE
Leading lady, Lubin Company, and her little lamb.

For Those Who Worry O'er Plots and Plays

An Interesting Letter

LOS ANGELES author writes the following:

You make the statement that there are few writers supporting themselves entirely through their income from pictureplay writing. Without doubt you are right. This brings us to another discussion. Why not for the present drop the woes of the struggling amateur and discuss those of that much envied individual, the successful pictureplaywright? It is true there are few who may justly claim the title, even it may mean that he has succeeded in selling a number of his plays. There are a few who, circumventing the idea of millions who have written before them, can pass all the requirements of technique, studio wants, etc., and devise pictureplays of such striking originality and of such quality, as to stand out unquestionably among the mass of plays submitted by just as earnest brother writers. A man cannot keep on writing masterpieces at $15 per and have them close enough together to pay board bills. And that is just the point. Why, when a man finally succeeds in mastering all the bewildering technique, has studied, struggled, failed, studied and tried again, and finally succeeds in writing a pictureplay that is of sufficient brilliancy of idea and quality of workmanship to stand out amongst the weekly thousands, amongst the efforts of editors, directors, pet actors, contract writers, etc., why, when he comes to look for the reward of his toil does he find it to be of such uniform generosity (?) Why not a system of royalty payment, which, no matter how low the rate, would make the author feel that he was being paid in proportion to the amount of work he puts into his efforts? Playwrights for the legitimate stage can afford to spend years of labor on a single play, but the pictureplaywright, you know, cannot expect to spend more than just enough to pay his weekly or half-monthly board bill for any of his efforts.

If a writer can turn out such a masterpiece as is described by the above writer, he will be paid in proportion. However, we have contended that the laborer in the vineyard of pictureplay writing is worthy of his hire, and that better prices should be paid for good work. Some few get the good prices, others who write an occasional good story frequently fail to secure adequate financial returns. This California scribe, and he is a successful author, too, opens up a rather interesting argument on the royalty question. What do *you* think about it?

Editorial Etchings

Marc Edmund Jones is writing script lore for the Pictureplay Magazine and doing his work well.

The June-July number of The Photoplay Author received. It's a bully good number. Editor Letender retires from the publication, which will be conducted by the Home Correspondence Course. There is a sign on the front door of Epes Winthrop Sargent's New York offices. It reads: "Peddlers, book agents and canvassers keep out." They do!

Giles R. Warren likes nasturtiums. There is a beautiful bed of them right now growing in the yard of his pretty home.

George Blaisdell who writes such good trade journal stuff used to be a printer. He has nothing on us as to the printer part of it.

Horace Vinton, veteran actor, and accomplished journalist, was presiding judge at the amateur players' contest at the New York convention. A better man could not have been obtained. The would-be actors and actresses were good, bad and indifferent.

As to "First Readings"

A Chicago friend writes: "As a mere matter of personal pride, born of a desire that my scripts shall appear neat and tasty, I always see to it that they do not bear the earmarks of being previously handled. But in doing so, I do not imagine that the editors necessarily take it for granted that the script has never been submitted to any other company." Perhaps our meaning was not clear when we asserted that editors like to get first readings. We should have stated that editors like to think they are getting first readings. Maybe, not all of them, but many of them will give a script more attention if they are led to believe by its appearance that it has been sent to them primarily. They are naturally pleased to think that the story they are asked to read has not been sent from pillar to post before ending in their office. Avoid marks of handling on your manuscript and do not inform the editor that "Mr. Jones of the Squedunk Co. praised this particular story which unfortunately they could not use at present."

Yes, Write 'Em Down

Writes a Western scribe: "Your advice to write down your idea immediately, is mighty good advice. I have lost many a good idea by not being onto that method—at least by not thinking of it. The time to kill bears is when bears are around."

In the Pictureplay World

The above is a very interesting department for script writers and is ably conducted by E. M. Wickes in The Writer's Magazine, formerly The Magazine Maker. He has a number of good things in it for July. Mr. Wickes is also a song writer of established reputation and warns all would-be writers to be chary of so-called song publishers who swindle beginners through misleading advertisements. In the same magazine, Mr. Robert Grau has some of his invariably original work. He does not think that the theatre and its productivity lend readily to reproduction on the screen and surely not to the extent that plots may be conceived without resort to the technique and philosophy of the newer art. He writes: "I can name pictureplayers now receiving as high as $300 a week, not one of whom had ever found as much as one-third of this sum in their pay envelopes in the older calling—and it is the same with those who write the pictureplays. One man who sold the first ninety-two scenarios out of a total of 100 issued had never sold a manuscript to a theatrical producer." This may be true, but Mr. Grau could go farther and state that many of the successful script writers of to-day had some sort of preliminary training in the art of writing. And Giles R. Warren, one of the greatest directors and about the greatest script writer of the day, author of old Imp's "Fruits and Flowers," the idea of which is yet being copied, wrote many of the Blaney theatrical productions before he embarked in the film game. Captain Peacock for years was a story writer, and we could name many others. However, it is also true that many who never before put pen to paper succeeded as script writers almost from the jump.

A Plain Statement

Following an advertisement inserted in this publication some weeks ago that the editor of this column would criticise scripts, we denied the assertion. The advertisement was printed through error. Our denial appeared the following week. We are NOT criticising scripts for it takes all the time we can spare to criticise our own. Please do not send scripts to us.

Pertinent Pointers

Use a typewriter having a fresh ribbon.

You cannot afford to become discouraged.

We "fired" and "hired" many a reporter when we were "on the desk." We never even gave a graduate of a "school of journalism" a hearing. Many script editors feel the same way about graduates of pictureplay-writing schools.

Study the people who hurry past you. Notice different modes of humanity and try and decide their environment. In other words be observant and study human nature. There is a story in many a stranger. Try and discover it.

Remember the censors. Cut out the murderous and the suggestive. Shade all sensational scenes and carry them by suggestion of a leader or sub-title whenever possible. Better not carry them at all.

The latest text-book tells you how to become a moving picture actor. There is no opportunity for you so why spend your good coin for such a volume? Save your money for postage stamps.

The synopsis of a play is sometimes called an argument. Make your synopsis a real argument for a comprehensive reading of the entire play. If you can put it into 100 words comprehensively, so much the better.

Don't see how many scenes you can cut into your script. Stick to the twenty-five to thirty-five limits. If Biograph or some other concern wishes multi-scened scripts they can make yours over in the studio. The many-scened script is a detail of producing and not of writing, so do not attempt to cover this detail in your work.

Indoor stuff will soon be coming in again. Fall is the accepted time to drag out your indoor plots and get them going against the time the chill winds blow.

As in a play the construction of a moving picture play embodies introduction, development, climax and finale. An element of suspense is important. The prime essential is the idea. It is the essence of the plot, but it is of no avail if it provides no opportunity for silent acting.

No matter how strongly an idea appeals to you, ignore it if it be not possible. Try and obtain plausibility. Stories that are not plausible are rejected.

Custom Abolished

Some writers have been complaining that their scripts rejected by the American Company carried a receipt stamp on the front page. The custom didn't continue long. Good prices and clean handling is the American policy. Pathe used to smear ink all over manuscripts. However methods change and the methods of handling moving picture scripts have changed for the better. Prompt reading and courteous treatment are almost invariable rules these days.

"Nice Scripts, But——"

"He turns out nice looking scripts but he seems to have no sense of the dramatic," said one well-known editor in discussing with us the work of a certain writer. We looked over the work of the man in question. Almost at a glance the cause of the failures could be noticed. The scripts were technically perfect, too perfect. In his endeavor to turn out fashion-plate stuff, spaced and paragraphed to mathematical exactness and subtitled in red ink, the author had sacrificed something of importance. Can you guess what it was? He had sacrificed the punch, the dramatic situation that was vital to success. The editor had given this writer an idea—a good idea. He had carefully worked up his script but he had been so careful, so painstaking, that he had lost the idea. The script outside of its appearance was commonplace. Originality was gone. As an example of nice workmanship it was creditable. But the story was not there. It was only a weakkneed attempt at the story. There are too many writers puzzling about technique, etc., and not puzzling sufficiently about the dramatic sense. Don't spoil a good plot in its development.

Value of Titles

Mr. A. W. Thomas writes the following in the Photoplay Magazine:

The other day we criticised a manuscript which was entitled "A Little Child Shall Lead Them," and the "child" was a girl supposed to be fifteen years old. Another story bore the title "Won at Last," when the plot clearly showed everything was lost, not "won." Still another read "For His Mother's Sake," while the story dealt with the characters just opposite the title. How illogical such titles are. Recently we received a complaint from a writer in Pittsburgh, in which he said he had sold Solax a play a year ago and that it had just been produced under another title and "so badly cut up and so different from the original story that I could hardly recognize it." The studio editor and the director producing the picture knew what was best and most appropriate. Nothing is too good for a good studio, and why shouldn't the company alter the story or "flicker" a new title? It wouldn't be done unless it were an improvement. A good, short, and telling title to a good, bright story will help to sell it. Try it next time. Maybe some old scripts are lying around that could be rewritten and retitled and *sold*.

Grammatical Errors

We read an interesting argument the other day in which the writer warned aspiring young authors of pictureplays to be careful and avoid grammatical errors. Of course this advice, in one sense of the word, is good. We should all endeavor to use good English. However, it is not the grammar that makes the successful script, it's the clearness of diction and the idea. If you have the play with the punch and are weak on grammar, don't let that fact worry you. Send in the play with the punch. "John Batted Him One," may be ungrammatical, but it carried a strong scene we read once in script and which was afterwards filmed with great success. And it conveyed the author's meaning even better than a more genteel explanation would have done.

"The Order of Optimists"

"The Order of Optimists" boasts of several thousand members in good standing. We organized it about two years ago. No membership fees. President A. Van Buren Powell has been so busy with the automobile business lately that he has had little time for anything else. He promises a membership campaign in the early autumn. Come on and join; the pass word is "Optimistic."

Keep It Going

If you think your script is a good one keep it going. Maybe it will suit the next editorial reader. Keep looking for the things that caused the last editor to reject it, and don't be fearful of revision. Post yourself as to the needs of the various manufacturers. Don't select your favorite film company and just fire everything you write to that particular concern. Maybe your favorite company is not in the market for Westerns or Military. Knowing where to sell is a mighty important factor in successful script writing.

Human Nature

The editor who refuses your first script "doesn't know a good story when he sees one." But the editor who accepts your first story—well, say, isn't he in a class by himself? Just human nature sticking out all over the beginner. With more experience the writer will learn to appreciate that maybe that first editor was right when he rejected that script.

Hoadley's Boat Ride

Editor C. B. Hoadley recently rode the bounding billows from Gotham to Albany. He went up the Hudson after local color and got it in the shape of sunburn.

That "Photoplay Building"

A writer with a long memory wants to know what has become of that "Motion Picture College Building" which was so highly advertised by an Ohio correspondence school a year ago. There never was such a building. The humble dwelling occupied by the genius, who later skipped out of town, was the "Motion Picture College Building."

The Most Exacting Critic

The most exacting critic of picture play scripts should be yourself. If you are trying to pass along some strong and vital plot containing situations which have gripped your own heart strings you will be satisfied with yourself. If you are just "dashing off" something that "somebody told you," and think that any old thing will do for the "movies," you are not true to your self. Down in your heart the critic will cry aloud. And don't twist and turn to evolve "the usual happy ending." Try for real art.

WM. LORD WRIGHT.

A DASH FOR LIBERTY
Lubin 2 Reel Release, July 30th.

THE ACTOR

By VIRGINIA WEST

(Adapted from Rex Release)

I'M going East," announced Lloyd Warrington vehemently to his wife.

"Business?" she asked.

"Yes, but probably not what you think. Listen here: 'It is an unquestionable fact that the Western actors are receiving marked recognition in the East.' That's what the Mirror says. The article goes on to give a number of actors from the West who have made good on Broadway. I'm going," he ended with finality.

"But, my dear——"

"Yes, I know what you would say—it's a great risk and all that; but I'm going as soon as I can get ready. Can you pack my things this afternoon?"

"Of course I can, but I tremble to see you go. You've been in stock so long, dear, and have made a reputation and are getting a good salary. Why not continue here?"

"That's just it," he answered impatiently, "I've gone to the very top of the ladder so far as stocks is concerned and now I want to go further up another ladder. If I'm ever going to do it I'd better do it now while I'm still young."

"But—but things may be very different in New York. You may spend all your money for nothing and then be out of an engagement for months."

"That is all perfectly true, but I have to take the risk. A man never gets anywhere unless he does."

Mrs. Warrington sighed. "Very well, I'll pack for you this afternoon. Will you take the late train?"

"Yes."

The actor reached New York with high hopes. He rested one day before going among the profession, for he wanted to look his very best and be able to make an impression. An actor's body is a big asset and it must be kept in the most perfect condition if he expects to reach the top.

The second day after his arrival Warrington began the rounds. His faith was firm and he went to the first-class agencies. The agents were polite, told him there was nothing for that day but to call again the next. This seemed encouraging and for a week he did not lose heart.

"Why don't you try some of the other agencies? I'm going to," said one of the many actors who had spent the week at the same places as Warrington and saw the look of discouragement stealing into his face.

"Are they worth while?" he asked. "I'm not very well acquainted around here."

The man shrugged his choulders. "Well, sometimes you land something good through them. Nothing seems to be coming here."

"I'll try them, I believe, if you'll be good enough to give me a few directions."

The man did so and Warrington was soon making the rounds. At each place his heart sank lower and lower. There were so many others before him that he could scarcely get into the rooms. Always, when he did get close enough to the coveted railing to speak, he received the same answer, "Nothing to-day."

Another week and Warrington was almost in despair. After all his wife must have been right. It was probably better to keep what he had than to risk his future in unknown fields.

One morning, after a night of tossing and dreams he suddenly sat up in bed. "I know what I'm going to do," he exclaimed. "I'm going to take my nerve and go to see Lohman. He can't do more than kick me down the stairs."

Having arisen he shaved very carefully and dressed himself faultlessly. His hopes were beginning to rise again.

Many actors he passed along Broadway looked at him enviously, "Lucky dog," they said.

Lohman, the great producer, did not kick Warrington down the stairs—he did not deign to come so close to him. "Mr. Lohman cannot see you," the office boy told him in a tone of voice that meant there was no use for him to come back.

Warrington turned wearily away. He had no heart for another effort. New York was a cruel place, surely.

As he stepped from the elevator some one slapped him on the back. "Hello, Wally! When did you blow in here?" asked a hearty voice.

"Gilbert Light! Well, I am delighted to see you. Who are you with now?"

"Doing comedy with Lohman. Been with him three years. Have you left stock?"

"No, not exactly. I came East to look around, but it seems hopeless."

"You're a heavy, aren't you? Have you seen Lohman?"

Warrington smiled bitterly. "I just came from his office. He wouldn't see me. Never heard of me, of course, and thinks I'm no good. It may sound conceited, Gilly, but I know I'm worth a dozen of some they have on Broadway. If I only had a chance to show what I can do."

"By Jove, I'll get you an interview with Lohman. He's just making up the cast of a new play and there's a part in it that would just suit you. I'll see him to-day about it."

So enthusiastic was Light that Warrington's courage once more rose.

True to his word, the old friend spoke to Mr. Lohman of the Western actor. So glowing were his accounts of his friend's work that the producer was glad to see him.

"You have never played on Broadway?" Warrington was asked.

He answered frankly. "No, I never have, but it is only because I have never tried to, I think."

Lohman looked him over carefully as though he were a horse to be purchased. "You are just the right type for a new play I am just about to begin rehearsing. I think I'll give you a try. Suppose you come to rehearsal to-morrow at eleven."

Warrington could scarcely conceal his great joy as he took the part handed him. "I hope I may be able to repay your kindness," he said to Light as they were leaving the office.

"Don't mention it, Wally. You'd do as much for me if you could and I needed it. I'm coming 'round to-morrow to see how things go at rehearsal. You just keep your nerve and your belief in yourself and everything's all right. We have to be conceited in this profession, you know."

Warrington laughed. "I guess you're right."

"Say, Wally," Light said as they were separating, "I'll run 'round this evening and give you a few pointers on the part as to what would make a hit with Lohman if you say so."

"Thanks. Come by all means. I'm going 'round to the room to look it over now."

"So long. Eight o'clock."

Warrington went to his tiny third floor room and sat down to read over the precious part. So absorbed was he in the dreams it augured up that he forgot that there was such a thing as dinner.

At seven o'clock there was a tapping at the door. Warrington opened it to find his landlady with a note for him. He tore it open and read:

"Dear Mr. Warrington:

"I greatly regret that the author of the play is not of the same mind as I. He is afraid that an unknown actor will not be strong enough for the part. Believe me, I am deeply sorry for this.

"Very truly yours,

"George Lohman."

Warrington buried his face in his hands and sat in silent misery. All his dreams had been dashed to the ground with one blow and he was broken-hearted. He did not move until someone again knocked at the door.

"Come in," he called in a listless voice.

It was Light, come to keep his appointment. When he looked at Warrington he stopped where he was and gasped. "What on earth is the matter? Are you ill? Have you had bad news or what?"

Warrington handed him the note. He read it quickly, then dashed it to the floor. "A man's word doesn't amount to a damn in this profession," he said. "Why, Lohman promised you that part without any qualifications. If he didn't have the authority he had no business to do it."

"What can I do?" asked Warrington.

"Nothing. You have no contract and if you did it wouldn't do you any good. They're all one-sided, and it's not hard to guess which sided."

"Well, Lohman has treated you white, hasn't he?"

"Yes, but he had seen me in a Broadway production. That's the trouble, you see; he isn't sure of you and he is afraid you won't rise to the big scene."

"I suppose it's that shooting scene that scares him. If he only knew it that is the very sort of thing I can do. If he'd only give me a chance I could soon convince him."

"Well, by Jove, we'll give him a chance. Get on your glad rags and I'll show you a way." Light was so enthusiastic that Warrington began dressing at once.

"Tell me what your scheme is, can't you?" he requested as he searched for the articles of clothing he wanted.

"No, just get your clothes on and I'll tell you as we go along. We're going to Lohman's club. I am a member and I happen to know that he and Ralston, the blessed author, are going to spend the evening there."

Warrington dressed as quickly as he could but his hopes were not very high. How Gilbert Light could influence men like Lohman and Ralston he couldn't imagine. In fact, he did not quite believe it could be done.

The two actors started on their way to the club and Light unfolded his plan.

"You're a genius, Gilly," exclaimed Warrington when Light had finished explaining his scheme. "You had better write plays yourself."

When they reached the club they walked leisurely around until they located their two men. They chose a table near them without seeming to see they were there and began a game of cards.

The producer and the author were talking earnestly in their corner and at first were entirely unconscious of the proximity of the actors. After a short time they turned to look in their direction. The two men seemed to be quarreling in tones just loud enough to be heard by those nearby.

Lohman and Ralston went on with their conversation. Warrington and Light played steadily on for ten minutes more. Again the older men turned their heads at the sound of quarreling.

"It is disgusting," said the author, "how some men can't play cards without getting into a quarrel. The club should not entertain such men."

The actors conversed in audible, angry tones for several minutes. "Let us go," suggested Lohman, "there is no reason why we should be so disturbed. You are right, such things are disgusting."

The two men left their seats and started toward the door.

"Now," whispered Light.

Warrington sprang to his feet and fired a revolver straight at Light. Light dropped across the table and lay still. Warrington turned and fled past the panic-stricken men at the door and made his escape.

Lohman, entirely overcome by the sight of such an act dropped, almost in a faint, upon a sofa.

"It's Gilbert Light," someone announced as they took the man from across the table and laid him on the floor.

"Who was the man who shot him?" was asked.

No one knew Warrington but Lohman and he was not in a condition to say.

A doctor had been summoned and while they were waiting for him the attendants busied themselves with Lohman and the actor stretched upon the floor.

Before the doctor arrived and just as Lohman was gathering himself together, Warrington entered the room and came straight up to the producer.

When Lohman saw Warrington he stared in amazement.

"What you saw you took to be a cold-blooded murder, Mr. Lohman," said the actor. "Well, it wasn't. Light!" he called.

The murdered man arose from the floor and stood brushing his clothes, before the astonished crowd.

"What does this mean?" gasped Lohman.

"I will tell you," said Warrington. "You took from me the part you promised me this morning because you were afraid I was not strong enough for it. Now, that part is exactly in my line, Mr. Lohman, and I felt that I must have it. I knew my own ability and I wanted to convince you of it. The only way was to enact your scene—the one you are most afraid of. Didn't you recognize it, sir?"

"Well," said Lohman in amazement, "I am astounded. I am also convinced of your ability. I even feel that I must thank you for convincing me." He turned to the author, "This is Mr. Warrington, Mr. Ralston. You have heard what he said; are you convinced that he can play the part?"

The author held out his hand. "Thank you, Mr. Warrington." Turning to Lohman he said, "Have you a contract in your pocket?"

NICHOLAS POWER COMPANY BANQUET

On Monday evening, July 21st, the Nicholas Power Company tendered a dinner at Mouquin's Uptown, New York City, to their associates, who had worked so hard to bring about the notable success attained by their exhibit at the recent Exposition in Grand Central Palace, New York City.

There were present Mr. Edward Earl, president of the National Nassau Bank, the treasurer of the company; Mr. J. F. Skerrett, general manager; Mr. Will C. Smith, assistant general manager; Mr. L. W. Atwater, sales manager; Mr. S. S. Cassard, purchasing agent; Mr. G. W. Landon, advertising department; Messrs. F. W. Swett, B. Bohannon, A. L. Raven, J. Abrams, A. J. Lang and F. Lowenstein.

A very elaborate and generous menu was discussed, after which stories, speeches and incidents were indulged in "with circumstance and much embroidery."

The festivities were presided over by Mr. Earl who was in a very happy frame of mind and oratory was the order of the day—or evening. Mr. Atwater gave an interesting talk on sales, and Messrs. Swett and Raven waxed eloquent. Mr. Landon started the ball with stories, recitations and a toast:

"All care to the winds we merrily fling
For the damp, cold grave is a dead sure thing.
It's a dead sure thing we're alive to-night
And the damp, cold grave, is out of sight.

"The damp, cold grave is out of sight
So we'll quaff the cup with many a laugh;
We'll play the game and press the fight
And push the Power's Cameragraph."

So many encomiums were heaped upon "Will" Smith as manager of the exhibit that words failed him when called upon for a speech. But he more than made amends by injecting into the affair a number of his friends of the "White Rats," consisting of the Black Brothers in banjo and piano selections; Elmer Jerome, in Irish songs; "Violini," of the Pink Lady Company, in selections on the violin; Sig. Piotti, in songs; Selzer Waters, in monologue; Mr. Dudley, at the piano "Bannon Watched the Building Going Up"; Will J. Cook, in songs, etc., and then some more. The services rendered by these gentlemen rounded out an extremely pleasant evening, and were very gratefully received by the Nicholas Power Company.

After the affair was over the wise ones adjourned. And the others? well, as Mr. Kipling says,

"That's another story."

Mr. M. A. Testa, formerly special outside representative for the Universal Film Exchange of New York, Fourteenth street branch, has taken charge of the entire business of the Dante Features, 20 East Fourteenth street, and will open a branch office in Central America. Mr. Testa will make features in Guatemala City, using Central American characters. Some of the Dante Features' big successes are "Parsifal," "Life of Dante," "Death Before Dishonor" and "Dumb Passion."

A HAIR-RAISING AFFAIR
Gaumont Release, July 29th.

WILLIAM LORD WRIGHT'S PAGE

EXPOSITIONS toil not, neither do they spin.

* * * *

Well, good friends, we got back all right, at that!!

* * * *

If William Jennings Bryan would enter the film game he'd find $1,000 a month salaries few and far between.

* * * *

No film actor, with the possible exception of Billy Quirk, ever wore a hat with a bow in the back and got away with it.

* * * *

We shall not believe that winter has come until the porch swing occupied by the young lady next door and one other, after the picture show, ceases the habit of creaking until at least midnight.

* * * *

When we were seated in our beautifully appointed dining car en route from the exposition, eating a ten-cent lunch, the train became stationary right opposite a string of cattle cars. Many sniffed audibly.

* * * *

It was worth the price of admission to the Palace of Liberal Arts, New York, to see good old Horace Vinton heroically suppress a smile while trying to appear engrossed in the efforts of those ladies and gentlemen ambitious to become moving picture actors and actresses.

* * * *

We have our moments of bright optimism when we hope to earn enough money so as to be able to smoke the same brand of cigars so liberally handed out, convention week, by Epes Winthrop Sargent.

* * * *

We saw an enticing sign, "Turtle Soup To-day," on Broadway, and for a moment we were inclined to believe that Dr. Friedmann was posing for another animated weekly.

* * * *

While roaming the streets of Gotham the other day, thinking about Hal Reid, we noticed one of those new Balkan waists, and then we lost several minutes finding if our shirt was in the place it ought to be.

* * * *

We notice that every New Yorker in moving picture circles carries a cane, and those who do not raise cane.

* * * *

By the way, what has become of Comet, Shamrock, Mark Ditenfass, The Fall of Troy and Enoch Arden

* * * *

Every time John Bunny enters the Screen Club the S. R. O. sign is hoisted.

* * * *

That versatile writer, George Blaisdell, wants to know what has become of the old-fashioned fellow who used to eat sensen just before he took his best girl to the moving picture show.

* * * *

The way of the transgressor is hard, but the same rule can apply to the junk film.

* * * *

Ryan Walker, the cartoonist, made us a sketch of Eugene Wood during convention week, and we prize it highly. Ryan Walker is open for a series of Chautauqua dates in the Middle West, and there is no one better enabled to furnish meritorious work than he.

* * * *

It is worth a trip to New York to hear Benjamin P. Schulberg make a speech.

* * * *

William Petingale, of the Moving Picture News, is a hail-fellow-well-met and well thought of. He'll probably blue-pencil this if it's blue Monday. William is a comer and everybody likes him. (This includes the writer.)

* * * *

Mrs. Brandon was around convention week making pictures. Why she thought there was need for pictures we do not know, for she is a picture herself. Honestly, this little lady, made all the "backwoodsmen" feel right at home.

This is a big country, and it is now harvesting a big, non-partisan moving picture crop.

* * * *

"When I was a boy," remarked the visitor to the Moving Picture News booth, "the only thing I ever took seriously was castor oil."

* * * *

We took a long ride on a sightseeing automobile while in Gotham, and we tried to appear unconcerned when the homes of the Astors, Rockefellers, Belmonts, et al., were pointed out by the gentlemanly megaphonist. However, we could not help wondering where Carl Laemmle lived.

* * * *

While in New Jersey visiting our good friend, Director Giles R. Warren, the other day, we saw a house which G. Washington once made his headquarters. It was a three-reel house with plenty of sub-titles.

* * * *

An English author got a judgment of $750 for putting his name to a novel he didn't write. Needless to say he was not an author of moving picture plays.

* * * *

While in New York a friend of ours says he saw many wonderful things, but that Editor C. B. Hoadley, straw hat and cane, walking down Broadway, was a sight he could never have afforded to miss.

* * * *

We wonder if we couldn't induce President Neff, at this critical juncture in our affairs, to use his influence to secure the appointment of a commission to supervise and control prominent book agents who come around and inform us that we are widely known as a discriminating book lover in the literary circles of the East, and then proceed to sell us a sixty-volume moving picture set which we cannot afford.

* * * *

Talk about the coldness of the effete East, well, there's nothing in that misguided assertion. We know of a couple of tourists who were made to feel really at home while taking a little "flyer" in Gotham's filmland, and who left reluctantly, and who are grateful for the many good things pressed upon them and the many courtesies extended. It is only hoped that the Westerners are some time afforded an opportunity to take their Eastern friends to a log-rolling, barn raising, or apple paring. Easterners are assured that these are delightful entertainments.

* * * *

We have our moments of pessimism when it seems as if our prominent film exchanges spend most of their time explaining why an increase in the film rental rate is positively necessary.

* * * *

It seems strange to us that no enterprising young man has as yet organized an educational film company to insure the legibility of signatures scribbled on the Screen Club guest book.

* * * *

The rumor that man wants but little here below was not started by Mr. P. A. Powers.

* * * *

We always expect to recover from the Sunday comic releases by the following Tuesday.

* * * *

An educational picture on the economic value of the toad is promised. The cost of this picture will probably jump to ten cents a toad.

* * * *

Flattery is not always the soul of truth. However, if all the good things we heard recently are sincere there is need for the prompt exploitation of the crownless hat.

* * * *

While we are not disposed to complain, it does seem a little unjust to put the moving pictures under stringent regulations and allow the Ladies' Aid Society to go along just the way it always has.

A Philadelphia judge is trying to decide whether a rooster's crow is music or a nuisance. We hope the Selig Company has settled this question in their poultry film.

* * * *

A writer has returned to this country from Europe with ninety trunks. Why should photo playwrights carry rejected scripts about with them?

* * * *

A depressing fear has seized us that the Dumont, N. J., method of making brown gravy will never be shown in an educational picture.

* * * *

Far be it from us to knock moving pictures, but we do think there are too many deathbed scenes, too many representations of cruelty to children, too many masked robbers shown on the screen, and too much suffering of every kind portrayed. There is enough of all this in real life without adding the unreal.

* * * *

Ohio state is to establish a moving picture show. It will be for the convenience of the new Board of Censorship. The gladsome news has been disseminated that overworked and overwrought state officials can attend free. Thus the state, through necessity, will afford amusement for solons.

BEARING A SECRET

"Caprice," played by Miss Mary Pickford, is the production just completed by the Famous Players Film Company. And —here is the germ of this narrative—it was the caprice of the director to introduce a real bear into the picture. The bear was locomoted to the studio at Twenty-sixth street from Coney Island, and given his first opportunity as a film actor. All went well until the bear became homesick and began to long for the wilderness at Coney Island. He became unmanageable, untractable and unsociable. He announced in very emphatic language that he couldn't bear it any longer. Ernest Truax and Owen Moore, who are in the Famous Players, cast, tried to conciliate the ragtime model, and, the bear being very mercenary, thought he'd charge them for it. Truax and Moore navigated for the dark room, and slammed the door. Little Mary, seeing her opportunity, caught up a hair rug used in the set, threw it over the top of the dark-room door, so that it fell upon the heads and faces of the prisoners, and with her nails imitated the bear scratching on the door. Now, Truax and Moore are gallant gentlemen, and only less brave than firemen, but their spines contracted a heavy cold. When they were released (in two reels) and discovered that the pursuing bear was Little Mary, they decided that was a little over-bearing.

Ernest Truax, when interviewed, said he escaped by a bear chance, and Owen said he wouldn't do it any Moore.

The Edison Company announces that, beginning Friday, August 22nd, it will withdraw its single reel Friday release and issue a two-reel subject regularly on that date. The first of the two-reel subjects released Friday, August 22nd, is "The Gold Bag," a detective story by Carolyn Wells.

NEW RELIANCE STUDIO ON OLD CLARA MORRIS ESTATE

The Pines, the home of Clara Morris the well-known actress, has been purchased by the Reliance Moving Picture Company as the site for their new studio.

The estate, which was saved to her through the formation of a holding company that raised the money which prevented the forclosure of the mortgage, comprises about four acres of high ground overlooking the Hudson River at 262nd street, New York City. The line dividing Yonkers from Manhattan passes through the ground, and will cut the stage of the new studio so that it will be possible for a Reliance actor in New York to play a scene with an actor in Yonkers without any trouble.

In addition to the regular studio which will accommodate several stage sets at the same time, a large open air studio will be erected with the idea of gaining scenic effects not possible on an ordinary stage.

Work on the new plant will be rushed so that it can be put into complete operation at an early date.

ECCLESIASTICAL ENCOURAGEMENT

Bishop Welldon Pays a Tribute to the Educational Value of Kinemacolor

From time to time a number of distinguished persons, from royalty downward, have expressed themselves in the most glowing terms in praise of Kinemacolor from various points of view. The latest addition to the list is Bishop Welldon, of Manchester, England, who writes as follows in a symposium appearing in the Manchester Daily Citizen:

"It would not be right to pretend that I possess much knowledge of picture palaces and similar forms of entertainment. But the recreation of the people seems to me to be a subject of highest moment. I feel that hardly any service rendered to the community can be greater than that of providing healthy and interesting amusement. So far as I can learn, the operative class of to-day demands recreation of a special character. Picture palaces furnish entertainment to an increasingly large number of people. It is quite obvious that the value of such entertainment depends upon its nature. If the pictures are historically or geographically instructive, then they may do a large amount of good. Take the Kinemacolor illustrations of the Durbar at Delhi. One who sees them sees more than would have been possible if he or she had actually been present at the Durbar. Picture palaces have done a considerable good work by affording counter attractions to the public house and other dangerous resorts. It is much better that the working classes should indulge in these forms of entertainment than in alcoholic beverages. I think picture palaces, when properly managed, are wholesome elements in the life of a city; it is the part of intelligent citizens who believe in the possible influence of picture palaces for good to encourage them and be encouraging them to insure the maintenance of their beneficent character."

A RESOURCEFUL LOTHARIO
Gaumont Release July 31st.

A LITTLE PIRATE
Reliance Release August 2nd.

WOODS' SHOOTING MOVING PICTURES

Theodore Roosevelt, with all his influence, had to go to Africa and risk illness and death in order to shoot lions and other wild animals. Had he waited but a few years, he could have gained just as much experience as a sharpshooter and had more fun right in his own home town potting the same sort of beasts without discomfort or danger—thanks to the "Shooting Moving Pictures" just brought to this country by Manager A. H. Woods.

The shooting moving picture is the last word in moving picture improvements and promises to revolutionize the amusement world. It gives an outlet for the hunting spirit, with none of the attendant unpleasantness. It is educational—giving a wonderful training in alertness and without equal as an amusement. No other pastime has ever combined so much pleasurable excitement and novelty.

The shooting moving picture is a combination of shooting range and Cinematograph show. Moving pictures are thrown upon a screen which is made of thick white paper, behind which is an electric light of intense brilliancy, so that a bullet piercing the screen causes the puncture to shine out like a star. At the same time the film stops automatically, affording the marksman an opportunity to see how deadly his shot has been. The pause can be regulated from a couple of seconds or more as required, and then the film resumes and other "victims" come within range of the sharpshooter's rifle.

Nothing more fascinating can be imagined than to face a raging lion, knowing that at the crack of your rifle he will stop short, whether your shot has struck a vital spot or missed entirely, and then pass out of the picture to make way for more fierce beasts, flying birds, racing automobiles, aeroplanes flashing across the sky, charging soldiers and fleeing burglars.

The fascination of the invention lies in the fact that firing at the moving picture target is exactly like firing at the same objects in natural surroundings. Soldiers in entrenchments, beasts of prey in the jungle and the forest, grouse and partridge on the moors—all these can be peppered at—moving rapidly as they do in life and with the virtue that they must all stop dead for a second or two to show you whether you have hit or missed. At the recent exhibition at the Moving Picture Show, at Grand Central Palace, the shooting pictures were taxed to their utmost with patrons clamoring for a chance to enjoy the unique experience of firing at lifelike moving objects. A more severe test could not have been applied to this new invention than the continuous fusillade of shots that was poured into the screen—each shot making an unmistakable record without interfering with the progress of the exciting scenes that were being depicted. As a training for the men of the army and navy, the shooting moving pictures promise to be invaluable, but the great amusement public is especially interested in the fact that this is the most fascinating pastime ever invented—one that will revolutionize the moving picture business, by giving the patron a keen personal interest in the thrilling scenes depicted on the screen.

The weapon used in shooting at these living targets is a light but accurate rifle, easily handled by women and children as well as men and affording a perfect test of keenness of eye and steadiness of hand.

THE PICTURE THEATRE EQUIPMENT CO. EXHIBIT AT THE PALACE EXPOSITION

The attractive booth of this concern was unique, particularly so in view of the fact that they were the only supply house who bought space at the Exposition. Manager Edwards, with his usual foresight, saw the benefit to be derived in displaying a complete theatre equipment and was complimented on his excellent showing. One had only to inspect their exhibit to see about everything required in the fitting out of a perfect theatre. At the showrooms of the Picture Theatre Equipment Company, at 21 East Fourteenth street, can be seen the counterpart of this exhibit, only on a larger scale. They are showing a most attractive ticket vending machine and one that was much admired at the Exposition. It is handsome, accurate, rapid, easy to operate and of simple construction—just what the exhibitor wants. It seems that the idea of the mechanical vending of tickets is slowly but surely forming in the minds of the exhibitors and this little machine fully meets the demand for a box office system that guarantees speed, accuracy and privacy.

Keota, Ia.—This city will have a $15,000 opera house. J. M. White and C. A. Lacey, proprietors.

"THE GREATER LOVE"
(A Contest in Sacrifice)

Not caring to live unloved, a young man in the Itala film "The Greater Love" tears from his shot-riddled breast the bloody bandages and dies. Lovers have made a specialty of living and dying for one another since Adam and Eve went to light housekeeping, but they don't usually elect to die in order that the survivor may be free to marry the other girl or the other man, as the case may be. The spirit of the survival of the fittest is too strong in us—as bad as we are we're as good as the best of the rest.

A strong ending has this well constructed drama, and one to which its graduated points of interest flit with tense power. The director in staging this bit of realism had evidently consummately drilled his man with patience infinite.

SCENE FROM "THE GREATER LOVE"
Itala Feature Film.

The death agonies of him on the bed of pain are so natural that one can almost hear the death rattle.

Another of many good incidents is where the poacher dashes through the shallows of the river and through the brush of the wood to escape capture by the owner of the estate and his party. Culminating tragically is the ambush, when the poacher, now at bay, turns his rabbit gun upon the lord of the grange, his buckshot instead penetrating the youth who throws his body in the way to save the uncle so well beloved.

Photographically, dramatically, the "The Greater Love," is a strong subject. The Itala Company have furnished for it a line of paper commensurate with its high value.

Hampton, Ia.—The new theatre here, the Windsor, will be opened April 24th. Cost, $35,000.

Philadelphia, Pa.—Samuel Schultz is estimating on plans for a moving picture theatre to be built at 1426 South Fourth street.

New York, N. Y.—Jas. E. Barry & Co. have leased for Anthony F. Koelble three stores on St. Nicholas avenue to a moving picture company.

Holdredge, Neb.—The Empress, the new West avenue motion picture house, opened up for business. R. Wright, manager.

MARIN SAIS

(Kalem Company)

MARIN SAIS, the popular leading lady with the Kalem Company at Glendale, Cal., is peculiarly equipped for the position which she occupies with such good grace. During her association with Kalem, which has extended over a number of years, this charming young woman has portrayed a wide diversity of roles, and her refreshing personality never fails to hold and entertain the patrons of the photoplay.

Miss Sais is a descendant of one of the oldest Castilian Spanish families of California. To those who insist that her name is Marian, she calls attention to the fact that she was born in Marin County. After a season in concert work Miss Sais came East and was featured on the Keith and Proctor Vaudeville Circuit. About this time she became interested in motion pictures and later entered into a contract with the Kalem Company.

Miss Sais is one of the most skilled riders appearing in pictures, and as an Indian girl she is without a peer.

THE SKELETON IN THE CLOSET

A Drama In Two Parts, Produced by the Kalem Company

AT the close of the school term Kitty Hawkins, who has been teaching in the West, returns to her father's ranch and is startled to discover that he is implicated with cattle thieves. While Hawkins has a deep affection for his daughter, he fears that she will hinder his operations and forces her to accompany him on several of the expeditions.

Kitty protests and determines to escape from her unhappy environment at the first opportunity. Mason, one of the rustlers, annoys her by his advances and brazenly declares that a horse thief's daughter is none too good for him.

One afternoon Kitty sees a party of settlers crossing the plains and joins the party. Later the little band is attacked by Indians, and after a terrific battle Kitty is the sole survivor. She is found by Dan, the deputy sheriff, who carries her to the humble home which he shares with his superior.

When Kitty gains strength and would go her way the sheriff and Dan prevail upon her to remain and keep house for them. In time the two men realize that a deeper feeling than that of friendship for the young woman has entered their hearts, and while they maintain their cordial companionship, each resolves to win Kitty's hand.

The sheriff proves the successful suitor. When the

KITTY (MARIN SAIS) SOLE SURVIVOR AFTER ATTACK BY INDIANS

happy couple leave for the minister's to be united in marriage, Dan realizes that he can no longer live with them. He therefore packs up his belongings and seeks a new home.

A shadow falls over the sheriff's home. Mason, the cattle thief and trouble-maker, appears on the scene and learns of Kitty's marriage. He calls upon her during the sheriff's absence and threatens to inform the husband of her antecedents if she does not provide him with money. The girl empties her purse into the blackguard's hand and bids him go.

But Mason has no intention of leaving the village. While at the country store he makes a slighting remark concerning Kitty when she passes and Dan overhears it. The deputy roundly thrashes the rustler and then goes to visit Kitty. She confides in him and he tenderly assures her that he will drive Mason from the community.

At that moment the sheriff enters and misconstrues the quiet conference which his deputy and his wife are having. Neither will offer an explanation and Dan permits himself to appear guilty of an unwarranted intrusion rather than inform the sheriff of the condition of affairs. The husband curtly informs Dan that he will secure a new deputy as soon as possible and that it will be foolish for them to endeavor to maintain friendly relations. Dan hastens into town and confronts Mason. He tells him in no uncertain manner that he must leave town in an hour or suffer the consequences.

The sheriff is paid a large sum of money for protecting a recent shipment of bullion. Mason witnesses the transaction and follows the sheriff home. He sees that Kitty is entrusted with the money and determines to get it. When the sheriff leaves, Mason boldly enters the house and is about to overpower Kitty when her screams are heard by Dan, who is on his way to see that Mason has obeyed the order. Dan fires through the window and the ruffian pays the penalty.

DEPUTY SHERIFF (CARLYLE BLACKWELL) GIVES MASON (PAUL HURST) TWO HOURS TO GET OUT OF TOWN

Kitty, unnerved by the attack and shot, finds a note on the window sill. It is a message from Dan, addressed to the sheriff and explaining that the shot was fired to protect Kitty and the money. He adds that he has followed the Elkhorn Trail. When the sheriff enters and learns the condition of affairs, he concludes that justice has been done.

KITTY BECOMES THE WIFE OF THE SHERIFF (W. H. WEST)

JOHN BUNNY

(Vitagraph Company)

JOHN BUNNY, who is now character lead and comedian for the Vitagraph Company of America, is one of the most experienced actors in his profession. He supported Roland Reed for three seasons, was with Sol Smith Russell, special World's Fair Company; was with Maude Adams, first tour as star, west of Missouri River, special cast, and has appeared in every branch of theatrical work, including Shakespearian plays, legitimate drama and comic opera.

From 1897-1898 he was manager and director of the Grand Opera House, Salt Lake City; and from 1898 to 1905, he was stage manager and director for William A. Brady's productions, including "Way Down East" and many others. From 1905 to 1906 he was with Henry W. Savage in "Easy Dawson," and from 1906 to 1907, "Nick Bottom," in a "Midsummer Night's Dream" from 1907 to 1908 with Henry W. Savage Opera Company in "Tom Jones," from 1908 to 1909 with the Hattie Williams Company in "Fluffy Ruffles"; and from 1909 to 1910 with Lew Fields Company, "Old Dutch."

Mr. Bunny is known throughout the world and is the most readily recognizable man on the screen. He never fails to get a laugh the moment he is seen, either in or out of pictures. His successes are too numerous to mention. His most recent hit was in "Pickwick Papers."

A PRINCE OF EVIL

Weakness for Gambling Places a Woman in the Power of a Rascal—She Is Saved by Her Sister—Love and Devotion Triumph (Vitagraph Co.)

THE leader of a band of smugglers, Prince Delamere, an unprincipled adventurer, learns that more money is needed to finance his enterprises and seeks for a rich and beautiful wife. Meeting Josephine Chester, he at once conceives an ardent admiration for her and determines that at any cost and by any means she shall be his bride. When he proposes to her, Josephine tells him that although she is free she will not for a moment think of marrying him. She instinctively distrusts the man and dislikes even to have him near her.

Georgia Rivers, the sister of Josephine and wife of James Rivers, a prominent business man, is obsessed by a passion for gambling, which has so run away with her that she is heavily in debt. She determines to offset her previous losses by a bet on a horse race and telephones to a friendly bookmaker, who promises to keep her informed of the progress of the race. While she is talking to him over the telephone, the Prince calls at her house, and as he is a frequent visitor there, he is not announced by the maid. As he is about to enter the room he overhears the conversation over the phone and hides behind the portières of the room. The horse upon which Mrs. Rivers has placed her bet loses and she is in despair. Being a woman of somewhat weak character, she dare not tell her husband of her losses.

As soon as she has hung up the receiver, the Prince enters and sees her in tears. She tells him of her difficulty and he offers to help her out, proffering her a check large enough to pay all her debts. At first she declines to accept the check but he tells her it is nothing to him, and she consents to take it.

Josephine is sought by another wooer, Richard Trent, whom she greatly favors over the Prince. Seeing this, the Prince determines to force her hand. He goes to her and, showing her the check, which has by this time been returned to him by the bank, he tells her that, unless she becomes engaged to him within a week, he will show the check to her sister's husband.

Trent proposes to Josephine the next day but she tells him that although she loves him they cannot become engaged. She tells him that there is an obstacle that unless removed will prevent their marriage, and so puts off the matter until she shall have solved her sister's difficulties. She accepts, however, Trent's invitation for her to attend the Rockwood ball with him and looks forward to the evening with the greatest anticipation.

When she asks her sister about the matter, Josephine learns the whole truth but Georgia begs her to do all she can to avert discovery of the matter by her husband. Although horrified at her sister's conduct, Josephine promises to do all that she can to help her.

Delamere does not wait until the end of the week before taking further action as he sees that Trent is making great headway with the young woman and fears that the end of the week may see the announcement of Josephine's engagement to his rival instead of to himself.

JOSEPHINE (EDITH STOREY) TELLS HER SISTER (ANITA STEWART) OF HER ESCAPE

JOSEPHINE DISTRUSTS THE PRINCE

The night of the Rockwood ball he telephones to the ballroom, telling Josephine that her sister is at his rooms, and that unless she at once consents to the engagement he will call her husband, so ruining Mrs. Rivers' reputation. Thinking to be able to save her sister, Josephine at once leaves the ballroom and rushes to Delamere's apartments, where she finds that the message has simply been a ruse to get her there and that her sister is nowhere to be seen. While she is on her way to his apartment, Delamere causes a telegram to be sent to Trent, telling him that if he wishes to know the character of the woman he proposes to marry he must at once hasten to the rooms of Prince Delamere. On receiving the message, Trent, who has already noticed Josephine's disappearance, rushes for a taxi and is whirled as quickly as possible towards the Prince's apartment.

Josephine attempts to leave the room but is prevented by Delamere, who, hearing a step on the stairs, thinks Trent has arrived. He seizes Josephine in his arms, where she is seen when the door is opened. It is not Trent, however, but Detective Manners, who has come with a warrant for the arrest of the Prince as leader of the smuggling gang.

While he is talking to Delamere, Josephine steps behind him and takes his revolver from his side pocket. Stepping in front of the two men, she threatens to shoot the first that mentions her presence in the room. Just as Trent enters the room, she steps behind the window curtain and so is not seen by him. After Trent has bowed his apologies and withdrawn, Delamere attempts to take a revolver from his drawer but is forestalled by the detective who pins his arms and soon has him securely manacled. When the detective moves the curtains he finds that Josephine has escaped through the window.

The young woman succeeds in getting back to the ballroom before Trent's return and when he comes in she begs him to take her home. Going to her sister's room, she tells her the story of the events of the evening and asks how it is all to end. Their conversation is overheard by Rivers, who has silently entered the room, and he bitterly reproaches his wife for her distrust of him. His first act is to write a check to Delamere for the money lent by him to his wife and then to congratulate Josephine on the high courage she has shown.

When Trent calls at the house the next day Josephine, in answer to his renewed proposal, tells him that there is now no further objection to their engagement, which is promptly announced to the world at large.

GERTRUDE McCOY

(Thomas A. Edison, Inc.)

GERTRUDE McCOY has devoted her talents and picturesque personality to moving pictures for the past two years, and is at present one of the most popular players in the company of Thomas A. Edison, Inc. She appears in the prominent role of Zulika in the Oriental drama "The Greed of Osman Bey." While Miss McCoy has the advantage of rare personal charm, it must be conceded in all fairness that much of her success as an actress in moving picture plays is due to her pronounced histrionic ability.

THE GREED OF OSMAN BEY

A Story of the Orient

Produced by Thos. A. Edison, Inc.

CAST OF CHARACTERS

Osman Bey.....Barry O'Moore
His Treasurer.....Albert Roccardi
Ahmet .....Bigelow Cooper
His Arab Attendant.....Harry Gripp
Zulika, daughter of the Bey..Gertrude McCoy
The Merchant.....Charles Sutton
Dancers, slaves, etc.

IN the name of Allah, the Compassionate, Greeting:
Hereafter you shall learn the tale of Ahmet whose name is written in gold above the gates of the tower of Ilbrahim.

Osman—may his name be written in water—had an

AHMET AND ZULIKA FALL IN LOVE AT FIRST SIGHT

only daughter, Zulika, whose eyes were deep and beautiful as desert pools beneath the stars. Graceful she was as the young palms that sway in the blast of the monsoon and when she spoke, her voice was as the springtime song of the bul bul.

When Ahmet, the son of the sheik of the tribe of Ilbrahim, came upon Zulika before the gates of her father's garden, his breath stopped because of her loveliness and he swore that she and none other should be his wife. And when Zulika looked upon Ahmet, secretly come into her garden in the vestments of a slave, she also swore that he and none other would she have as her husband.

THE RUG MERCHANT GROWS JEALOUS OF HIS RIVAL

AHMET WOOS AND WINS ZULIKA

Now Osman, Zulika's father, has destined his daughter to marry a rich rug merchant of Medina. And when the latter came into the garden and found Zulika in the arms of Ahmet, he was exceedingly wroth and hastened to Osman and bitterly complained.

Nor was Osman less angry. He bade his slaves seize Ahmet and cast him into a prison. And the door of the prison Osman commanded should be sealed that the supposed slave might die from lack of air. But Allah is good

AHMET SATISFIES THE GREED OF OSMAN BEY

and even as Ahmet lay dying, there came one out of the desert to Osman Bey commanding him to release Ahmet, now, by reason of his father's death, a mighty sheik.

Osman in fear obeyed, and Ahmet, even as one arisen from death, confronted Zulika and the merchant on their way to be made one. Then Ahmet cast gold and jewels before Osman, saying "This will satisfy your greed. Oh, Bey, for I am Omar, the Rich," and Osman, fearing to disobey and struck by the sparkle of the jewels, gave Zulika to Ahmet and dismissed the merchant.

And in this picture you may see Ahmet and Zulika, yea even Osman and the merchant, as though they were alive.

THOMAS R. MILLS

(Reliance Company)

THOMAS R. MILLS, who has made a great success in motion pictures with the Reliance Company, had a presentiment that he could not go wrong in that field on account of the rather extraordinary coincidence with regard to the letter "M" in the early part of his career. After leaving Mr. Miller and Mr. Morton in England, Mr. Mills came to this country with Mr. Louis Mann with whom he starred three seasons. He then joined Mr. Henry Miller in "Man Proposes" for one season; for the following three seasons he was with the late Mr. Richard Mansfield creating parts in new productions among others "Molière's Misanthrope" and playing important parts in his repertoire including "The Merchant of Venice." Mr. Mills then joined the late Madame Modjeska's Company, playing such parts as "Mortimer" in "Mary Stuart," "Malcolm" in "Macbeth," and also in "Magda," then followed an engagement with Madame Kalish for a season and later he was with Marie Tempest. "Mills" is his legal cognomen.

After three seasons with Mr. Frohman, one season under Mr. Arnold Daly playing parts created by him, some stock and Shakespearean experience, Mr. Mills has again gone back with great delight to the letter "M," viz., motion pictures.

BELOW THE DEAD LINE

(Reliance)

CAST

Grogan, a Crook.....Paul Scardon
Rose, His Daughter.....Norma Phillips
Spike, His Son.....Mr. Starkey
Nelson, Grogan's partner...Thomas R. Mills
Joe, a Reporter.....John Pratt

MIKE GROGAN, a crook, sends his daughter, Rose, to a fashionable reception with orders for her to ply her trade and get away with the guests' jewelry. Joe Emerson, a reporter on the Chronicle, is sent by the city editor to cover the affair and give it a big write-up. At the reception, Mrs. Vandermade exhibits her new necklace and has trouble in getting it refastened. Rose offers her help and when Mrs. Vandermade sits with her escort in the conservatory, Rose steals behind the palms and takes the insecurely fastened necklace without detection, except by Joe, who, standing out of sight, is taking notes for the paper. Joe confronts her before she has concealed the necklace and bars her escape. The necklace is missed and detectives are asked to search the guests, as all have made known their willingness. Seeing that Rose will be caught, Joe takes the necklace from her and returns it, the affair being dismissed. Rose hurries out but Joe meets her and, escorting her home, secures her promise to reform. Rose tells Grogan of her decision, but Spike, her brother, overhears and attempts to strike her but is prevented by Nelson, Grogan's partner, who is in love with Rose.

Later, Joe finds her a boarding house and calls to escort her to it. They leave but her suitcase is forgotten. Joe returns for it. Nelson has dissolved partnership with Grogan, and as he has been cheated, sneaks into the house and shoots him. Joe sees him dash out, and picking up the fallen revolver, the reporter hurries inside only to find Grogan dead. An officer hearing the shot, breaks in and finding Joe beside the dead man and with the gun in his hand, arrests him. At the trial Joe is found guilty and sent to prison. He declares his love for Rose and asks her to wait for him. Rose decides to save Joe and by a trick secures Nelson's confession to the crime. Joe is released and the lovers are reunited.

MRS. VANDERMADE EXHIBITS HER NEW NECKLACE

SPIKE ATTEMPTS TO STRIKE ROSE

TEACHING AGRICULTURE BY MOVING PICTURES

Every now and then we see something about this subject but the wings of the idea seem to get clipped before it flies out very successfully. There is not a subject of rural life from the dusting of the sitting room to the building of a sanitary milk barn, but could be exploited by interesting moving pictures. It would seem that the Farmers' Clubs, the Granges, Neighborhood Clubs and every other rural organization, could well afford to patronize such a thing by arranging a circuit of their clubs whereby a good moving agricultural picture show could be one of the series of winter entertainments. July may not seem the time to talk about winter entertainments, but it has been our experience that procrastination really is a thief of Time, and if we wait till we want a thing before we reach out to take it we are very liable to find ourselves clutching thin air. Let's begin now and through all our summer gatherings encourage the idea of getting a moving agricultural picture show on the circuit of our winter club entertainments.—Mary A. Whedon in the July Farmer's Wife.

Lebanon, Pa.—H. C. Wentz, of 511 North Ninth street, has sold his picture outfit to Adam B. Kreiser and son Robert, of Myerstown. They have bought a building next to the post-office in Myerstown and have given the contract for the erection of a moving picture theatre.

MILITARY PICTURES

Mr. Alfred H. Saunders, July 18, 1913.
Moving Picture News.
Dear Sir:

About two weeks ago I witnessed a picture presented at the Army Y. M. C. A. at Texas City, Tex., to some 2,000 soldiers, part of the present mobilization on the border. Part of the story was supposedly taken in the Philippines and a large part of the audience, like myself, had had their little turn of duty there. An officer was wounded and sheltered by a friendly native. Would you believe it—THERE WAS SNOW ON THE GROUND and the "Friendly Native" looked and was dressed like a Canadian woodsman. Ye Gods! Now imagine all this in the Philippines where snow is an unknown quantity and white natives as unheard of as oranges for breakfast on the 17th of March.

Of course the picture brought forth a scream but not the kind of scream the manufacturer intended. Moving pictures are shown nightly at nearly every army post in the service and such raw and unadulterated breaks as that have anything but the desired effect on those who understand. Time and time again I have seen military pictures with the most brazen mistakes as regards detail, e. g., officers wearing chevrons; enlisted men wearing officer's uniforms, carrying sabers, being saluted by other enlisted men, etc. I could go on with numberless mistakes of a similar nature, all of which spoil the perfect detail of most modern pictures.

I have been greatly interested in the steady improvement of the picture plays since their beginning, but have noticed that the military plays are 'way behind all other classes in their improvement of details, probably because there are so few directors who know anything about the military. How easy it would be to invoke a little assistance from someone who understands that part of the game and whose assistance would enable directors to turn out military plays that would call forth the applause in the way it was desired rather than because of its utter ridiculousness.

I am not writing this in the form of a "knock" at anyone in particular, but with the hope that it may wake someone up to the fact that their pictures are making a hit in the wrong direction and causing the firm's name to be a sort of a joke instead of a drawing card among the military patrons of the moving picture theatres.

Very truly yours,
S. W. FRENCH.
1st Lieut., M. C., U. S. Army.

The above letter is certainly called for at the present time. I have repeatedly spoken about the incongruous military tactics adopted by some of the film companies when they are producing pictures of the olden days and even of the present. I saw a film a few days ago in which the veterans wore the slouch hats of the present day infantry instead of the peaked caps of fifty years ago.

If the directors know nothing about military tactics they should get hold of some book on the subject or get some army man to instruct them in these tactics. As my correspondent says the pictures are ridiculous and I trust the above letter will be the means of stirring some of the pseudo directors to do better in future.

A. H. S.

HEAVENLY WIDOW
Solax Release August 6th.

EDWARD A. KAUFMAN

Edward A. Kaufman, who is considered the youngest publicity man in the film business, was born in Chicago, twenty-two years ago, and was formerly connected with a New Jersey newspaper on the editorial staff.

For several years afterward he was with the Philadelphia Times as motion picture editor.

Mr. Kaufman is publicity manager and scenario editor for the Ryno Film Company, of New York City, with studios at City Island.

EDWARD A. KAUFMAN

In conversation with Mr. Kaufman he spoke highly about the quality of the films the Ryno Company are releasing, and gloriously lauds their new leading lady, Miss Julia Bruno, who is considered by J. Montgomery Flagg, the artist, the most beautiful model he has ever found.

THE COMMERCIAL MOTION PICTURES CO., INC., BRANCH OUT

Owing to the enormous demand for industrial, hygienic, educational and scenic subjects in motion pictures, the Commercial Company has started an extensive campaign that will include all of the above subjects.

In the last six months this company has made wonderful progress, and earned a reputation for service and quality that is unexcelled.

They state that in order to successfully carry out this campaign, more capital is required. They have therefore increased their capitalization to $100,000, a limited amount of which is now open for subscription.

A meeting of present and future stockholders was held at the offices of the company, 102 West One Hundred and First street, on Monday evening, July 21st, at which time the laboratory was inspected and future plans discussed.

WARNER FEATURE FILM CO. OPEN UP EXCHANGE AT PITTSBURG

The Warner Feature Film Co., who are owners of twenty exchanges throughout the country, have just opened up their twenty-first exchange at Pittsburgh, Pa. This office was formerly run by the Feature Film and Calcium Light Co. but now the interests of the Warner Features will be taken care of by their own exchange in the Smoky City.

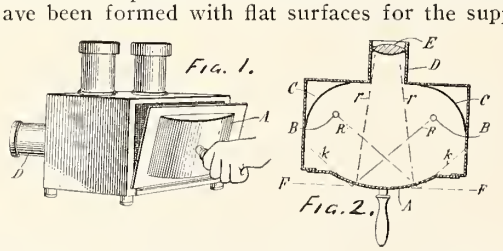
MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

In the Patent Office there hangs in the Commissioner's room a portrait of Dr. Wm. Thornton, the first "superintendent," of whom we wrote last week. It is the work of the artist Gilbert Stewart, whose celebrated portraits of George Washington and other contemporaries are well known and admired. This particular portrait was presented to the Patent Office in 1871 by a niece of Dr. Thornton, the widow of Hon. Isham Talbot, U. S. Senator from Kentucky. The relations between President Washington and the doctor were intimate, and in 1794 Washington appointed him as one of the three commissioners to survey and lay out the Federal capital. As heretofore stated Dr. Thornton filled the office of superintendent of the Patent Office for twenty-four consecutive years, and it is appropriate that his portrait should adorn the inner sanctum sanctorum of his successors, the present incumbent thereof being Thomas Ewing, Jr., recently appointed by President Wilson upon the retirement of Ex-Commissioner Edw. B. Moore.

Commissioner Ewing is well qualified for the position, having served as assistant examiner in the Patent Office for two years, an experience supplemented by more than twenty years of practice before the Patent Office and in the Federal courts. Being thus familiar with the inner workings of the office, as well as conversant with the interests of inventors and manufacturers generally, the presumption is that he will prove to be an ideal executive,—his successful career before the office and courts, and his natural ability qualifying him to fulfil the exacting requirements of this important office. Another proof of his qualification is that he is strongly opposed to the obnoxious Oldfield Bill, as clearly shown in his testimony before the Congressional Committee on Patents last year, which indicates his belief that the provisions of the bill would hinder progress and check investigation and development along new lines of art and manufacture. For instance, the following is epigrammatic:—*"If then under a compulsory license clause inventors were handicapped in making improvements and in patenting them, then the patent law as so framed would not promote the progress of science and the useful arts, but would in fact oppose such progress."*

Here is an illustration of the patenting of a mechanical expedient which owing to its simplicity seems obvious now that it is an accomplished fact. Heretofore reflectors of this class have been formed with flat surfaces for the support of



a postal card or picture to be projected on the screen, and consequently the marginal portions of the reproduction have been indistinct because out of focus. Frederick E. Baldwin, of New York City, in Patent No. 1,065,496, simply curves the support to conform with the focus of the lens, as shown particularly in Fig. 2 of the accompanying drawings, in which A represents the curved cardholder, detachably secured to the body of the apparatus, BB sources of light; CC reflectors; E the lens, mounted in tube D. By arranging the card on the curved line A, the entire subject is brought to proper and uniform focal distance, and consequently all parts of it are projected with equal clearness. Furthermore the rays of light from BB strike the cardholder as shown by dotted line RR and are reflected into the lens as shown by dotted line *rr*, whereas were the back flat, as shown by FF the rays would be reflected as shown by dotted line *kk* and not reach the lens at all. This affords much greater illumination on the sheet than would otherwise be obtained.

Albert E. Jacobson, of New York City, has applied for the registration of "ARTATONE" as a trade-mark for photographic sensitized paper and plates, used since March, 1912.

WHILE at the present time presumably certain electrical societies having their headquarters in New York possess technical libraries of great value and completeness, still it is only a question of time when Uncle Sam will possess the greatest collection of such literature in the world, owing to the great advantage accruing to the electrical divisions of the Library of Congress, in that that Federal institution, having as its adjunct the United States Copyright Office, automatically comes into possession of every new book on electrical and kindred subjects that is copyrighted in America. Under the law two copies of each copyrighted work must be deposited with the Register of Copyrights, subordinate to the Librarian of Congress, and one copy of each work thus deposited, if of any permanent value, is immediately placed in the regular classified electrical collection. By this same automatic process of accumulation and selection the library secures as fast as issued copies of all the leading periodicals devoted to electricity and its various branches, and upon the completion of each volume it is bound and becomes available for reference. While the Library of Congress is not a circulating library in the ordinary acceptance of the term, the public is free to make use of the collections for reference work, and students who go to Washington to have the advantages of the library are afforded all the facilities of an admirably arranged reading-room. It is also possible in many instances for engineers, inventors and other persons who are seriously engaged in electrical work to make arrangements whereby any of the volumes in the Library of Congress which they may desire to consult can be placed at their disposal through the temporary transfer of the books from the Washington institute to a local library in their home city. Two divisions or classes in the library, devoted specially to electrical subjects, embrace most of the literature in this sphere. The Division of Electric Apparatus and Instruments has at the present time something more than 800 books, whereas more than 2,400 volumes have places in the Division of Electrical Engineering. In addition there are a number of works on electrochemistry, electrolysis, electrolytes, etc., so that all told the number of books on electrical topics is considerably in excess of 3,500 volumes.

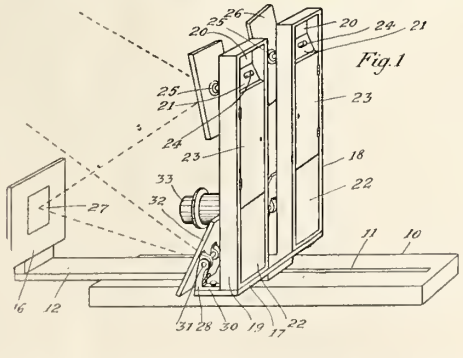
WILLIAM GODSON LINDSEY, of New York City, in his Patent No. 1,067,785, states that he has discovered that triphenylphosphate can be combined with acetyl cellulose to produce a non-inflammable compound having great strength and tenacity, and other valuable properties; and the object of his invention is to point out to the operator a practical method of using or combining the two substances in making films and other forms of such compounds. In carrying out the invention an acetyl cellulose which is soluble in acetone is selected, a solution is made of such acetyl cellulose in acetone, and to this solution is added triphenylphosphate, either in solid form or previously dissolved in acetone or other similar solvents. The amount of triphenylphosphate may be varied in propor-

tions from ten to twenty parts by weight to each one hundred parts of the acetyl cellulose, and the acetone or other suitable solvent is added in sufficient quantity to make either a flowable solution or a plastic mass, as is well understood by those skilled in the art. The triphenylphosphate while it imparts non-inflammability to the compound does not impart color or odor to the product. The product can be made in the form of films or thin sheets. Any approved method of forming films or thin sheets from a flowable solution may be employed. The flowable solution may also be applied as a protecting surface, such a coating possessing also the property of being waterproof. The final product may also be made in the form of a mass of any desired thickness. The patent is assigned to The Celluloid Company, a New Jersey corporation.

Color photograph, like the old-fashioned daguerreotype, is a non-duplicative positive, and it is doubtful if any means may be attained whereby reproduction can be accomplished upon a broad commercial basis; i. e., as easily and as cheaply as ordinary photographic prints. However, Vancamps, of Paris, has invented a process that solves the problem in part, although neither cheaply nor simply. According to the Bibliotheque Universelle three superposable negatives of the subject are taken by the electric light,—one through a violet screen, a second through a green, and a third through an orange screen. These negatives furnish three color positives on specially prepared gelatine paper,—yellow, red and blue, the complementary colors of those of the screens. The yellow paper is used with the negative taken through the violet screen, the red with that taken through the green screen, and the blue with orange screen negative,—positive prints being obtained by placing the respective papers in contact with the proper negatives and exposing to electric light, which fixes the colored matter where the negatives allow it to pass. Washing removes the color not thus fixed.

The gelatine films are then detached from the paper, affording three positives—blue, yellow and red—in which each color has its own distribution, the relations of light and shade being different on each. Obviously by superposing these positives in accurate register, the gelatine being thin, and the colors transparent, a fine blended effect will be attained, resembling miniature painting. Any desired number of positives may thus be attained from a single set of negatives.

Apparatus for projecting pictures by means of sunlight is shown in the accompanying sketch representing the invention of Frank T. Wilson, of Stillwater, Minn., as set forth in Letters Patent No. 1,065,757. The device is intended to be placed in or near a window and properly surrounded by light-excluding curtains or cloths except the passage for the rays from the lens 33—the picture 27 and its rack 16, being positioned externally by means of the slide 12. The sunlight is



concentrated upon the picture by means of the adjustable mirrors 26, 32, accessible through doors 23. The inventor claims a solar illuminator comprising a table, a slide adjustably mounted on said table, means for holding a picture positioned for illumination at the end of the slide, a cross bar on the slide, a plurality of mirrors mounted directly upon said cross bar to oscillate on horizontal and vertical axes each to throw a separate beam of sunlight upon the picture from below the horizontal limits thereof, uprights carried by said cross bar and spaced apart thereon, a projecting lens in horizontal alignment with the picture and positioned to project the same between the said uprights, a mirror mounted on each of said uprights and adjustable in horizontal and vertical planes each to throw a separate beam of sunlight upon the picture from above the horizontal limits thereof, said uprights comprising frame members and doors opening from the back thereof to permit access to all of said mirrors, said picture and said projecting lens.

Too much cowboy. Consul Chas. S. Winans, at Seville, Spain, in a recent report, states that motion pictures have become exceedingly popular throughout the Seville district, and those shown there have often a more than passing merit. Until recently the films of Pathe Freres, Paris, were used almost exclusively. Now, however, some Scandinavian and American films are also shown. American films unfortunately too often depict *"Wild West" scenes, which are not understood and appreciated* as thoroughly as European films, which frequently give entire plays, lasting an hour or more, or picture stories of such works as Les Miserables. For the productions the best actors and actresses are requisitioned, and the settings are extremely elaborate and artistic. Especially in summer are motion pictures popular, when one may watch them all evening in open-air restaurants for the price of a cup of coffee or a glass of wine. In winter the prices of admission to the motion-picture halls or theatres range from four to fourteen cents.

Edison has the reputation of searching for the true inwardness of things in general, and certain things in particular; also of being responsible for some startling innovations. What we suppose may be considered as in his lighter vein was the "wonderful" table ornament originated by him, consisting of an aquarium containing gold fish every one of which was a bright particular light unto himself. In other words the tiny fishes were all ablaze internally and their delicate bodies showed clearly the details of their anatomy. Each had been induced to swallow a tiny electric lamp connected with a battery by two hair-like wires passing out of its mouth. This method of obtaining inside information was undoubtedly brilliant and entertaining from an external point of view, but how piscatorially considered your deponent knoweth not—neither doth Edison—for thereon might hang a *tale*. But perhaps Edison's idea was, after all, only an adaptation, as we read in "Popular Electricity" that

"The whale that bolted Jonah down
Was kept awake o' nights,
By hearing Jonah's frantic cry,
Turn on the 'lectric lights!"

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

William Wadsworth is still wondering whether Dan Mason really meant it or not. Mason swore solemnly it was all an accident, but Waddy is skeptical. The two Edison comedians were playing a scene in which Mason, as a dentist, was supposed to pull one of Waddy's teeth out with a pair of forceps that looked like a Panama Canal shovel. In some way Mason actually got hold of a few teeth, and when he yanked, Waddy came right up out of the chair with a roar of grief and indignation. It was a question of Waddy or the teeth, and he decided that he could still use the teeth.

J. Searle Dawley, of the Edison Company, it is reported, will shortly become one of the directors of the Famous Players.

After a short interim of inactivity following the filming of James K. Hackett and Mrs. Langtry, Mr. Porter, manager of production and technical head of this splendidly equipped organization, will begin a new series of features, engaging the services of other stars famous in the dramatic firmament.

Rumor has it that Tess of the D'Urbervilles, with Mrs. Minnie Maddern Fiske, will shortly be perpetuated on the screen.

PICTURE MUSIC

By ERNST LUZ

It would be next to impossible to know from which kind of musical numbers to find those which would show up to best advantage for neutral playing. Such numbers are plentiful in music of all character. They can be very successfully used for the accompaniment of all descriptive or introductory action. I class all those which I find necessary for the musical setup of all pictures, other than those which I term neutral, as descriptive numbers. They are, in reality, numbers which I use to fill in the time between the important points of the picture which I intend to feature. I have classed my repertoire in the following manner and have found it a great help in setting up my programs in advance. It not only saves time, but with a little care you can avoid a continued repetition of the same numbers, as one classification will suffice to give you an idea as to its proper placing in any picture.

Until the present time I have found the following classifications a great help in setting up music for the pictures hurriedly, viz.: Parade or military marches, descriptive marches (light), hurried marches and gallops, rag twosteps, characteristic marches, song marches (medleys), standard waltzes, descriptive, long; waltzes, modern descriptive; waltz lentos, legato waltzes, Oriental or minor waltzes, popular song waltzes, polka and dance descriptive, overtures, operatic and standard selections, popular selections, miscellaneous foreign characteristic, descriptive and sentimental; Oriental and heavy minor numbers, Spanish and Mexican, descriptive and sentimental; Western and Indian intermezzos and characteristics, national music (all countries), sentimental (light), sentimental (heavy), descriptive or neutral concert numbers, semi-pathetic (light), pathetic (heavy, dramatic), plaintive, melodramatic, suggestive songs and choruses, suggestive standard song numbers.

I use the terms light and heavy in many instances to determine the dramatic or serious value of a number. When the melody of a number continues in the treble register and major key it must as a fact remain light in temperament, and you will find it next to impossible to obtain any dramatic or more serious effect. When the melody or theme of any number alternates from the treble to the bass and from major to minor it can safely be called heavy and is a very good number to feature in pictures that are intensely dramatic. This rule would not apply to marches, twosteps, rags or intermezzos, as they are, as a rule, neutral and valuable in descriptive playing only. Among the waltzes you will find all temperaments. Standard waltzes of the Strauss type are very good neutral or descriptive numbers. Those of the Waldteufel type in many instances can be classed among the legato or dreamy kind, and are always well suited to pictures telling a romantic story. They can be used as light sentimental numbers when it is necessary to get variety into your set-up.

Modern waltzes are usually short and I find them valuable for the opening or closing of the picture or when I require the number to be played hurriedly. Standard numbers do not respond favorably when hurried. Waltz lentos are, as a rule, serious numbers when properly played. Their seriousness depends upon whether they are of sustained or of light staccato effect. Oriental or minor waltzes are always heavy and are valuable for dramatic or mysterious effects. When played as waltz lentos they are quite often plaintive. The overtures, selections and other large numbers of varying tempos can only be successfully used in pictures of the strictly neutral kind, such as scenics, educational and topical when there is no suggestive action. I have been able to fit Italian operatic selections which were sweet and melodious to many dramas of romantic type which were void of what might be termed acting. Characteristic numbers do not require any study to place as there are not enough to make any great classification; these pictures as a rule depend on their characteristics to get them over, consequently, if you can retain the musical character in a manner not to make it tiresome you have done your duty. The concert numbers classed as descriptives, sentimental, romantic, semi-pathetic, pathetic and plaintive require an originality on the part of the player to give them a proper classification. Many of them vary as to their seriousness according to how they are played. It is not a good method to juggle with tempos, but among these numbers there are many which are very flexible and the metronome meter can often be doubled without marring the composition. The most important is to determine as to whether they are light or heavy. A picture made by a company of good actors requires heavy numbers at the feature points, surrounded by light descriptives. While there never will be a fixed rule to determine the exact number needed at a certain point in the picture unless the music is especially arranged in advance, still it is a fact that any picture musician making a classification of his repertoire, whether along the lines I mention or other methods, will never have the heart to play "There Will Be a Hot Time in the Old Town to-night" at the Crucifixion of Christ. Orchestra leaders with extensive repertoires I am sure will find such a classification valuable while it can not harm pianists to follow it.

LATE PUBLICATIONS

In a Red Rose Garden, by Billy Gaston. A sentimental descriptive number that will please. Is of the gavotte type and very flexible as to tempo, which makes it valuable. As suggested by the title, you will find it very good for pictures based on romantic love stories. *Twilight,* by Nat D. Ayer. A reverie of merit. It is a number very similar to the Red Rose Garden. *Butterfly Ballet.* This number is very good for the accompanying of light plotting action, as it is of minor theme, very suggestive of caprice. The number has a heavy temperamental effect and is more valuable for the reason that there are not many numbers of exactly the same kind published. The three above numbers are published by J. H. Remick, 219 West Forty-sixth street, New York City.

Spring Thoughts, by Gustave Salzer. A novelette in 6-8 that is excellent for descriptive playing in sentimental pictures. Is very melodious and not difficult. Numbers of this kind are an excellent relief from the usual 2-4 and 3-4 continually played in the average picture theatre. *Suite of Four,* by Theo. Bendix. Longing, meeting, parting and reconciliation. All four are excellent serious numbers. These numbers will immediately suggest their picture value at your first playing. You are always safe in getting Bendix numbers. Published by M. Witmark & Sons, 144 West Thirty-seventh street, New York City.

Some Smoke, by S. Romberg. A number of one or two-step effect that is different from all the others and very catchy. Is of French style and while it leads off in minor it is strictly a light number, which is unusual. You and every listener will like it. Published by Jos. W. Stern, 102 West Thirty-eighth street, New York City.

Clifford Bruce has been engaged to play "leads" with the Selig Polyscope Co., at their studio in Chicago. He comes as a well qualified actor with six year's active and almost continuous experience on Broadway—"Sine qua non" of success in stage service. He was five years in the Frohman service in principal parts played with William Gillette in his farewell tour and succeeded Kyrle Bellew in "The Thief" playing a leading role three years.

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Manufacturers' Synopses of Films

SELIG

THROUGH ANOTHER MAN'S EYES (Aug. 13).—Tom Norton is a lovable young fellow, but has a weakness for drink that eventually leads to his ruin. He is in love with Eunice Baily, who cares for him and does her best to break the fetters of a habit that becomes a vice. He has a friend, Wallace Elder, who secretly loves Eunice, but who lacks the personality of the dashing drinker, Tom. When they are passing down the street, Tom staggering along with his assistance, he tries to conceal the plight of the former when they meet Eunice. The sharp-eyed young woman sees the pair and has a better chance than ever to compare them. Wallace has an opportunity to recommend Tom for a position as night watchman in his uncle's factory. Tom accepts the situation, but burglars, hearing of his weakness, manage to get him drunk and then rob the office. The fruit of his folly manifests itself to his befuddled senses, when he finds the safe blown open and the office littered with wreckage. Eunice sends his ring back and advises him to try life in a new city. He goes West and is implicated in a robbery, for which he serves time. His poor old mother lives to welcome him back home after five years. He finds things changed, as he determines to face about in life. He looks through the window of Wallace Elder's home, and the scene that reveals itself indicates what might have been for him—so he looks longingly into happiness through another man's eyes.

LUBIN

THE MESSAGE OF THE ROSE (Aug. 2).—Alonzo, the timid, loves Chula, a beautiful senorita of sunny Mexico. Enraptured by her charms, and not bold enough to personally declare his passion, he sends her a white and red rose, requesting that she wear the red rose that night if she returns his love, but if her heart belongs to another to wear the white. Unconscious of his friend Manuel's passion for Chula he intrusts him with the message and the roses. Manuel, seeing an opportunity to be rid of his rival, withholds the message and the red rose, giving Chula the white rose to wear. That night at the garden fete, Alonzo seeing that Chula wears the white rose, accepts it as his dismissal. The next day Chula receives a message which she cannot understand, saying that, Alonzo, since she could not give him her love, has given his life to the cause of the revolution, and when Manuel asks her to be his wife, she tells him her heart belongs to the one who has gone. Manuel's first impulse is to confess his duplicity, but realizing it is too late, he leaves to join his command in the federal army, with his secret undisclosed. As the months go by, Chula despairs of her lover's return and seeks solace in a convent. Taken as a prisoner of war by Manuel's regiment, Alonzo, along with other prisoners, participates in a lottery of death, wherein those who draw black beans are condemned to die and those who draw white ones are liberated. Drawing the black bean, Alonzo is condemned to death, when Manuel, thinking to right the past wrong, sacrifices his career in liberating him, and asking forgiveness, confesses his perfidy and expiates his crime by being courtmartialed and executed. On his return, Alonzo's dream of love is shattered when he finds that Chula has consecrated her life to the church, his only possession being the message conveyed by the rose from the hand of his lost love.

WHEN SOCIETY CALLS (July 31).—Her husband's nightly engagements, for which he refuses to account to her, greatly incense Mrs. Bentley against him and she discusses the matter with her friends, who advise her to go and do likewise. A regular family upheaval follows and the parties separate, with the condition that their little daughter, Grace, shall spend six months of the year with her mother and six months with her father. The separation brings great grief to Mr. Bentley's father, a paralytic who cannot move about or even speak.

The first six months are spent by Grace with her mother, who plunges into a round of social gayety and sadly neglects her. When, at the close of the time, her father comes to fetch her, she goes joyfully to him and seems glad to get away from her amusement-seeking mother.

Bentley takes no more care of the child than his wife had done and she would have led a life of absolute loneliness but for her old grandfather who adores her. Grace falls sick and her father recognizes that she is in danger of losing her life. He at once sends for her mother who hastens to the child's bedside. Grace is very low when her mother arrives, but, remembering the manner in which her mother had treated her, she will not speak to her, but turns away her head with a cry of fear. Her father also she dislikes and does not wish to have him with her. The old grandfather remains constantly at her side, for she will not let him go away, feeling that he is the only one who truly loves her.

After the child had fallen asleep the doctor instructs the nurse to give her medicine as soon as she regains consciousness but the woman, who is wearied by long watching by the bedside, falls asleep and when Grace wakens she is not given the necessary drugs. The old man gives an awful groan, which is heard by the parents in the next room. They rush in, but are too late, however, for their baby is dying and passes away as they watch her.

United by their common sorrow, they resolve to begin life together again and to have more consideration one for the other. When they turn to the old man they find that he also has passed into eternity, happy now that he has seen the reunion of those he loved.

KINEMACOLOR

LOVE AND WAR IN TOYLAND.—The characters in this drama are enacted entirely by mechanical toys, requiring over 200,000 separate changes of position in photographing. The time occupied was ten months; each day averaging fifteen hours continuous work.

In the first scene the Prince of Slumberland, a toy figure, departs to court the King of Loveland's daughter. The Emperor of the No-Goods, another aspirant, is also on his way to court the Princess of Loveland. The royal lovers arrive simultaneously before the King of Loveland, who decrees that they must fight a duel in aeroplanes for the hand of the Princess.

The Emperor's aeroplane is damaged, but, protected by his aeronautic helmet, the Emperor himself is unhurt. The Prince is proclaimed the victor.

The Princess is blowing the seeds of an enormous dandelion and asking the old question: "He loves, he loves me not." While she is thus engaged she is abducted by the Emperor. Whilst crossing the wild lands they are attacked by toy animals. The Prince and the King come with an army to rescue the Princess. Then takes place the battle of Hobby-horse Pass. The Emperor retreats to the capital of No-Goods. This edifice introduces all the devices by which time may be frittered away—cards, dice, dominoes, etc. The effect is most picturesque. The Prince in revenge leads his aerial fleet to destroy the capital. The Emperor attempts to escape by a secret passage, but he is captured and as a punishment for his misdeeds he is fired from a cannon into the burning city.

Upon their return home the Prince and Princess are married, after which the victors offer up a prayer to Santa Claus, whose figure is seen in the background.

FRONTIER

MASQUERADING IN BEAR CANYON (Aug. 7).—New Mexico abounds with wonderful hills and canyons and the climate is so beneficial to health that it is not strange that people afflicted should be ordered to that country by their physicians.

Our story deals with the lives of city people who visit Bear Canyon in the Sandia Mountains of New Mexico, and while there meet and grow attached to the rugged, honest inhabitants who may have come there a little earlier in life for the same reason and have been benefited and decided to make that their permanent home.

Mr. John Brandon, a man of wealth, was told by his family physician that his daughter Alice was in declining health and that he, Brandon, must take her to New Mexico, where the climate might bring her back to health and strength. Alice is secretly betrothed to her father's clerk and when her father finds this out it is an added reason why he should try to get his daughter away from the city. The journey is made.

Dr. Rice, in Albuquerque, New Mexico, advises a three weeks' stay in Bear Canyon, a distance of twenty miles from the city. The father therefore makes the arrangements. Later they find themselves in the rugged, rocky canyon. Alice is assisted to the topmost peak and a little sun parlor is arranged where she spends her days reading and enjoying God's wonderful sunshine in the most rugged and beautiful country in the whole United States.

The daughter of a goat herder, himself an invalid, and only a few years earlier compelled to come to the same place for his health, while out with her herd of goats, sees the city girl in her flowing white robe, is startled, goes home and tells her parents. They explain to her that it must be some tourist that has by chance come to this part of the country.

The following day she starts out again on her daily jaunt over the hills with the goats. The girls meet and become firm friends. The city girl decides it would be a fine prank to change clothes with the goat girl and wander off among the rocks with the goats, leaving the goat girl to act the part of the invalid. They decide to keep their secret for fear it might worry Alice's father.

Later Dr. Seth, the nephew of Dr. Rice, visits his uncle and, as Dr. Rice is very busy, the nephew is sent out to Bear Canyon to see how the invalid is getting along. The father wishes to take him up to the hills but the doctor advises that he can find the patient without disturbing the father. He struggles

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to the top of the hill and, looking over, sees the goat girl, who he supposes is Alice, the daughter of Mr. Brandon. The goat girl is very much excited—the doctor very much interested in the beautiful girl. He asks her how she is feeling; she says very sick. The doctor feels her pulse, asks her to show her tongue, he finds nothing wrong, and feels that there is a mistake somewhere.

He goes away but finding it impossible to forget the little girl on the rocks, comes back the following day, and as the girls have met again and changed clothes the doctor finds, as he supposes, Alice Brandon. This masquerading is going on for some little time, the doctor becoming more and more infatuated with his supposed patient. The city girl understands the situation, and it has afforded her a lot of enjoyment.

Alice's sweetheart is tired of being alone. Later he arrives on the scene and, meeting Dr. Seth, who is just about to start out from Albuquerque to Bear Canyon, he is invited by Dr. Seth to ride with him. When the doctor finds that he is the sweetheart of Alice Brandon he freezes up and is none too courteous. This is all explained away when the two young men reach the summit of the hill in Bear Canyon and find the girls have been masquerading. Alice's health has been greatly improved and the meeting of her sweetheart makes her supremely happy. The doctor's love was true blue, and the little goat girl finds that he loves her for herself, regardless of her station in life. Everything, therefore, is happiness.

IMP

A MODERN ROMANCE (Aug. 7).—Edward Markham, son of a wealthy and retired financier, and erstwhile young man about town, devotes practically his whole time to gambling and similar pursuits. Stricken ill one evening at his club, he is rushed to a hospital and there operated upon for appendicitis. "Specialed" by a winsome nurse (Hawthorne), they fall in love with one another. Upon his return to his father's house he makes known his attachment, but encounters the latter's opposition to the match on the grounds that she is beneath him in station. Markham, Sr., threatens to cut his son off without a penny if he persists in his determination to marry the nurse, and upon Ned's avowal that he will do so, the family lawyer is called in and changes in the old man's will are effected accordingly. Markham marries Nurse Hawthorne and five years pass away. At the expiration of this time Ned has become a member of the firm of Bayd & Markham, stock brokers, and is in comfortable circumstances. About this time he begins to dabble in stocks. At first successful, he one day risks all, and loses all. Despondent, he returns home and is about to end his life. His child, coming into the room with a telegram at the moment he is about to pull the trigger, saves his life. The "wire" announces the serious and sudden illness of his father; "paralysis threatened." A bright idea occurs to him. He interviews the family physician and is successful in having his wife installed as nurse for his father under the nom de plume of "Nurse Millidge." Markham, Sr., is nursed round to his normal state of health in the course of a couple of months, but in the meantime he has become so attached to Nurse Millidge that when she suggests leaving he will not entertain the idea, and offers to adopt her as his daughter. This suggestion effects the climax. Her husband and child enter to take her home and the old man, overcome with mingled emotions of surprise, shame and love, bids them stay. They form an affectionate grouping as the picture fades out.

VICTOR

NATURE'S VENGEANCE (Aug. 8).—Gertrude, a child of nature, lives in the mountains with her mother and her brother Dick. They are herb pickers. Jim, a stranger, comes and wins her affections, she turning from her mountain lover, Cooley. But Jim has no intention of keeping his promise of marriage, and when Gertrude appeals to him, rejects her and assaults Dick, who interferes in Gertrude's behalf.

The mother learns that Jim is going away, leaving his promise unfulfilled. He has started down the mountain stream in his canoe. The mother follows on horseback, overtakes him and, at the point of a revolver, forces him to return. A mountaineer parson marries Gertrude and Jim, the bridegroom's reluctance overcome by the mother's pistol. This accomplished, she orders Jim to go, and once more he takes to his canoe.

Dick arrives, followed by the mountaineers, whom he has told of his injuries, and who are bent on vengeance. The mother explains the situation to them and they abandon their quest. But Jim is not to escape nature's vengeance for his injury to her child. He is caught in the whirling rapids of the stream, his canoe is capsized, and his body carried down through the angry waters to the quieter reaches below.

Gertrude is left to forget the strangers and in time her reception of a little gift from Cooley shows that her future holds hope of happiness.

REX

WHEN THE PRINCE ARRIVES (Aug. 7).—May, the daughter of a comfortably fixed farmer, being of a romantic turn of mind, gives considerable time to reading love stories and fairy tales. Joe, the foreman of the farm, a frank, open-hearted youth, makes known his love for her. May, who finds him short on romance and scarcely in accord with her ideal of a lover, gently resents his advances.

One day a circus comes to town and in the preparation of the show Bob and Frank, both acrobats, quarrel, and the latter is knocked down and left for dead. The acrobat, frantic at his hasty deed, seeks refuge in the open country, where he happens upon May. The romantic girl, impressed by the oddity of his strange array of trunks and tights, such an array as might become her imaginative ideas of a prince, listens to Bob's appeal for aid and she gives him shelter.

The sheriff and posse pursue the fugitive to the farmhouse, where they are thrown off the trail by May. She gives the mysterious stranger the necessary attire from a convenient scarecrow, together with a horse, instructing him to let the pony go, that he will find his way home alone. Bob grasps the chance of escape and gallops off, leaving the reader of fairy literature in a rather uncertain state of mind regarding her heart.

Bob reaches safety, throws the bridle over the horse's head as instructed, and the pony in due time arrives at the farm with a note fastened to the bridle. With beating heart May eagerly scans the message which reads as follows: "I could not look into your innocent eyes and tell you that the man you were aiding was a murderer. The future holds for me only one pleasant thought: a memory of your kindness. Forgive and forget."

A later scene shows the home of the acrobat. His wife is startled by a telegram which reads: "If John communicates with you, tell him to join show. Frank only stunned. Newspaper report exaggerated. His old position open." The acrobat silently destroys a simple trophy of the girl he met and goes to his wife's arms; while at the distant farm May is seen to respond to Joe's honest love and tosses the letter from her strange prince into the passing stream.

CRYSTAL

A CHILD'S INFLUENCE (Aug. 5).—Nelson, a hard-working young man, shares his room with Ralph Henly, who is his exact opposite. Nelson is employed as a stone cutter, working every day, while Henly, the laziest of men, lies in bed all day long, smoking cigarettes and reading newspapers. Nelson, who has diligently saved his money so as to purchase a home for himself and sweetheart, when they are married, draws his savings from the bank. This Henly discovers, and during Nelson's absence looks for and finds the money. He goes out, just as Nelson enters. Nelson discovers that his savings are missing and instantly starts out in search of Henly. His quest is unsuccessful and, unable to face his sweetheart in his impoverished condition, he gradually drifts away from her, and she sees him no more. A year passes, and Nelson, growing weaker and weaker through worriment and his unceasing search for Henly, loses his position. Henly, meanwhile, dressed always in the height of fashion through the aid of his stolen money, wins the heart and hand of an immensely wealthy widow. The widow and her young daughter look upon the handsome Henly as an ideal husband and father, and Henly and the widow are married. They lead a very happy existence, Mrs. Henly never suspecting her husband's black past. One day the child and her nurse go for an outing in the wood and the child wanders away alone. She finds, nearly dead from starvation, Nelson, who had stopped to rest from his weary wanderings and fruitless search for the man who had caused his misfortune and who he intended killing on sight. The child gives Nelson a sandwich and a bottle of milk and Nelson, refreshed, thanks the child for probably saving his life. The next day Henly and his wife are out in the park, driving their automobile, when Nelson catches sight of his arch-enemy. Upon seeing these unmistakable signs of wealth and happiness about Henly, and after ruminating over his own lot, Nelson jumps on the back of the machine, riding there until the couple arrive at home. Nelson bides his time and then enters the house. He finds Henly in the parlor and strangles him nearly to death. Henly's cries bring his wife and child to his rescue, and the child comes between the two men. Nelson recognizes the child as the one who had befriended him the day before and upon her statement and plea that he should not kill her father, Nelson, stricken with remorse at the thought that by carrying out his purpose he would make the child unhappy, relinquishes his hold on Henly's throat and slinks from the house, while Henly dismisses the incident by saying that the ragged stranger was probably a burglar, but thankful of the child's influence in saving his wretched life.

NESTOR

MONA (Aug.).—James Lee, a young settler, comes to the assistance of Mona, daughter of Chief Big Turtle, who is struggling in the arms of an amorous prospector. Mona is very grateful for Lee's gentle courtesy. Later she falls in love with him and offers to become his

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squaw. Lee shows her the picture in a locket of the girl for whom he is making a home. Mona understands and departs sorrowfully. Wade, the prospector, witnesses this scene and vows vengeance on Lee who has thwarted his desire for the beautiful Indian girl.

He goes to the Indian camp and tells Big Turtle that Lee has designs on Mona. Wade takes Big Turtle to a point overlooking Lee's cabin and shows him Mona and Lee in what appears from the distance to be a love scene. Big Turtle is furious and calls his tribe together and they plan to do away with Lee.

Lee and his sweetheart, Bessie, are quietly married in the meantime and Lee takes her to the little cabin in the clearing.

Later the Indians waylay Lee by lassoing him and dragging him from his horse. They then proceed to a nearby corral and steal a green hide, from which they cut a long strip and bind Lee, knowing that as the hide dries it will gradually strangle Lee.

Mona has watched the capture and preparation for the torture and after the Indians have taken their departure, she frees Lee. He in gratitude places the locket about Mona's neck. Wade, who has returned to gloat over his enemy, witnesses the act and vows vengeance on both.

Wade tells Big Turtle that his daughter has freed the captive, and when Mona returns to the Indian camp she is driven away. She seeks Lee's cabin and is taken in. Later Wade poisons Bessie's mind by telling her that Lee and Mona were lovers in the past, and to prove his assertion tells her of Lee giving Mona the locket, which was a gift from Bessie. Bessie finds the locket about Mona's neck, and in bitter jealousy runs away. She is lost and eventually makes her way to the Indian camp. There she is cared for by the squaws. Wade, who is following her, falls into a bear trap and dies.

Lee finding Bessie missing starts out in search of her. Mona, with Indian skill, trails the girl to the camp of Big Turtle. There husband and wife are reunited, and Big Turtle relents and takes Mona back into his home.

GEM

BOB'S BABY (Aug. 4).—Robert Warning, very much in love with his wife, and detesting that dog that is invariably placed at his table, decides to decapitate said canine.

His wife circumvents him. A row ensues and Robert leaves for his office in a huff.

A month passes and still the coldness exists between them. Warning gets a 'phone at his office that the stork has arrived. Elated, he dismisses his office force, hies himself to the club, and his fellow members drink to the health of the stork's gift.

Arriving home, he is almost prostrated at find a bouncing puppy instead of a bouncing baby. Indignant at the misunderstanding he resolves to go to his uncle to recuperate from the shock, only to be confronted at every turn by dogs of all descriptions.

In the midst of his turmoil at his new abode he receives a wire to return home because the stork has made another visit. Thinking to please his wife, he purchases all the paraphernalia for the puppie's outfit, and departs for home.

Imagine his utter amazement, joy and happiness, when upon entering his home he finds that the stork this time had really left a baby.

Life from then on is one sweet dream, both forgetting all differences in their love for the baby.

ECLAIR

THE HONOR OF LADY BEAUMONT (Aug. 6).—Lady Beaumont was electrified. Gordon, returning from an inspection of his Canadian properties, assured her that he had seen her former suitor, Sir Dorian Mars in hiding there. She wanted him; must have him; but how? Her solicitor, when summoned, suggested that as business was taking him into Canada, he personally would deliver her message to Sir Dorian.

After a hard journey the solicitor found himself in the most primitive of huts, facing a stalwart Englishman, a pretty squaw, and a vivacious child. Sir Dorian, when assured that there was no danger awaiting him in England, admitted his identity. Lady Beaumont's summons to "home" swayed his senses like old wine. For a moment he wavered, his squaw and baby gazing at him questioningly; then he struck a powerful fist on the rude table and almost shouted "By God's grace, no! Listen, Todhunter, and see whether you'd respond in my place. Lady Barbara Beaumont, knowing my great love for her, played fast and loose with me from the time we were youth and maid. Her extravagance had her in hot water all the time. My funds were great. I placed them constantly at her disposal, which she accepted because of our expectation of marriage. Bridge was her complete undoing. She'd lose five hundred pounds at a sitting and think nothing of it.

"Barbara met a Captain Ferris, unscrupulous, scheming, irresistible, and came under his domination. To further some base plan, he placed Barbara under great obligations by discharging her growing gambling debts. She refused to dismiss me in his favor, and his plan had a new impetus. Barbara got into a very tight place financially and dared not appeal to me. He frightened her into tricking Christie, the pawnbroker. Under his tuition, she placed her tiara, on which Christie was to let her have ten thousand pounds, into one box and in the other box placed coal, black diamonds Ferris called them, with her seal. By a clever substitution, Christie got the black instead of the real diamonds. Ferris relieved Barbara of the surplus funds, placed them on Vanity in the Ascot races, and—every cent was lost. He intended forcing her into marriage with him by comprising her honor.

"At a ball given in her honor, Lady Beaumont wore the famous diamond tiara. Ferris had invited Christie. Christie blinked at the circlet of diamonds, bowed suavely to Lady Beaumont, and requested her presence at his office next day. She went, getting word to me first to be on hand as she might need a friend. Coached by Ferris, she proposed to give Christie a potion in water, exchanging the boxes while he was in stupor. Christie was old, her hand unsteady, result, the man sank into a deathlike coma. Barbara fleeing, encountered me and gave me the telltale box. To make my escape, I had to overpower an officer who attempted to trip me up at the landing where my motorboat was moored. The policeboat followed. It was only by a streak of luck that I was able to elude it. I fled here and was placed on the Royal M. P. Naturige, whom you see here, saved my life at the risk of her own, and nursed me to health when I was sorely wounded. I married her. This is our little 'papoose.' Out in the great world, in England, in London, all is vanity, vanity! But here Naturige knows no artifice. Her days are a litany, chanted to me, her deity. So I ask, Todhunter, would you in my place be foolish enough to go back?"

Lady Beaumont waited and waited. The peacocks on her lawn preened their iridescent plumes in the sun. Wearily she turned away, blinking brilliant, big tears from under hot-lidded eye. "Vanity, vanity! All is vanity."

POWERS

THE HEART OF A HEATHEN (Aug. 8). Edward Alexander, unmarried and rich, makes his home with his mother and sister. The family upon detecting thievery in their home discharge the guilty servant and later decide to close their town house and go for a motoring trip in the West.

Old Woo, a peaceful Celestial, who by deprivation and honest toil has at last reached a state of small independence through the conducting of a little laundry in a Western border town, goes forth from his laundry—only to return later and find his small establishment in flames. Grief-stricken he sinks before the burning rooms in which are indeed all his hopes and ambitions.

Alexander, during his motoring trip, happens upon the scene of Old Woo's grief. The young man is moved by the appeal of the Celestial and plunges into the burning building, rescuing a sacred horn, very dear to the heart of the old heathen, owing to the superstition of the race. The simplicity of the Chinaman's gratitude appeals to Alexander and he offers him the position of servant in his home. Woo gladly accepts and goes with them.

On returning to the East, Alexander becomes engaged to Mary Charleson, a widow. Woo becomes attached to Mary's little daughter, Doris, but Mary conceives an intense dislike for Woo and finally tells Alexander that unless he discharges Woo she will never marry him. Woo leaves, heartbroken, and Mary and Alexander are married.

Meanwhile a Chinese Tong has decided to kidnap Doris and hold her for ransom. They do so and Mary and Alexander are heartbroken. Woo, however, is living in the house in which the Tong rooms are located and hears Doris crying in another room. Fearing for her, he breaks through the wall and rescues her but is himself captured by the Tong and taken before their leader. Doris is also again brought before the leader. Woo has recognized the Tong rooms and shows the sacred horn, causing all other members of the Tong to do his bidding. He is allowed to take Doris away with him and returns her to Mary, who then becomes grateful and asks Alexander to take him back into his service.

BISON

THE SNAKE (Two Reels) (Aug. 9).—A visit from Capt. Dan to Mona, at the Indian village, rouses the jealousy of the Snake, a snake priest. He attempts to kill Dan, but is foiled by Mona. Dan, leaving Mona after a love scene, returns to the Fort followed by Snake.

Snake, thinking it an easy matter to take the Fort, incites the Indians to the attack by means of the snake dance, showing the mode of catching the serpents, washing them, Indian magic, etc. The Captain and a friend while out riding are attracted by the dancers; but when they ride up to observe the dance the Snake and his Indians surround him. Mona again holds the tribe back, and then jumping on the horse behind Dan they ride back to the Fort pursued by Snake and a few Indians.

At the Fort a warm reception is prepared for the Indians, but Snake, perceiving their intention, professes friendship, which the Colonel accepts in spite of warnings.

Later, the Snake returns to the Fort, and while his men are firing it he runs off with Mona. Captain Dan, learning of it, follows and is lured into the desert to die by the wily Snake.

Snake makes Mona his prisoner. Dan comes into the village and sees the Snake threaten to throw Mona in the snake pit if she will not agree to come to him. Snake places Mona back in his lodge, and Dan goes into the lodge to try and help the girl away. Snake discovers Dan in the lodge and surrounds it with his men. When Mona and Dan come from the lodge, Dan is made prisoner and Mona escapes. She attempts to dig through the adobe wall of the Priest's lodge where Dan is held a prisoner, but is caught by Snake, who makes them both prisoners and begins to torture Dan. Dan offers to fight for Mona, and Snake accepts the challenge, but by a deadly means. He places a large snake on a blanket on the lodge floor and bares his arm to it, daring Dan to do the same.

The friend, who helped him on the desert, comes to the village with the cavalry, the Colonel looks through the village until he finds the strange duel going on. A sharpshooter is called, who shoots the snake between the duellists, but too late, for Snake has been bitten by the deadly serpent and lies dead, while Dan and Mona are released from their bonds.

AMERICAN

WHEN CHEMISTRY COUNTED (Aug. 4).—A society drama with a few new wrinkles that almost change the classification to the melodramatic.

Bob Golden and Will Roberts, two employees in the office of Mr. J. Martin, a manufactur-

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ing chemist, are rivals for the hand of pretty May Martin, the daughter of the chemist.

The two men vie with one another for the favor of the girl and very discreetly she shows no favoritism.

Will resorts to unfair intrigue to disgrace Bob by robbing the safe and leaving a bit of evidence that will implicate Bob. The plot works very well until in his anxiety to gain supremacy Will unwittingly discloses evidence that would prove an alibi for Bob. May has never doubted the integrity of Bob and quickly appreciates the value of the evidence. But she is forcibly locked in the chemical laboratory at the Martin house. Her knowledge of chemistry enables her to prepare a charge of nitro-glycerine, with which she blows open the door.

The evidence, a photograph of Bob drinking at a pond, is taken to the court room, where Bob's trial is under way, and proves his innocence and the case is dismissed.

Will leaves for parts unknown and Bob and May prosper in their love for one another.

GOLDEN GATE PARK AND ENVIRONS.—California, the mecca for tourists the year round, encompasses a greater number of gorgeous natural beauties than any other like area throughout the world.

This series of picturesque gems was produced under the personal supervision of Mr. S. S. Hutchinson, president of the American Film Mfg. Co., and comprises the most attractive and inspiring gems of nature that it has ever been the privilege of mortal eye to rest upon.

Specimens of animal and luxurious vegetable life predominate and furnish a satiating repast for the eye and mind to feast upon. California's great charms are recognized throughout the traveled world. Charms not merely of attraction but of persistence, and it is truthfully maintained that he who once comes within their influence usually returns.

San Francisco can be safely termed one of the most spectacular cities of the United States. This city is a veritable reservoir of dynamic energy that finds an outlet in the hale and hearty endeavor that predominates in civic, social and political activities.

The Golden Gate is such an historical phenomenon with its gateway a mile in width that the beauty of the spectacle at once impresses itself indelibly upon the mind of the observer.

SELIG

THE GRANITE DELLS (Aug. 4).—Delightful views in the so-called "desert state." One of the wonderlands in the odd corner of this continent.

On the same reel is the comic call of

THE DEVIL AND TOM WALKER.—A transcript of Washington Irving's charming romance.

A MANSION OF MISERY.—A strong emotional drama, changing its locale from youth in America to middle age abroad, from love in a uniform to misery with a coronet. Girls, don't marry foreigners.

THE STOLEN MOCCASINS (Aug. 6).—A Western romance in which villains primed with "fusel oil" are thwarted and brought to justice by a husky hero who outdoes them in the game of wits and the recourse to fists.

THE GALLOPING ROMEO (Aug. 7).—A most amusing little play from the West in which there is an elopement and the young man picks the wrong color in the dark.

On the same reel:

THE GROCER'S REVENGE.—Showing how the tight-wad of the village was made to "loosen" by butter on the coco.

MISS ARABIAN NIGHTS (Aug. 8).—A charming comedy drama, redolent with good sentiment, spiced with wholesome surprises. How one young woman made happiness for many.

PATHE

PATHE'S WEEKLY (July 28).

CURIOUS SEA CREATURES (July 29).—There are millions of little creatures serving their particular functions in the scheme of things but which are unknown to those who have not made a special study of them. The floor of the sea is the home of a great variety of these creatures and this film serves to bring them to our attention in a very interesting manner. Among the fishes studied are the Sea Cucumber, a delicacy of the Chinese table, worth about 35 cents a pound, which is found off the Malay peninsula; the Hippocampus or Sea Horse, so called because of the remarkable resemblance it hears to a horse's head, and the Bonellia, which moves from place to place by the alternate inflation and deflation of its body.

On the same reel:

DAILY DOINGS IN MANILA.—This film will satisfy the desires of Americans to see just how well the natives of the Philippine Islands are progressing under the rule of the Stars and Stripes.

THE HAUNTED HOUSE (July 30).—On the night she is to be graduated from school little Violet Watts implores her father to accompany her, as she is afraid to pass a house which has long borne the reputation of being haunted. Jim Watts hesitates, because he knows that his enemy, Pete Brooks, is gunning for him, but finally Watts starts for the commencement with his daughter. As they pass the haunted house a noise within is heard. Jim decides to investigate. Pete Brooks has been following Jim stealthily and continues after him into the house. In one of the rooms Watts comes upon his mother talking to Brooks' father. Jim and Pete demand an explanation. The old folks declare that they are sweethearts and, in order to be friends, are forced to meet in the haunted house because of the feud between their sons. Their hearts touched by the pleas of the old lovers the two men agree to discontinue the warfare.

PATHE'S WEEKLY (July 31).

THE CALL OF THE BLOOD (July 31).—Thomas Gray arrives at a little Western town with a note from the governor of the state asking the sheriff to help the young man find his sister, who, when a child, went West with her father, and has not been heard from for twenty-five years. One of the cowboys, when consulted, says the girl has been brought up by the Indians and is now living at their camp. Tom identifies his sister by a slight scar. He offers to take her back East, but the girl's Indian lover orders her to stay. The girl is undecided, but when the Indian wounds her brother for attempting to take her away by force she hears, for the first time, the call of the blood, and answers.

A STUDY OF BIRD LIFE (Aug. 1).—Lovers of birds, and practically everyone is in that class, will seize this opportunity to study a number of birds which are so uncommon that many of us have heard of them but never have seen them. The camera pays a visit to the home of the yellow-hammer, the hedge-sparrow, the woodcock, arriving here just at dinner time, the owl, where twin owlets are proudly on exhibition, the beautiful hen-pheasant and her young at play, the linnet and her brood waiting for father, and a kingfisher that proves his right to the name by displaying a large fish which he has caught.

On the same reel:

MONTE CARLO, MONACO.—Monte Carlo is unquestionably the most beautiful spot in Europe, and millions of persons journey from the four corners of the globe every year to see it. By means of this film the beautiful resort is brought before your eyes with all its charm.

WHERE CLOUDS AND MOUNTAINS MEET (Aug. 2).—There is a stage which daily makes a sixteen mile journey through Yosemite National Park, where natural, and not artificial, beauty reigns. The Pathe camera has taken the same route and, as a result, the verdant valley is transplanted to the screen. On both sides of the beautiful valley are lined enormous peaks (one of them, Half Dome, a mile and three-quarters high) and embracing waterfalls, Bridal Veil and Yosemite, the latter 2,600 feet high, Vernal and Nevada, spilling their sparkling streams into the turbulent little Merced River that winds its way like a silver thread through the Yosemite Valley.

On the same reel:

COLOMBO, CAPITAL OF THE ISLAND OF CEYLON.—A jinrikisha journey through this little town showing all the scenes of interest, which are indeed many.

RELIANCE

BELOW THE DEAD LINE (July 28).—Mike Grogan, a crook, sends his daughter, Rose, to a fashionable reception with orders for her to ply her trade and get away with the guests' jewelry. Joe Emerson, a reporter on the Chronicle, is sent by the city editor to cover the affair and give it a big write-up. At the reception Mrs. Vandermade exhibits her new necklace and has trouble in getting it refastened. Rose offers her help, and when Mrs. Vandermade sits with her escort in the conservatory, Rose steals behind the palms and takes the insecurely fastened necklace without detection, except by Joe, who, standing out of sight, is taking notes for the paper. Joe confronts her before she has concealed the necklace and bars her escape. The necklace is missed and detectives are asked to search the guests, as all have made known their willingness. Seeing that Rose will be caught, Joe takes the necklace from her and returns it, the affair being dismissed. Rose hurries out, but Joe meets her and, escorting her home, secures her promise to reform. Rose tells Grogan of her decision, but Spike, her brother, overhears and attempts to strike her, but is prevented by Nelson, Grogan's partner, who is in love with Rose. Later, Joe finds her a hoarding house and calls to escort her to it. They leave, but her suitcase is forgotten. Joe returns for it. Nelson has dissolved partnership with Grogan and, as he has been cheated, sneaks into the house and shoots him. Joe sees him dash out and, picking up the fallen revolver, the reporter hurries inside, only to find Grogan dead. An officer, hearing the shot, breaks in and, finding Joe beside the dead man and with the gun in his hand, arrests him. At the trial Joe is found guilty and sent to prison. He declares his love for Rose and asks her to wait for him. Rose decides to save Joe and, by a trick, secures Nelson's confession to the crime. Joe is released and the lovers are reunited.

ROSITA'S CROSS OF GOLD (July 30).—Rosita and Tony, brother and sister, are employees of Freedman's sweatshop. Rosita's sweetheart, Pedro, works across the way. Pedro presents her with a cross of gold on her birthday. Freedman is attracted by the beauty of the Italian girl, and one day while she is in the private office, tries to force his embraces on her. She struggles and cries for help, the cross breaking from its chain and falling to the floor. Pedro and Tony come to her rescue and it looks bad for Freedman when he is rescued by the police. The men leave, vowing vengeance. That night they both plan to return and kill Freedman, but Rosita temporarily thwarts their efforts. Later each, unknown to the other, goes to Freedman's office to kill him. In the meantime a thief has climbed a fire escape and, after a struggle, Freedman is killed. The thief picks up the glistening cross

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and is about to rifle the place when he hears a noise and escapes via a door. The noise is made by Tony ascending the fire escape. When he sees the body he thinks that Pedro is the murderer. Pedro, meanwhile, comes up in time to see Tony fleeing, and thinks the latter has committed the murder. Next morning the body is found and when the employees tell of the incident of the previous day, the police go in search of the two men. Each remains dumb, one thinking the other guilty, and are arrested. The thief takes the cross to a pawnshop and there meets Rosita, who has come there to sell a few trinkets to raise money to defend the men. She recognizes the cross, follows the man and then notifies the police of his whereabouts and he is captured. Tony and Pedro are freed upon the thief's confession. They are amazed to learn that neither committed the crime.

SOLAX

THE HEAVENLY WIDOW (Aug. 6).—Billy and Angella are lovers. Billy introduces his friend Jack to Angella, and Angella falls in love with Jack and neglects Billy. To get even, Billy poses as a dashing widow at Jack's boarding house. Jack flirts with the fake widow and takes strolls in the park with her. Then Billy, the fake widow, sends a note to Angella, which reads:

"Jack is deceiving you. If you want it proved, conceal yourself behind the big elm in the park immediately.

"A Friend."

Angella receives the note and goes to the park to spy on Jack. She gets behind the big elm and sees Jack and the widow on the bench making love. Jack tries to kiss the widow. Angella comes forward, denounces him and returns his ring. The fake widow gets tickled and starts snickering, which enrages Angella, and she starts a hair-pulling match with the widow. After she has mussed the widow up good she accidentally pulls her wig off and discovers Billy. Then she regrets the way she treated Billy, and she hints that Billy can take her back again, which he does.

FALSELY ACCUSED (Aug. 8).—Helen Walter, a rich and fickle girl, is in love with her cousin, Jack King. He does not in any way return her affection, being very fond of Miss Brown, the pretty little seamstress, who comes daily to the Walter home. Jack spends much time with Miss Brown, reading or talking to her while she sews. Helen notices the attention her cousin shows the seamstress, and is very jealous. She finally hits upon a plan whereby she can get Miss Brown out of the way.

Jack is proposing to the little seamstress when Alice enters the room with Miss Brown's coat, in which she says she found her jewels. Miss Brown denies the accusation, but Alice calls in the police and she is arrested. Jack is very much shocked at the occurrence, but feels sure that his sweetheart is innocent. He therefore goes to a detective and explains the matter to him. The detective takes him to a hypnotist who, by his hypnotic power, to which Alice is susceptible, makes her confess. Jack meets Miss Brown at the prison gate after she is released, and they lose no time in finding a minister.

THANHOUSER

LITTLE DORRIT (July 29).—Little Dorrit was born in the Marshalsea prison in London, where debtors were confined years ago. Her father had numerous creditors whose claims had to be satisfied before he could leave the prison's gloomy walls.

Her mother died when the child was eight years old, and the girl lived in the Marshalsea with her brother and sister. She was devoted to her family and helped them in many ways. Through her efforts a dancing master, temporarily imprisoned in the Marshalsea, instructed her sister Fanny in the art of dancing. A seamstress taught Little Dorrit how to sew, and the girl in her new occupation, earned money to buy luxuries for her helpless family.

DON'T!

Don't take our word for it—but don't imitate the ostrich.

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KINEMACOLOR COMPANY

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Chicago, 538 So. Dearborn St. Providence, 509 Westminster St.

Little Dorrit frequently did sewing for Mrs. Clennan, an elderly widow, and at her home met her son Arthur, who had just returned from a trip abroad. The young man was strongly attracted by the quiet, self-sacrificing girl, and a strong attachment sprang up between them, but little Dorrit was loyal to her family, who she felt were dependent upon her.

Arthur Clennan bent every effort to secure the release of Dorrit from Marshalsea, and succeeded in proving the latter's right to a fortune left by a distant relative. The Dorrits, now rich, ignored Arthur, to whom they owed everything; that is, all except Little Dorrit, but her family forced her to go with them to Italy and become a society personage like themselves.

Wealth did not bring happiness to the Dorrits. Little Dorrit was as unaffected as ever, but her family was purseproud and arrogant. The father was stricken at a banquet and died soon after, believing that he was once more a prisoner in the Marshalsea. Little Dorrit, now free, received word that Arthur Clennam had lost his fortune and was a prisoner himself in the Marshalsea. She went to him and comforted him in his hour of trial. Fortune smiled upon them, and Arthur soon was able to pay his debts and leave the Marshalsea forever with his bride, Little Dorrit, the child of the Marshalsea.

IN THE NICK OF TIME (Aug. 1).—It often happens that very loving wives are also very jealous of the objects of their affections, as many a married man has learned by bitter experience.

A young salesman in a dry goods house often heard this statement made, but laughed it to scorn. His wife was devoted to him and to their little daughter, and as far as jealousy was concerned, why, she was incapable of so base an impulse.

His opinion was put to the test. The head of his firm detailed him to entertain a lady buyer for an out-of-town concern. He took the customer to the theatre, and to dinner at a high-priced restaurant. His wife chanced to see him with the woman, at once arrived at the wrong conclusion, and WAS jealous. When the salesman arrived home there was a quarrel. The wife would listen to no explanations, the husband was hotheaded, and the result was that he took his belongings and left his home at once.

The wife was well provided for, and she had the companionship of her child. The husband had a comfortable boarding place. But they were both unhappy, for they really cared for each other, and pride alone prevented them from making up their differences. Then fate took a hand in the problem.

The wife called upon a neighbor in an adjoining flat, and during her absence her little daughter turned the valve in the gas log. The door leading to the flat snapped shut when the mother crossed the hall and she had forgotten her key. When she discovered her child's peril she called frantically for help, and the appeal was answered by her husband. Exerting all his strength he smashed the door from its hinges and rushed into the flat just in time to save his child's life. The child's peril proved to be a blessing in disguise, for it was the means of bringing the little family together again.

MAJESTIC

TEMPESTA (Aug. 2).—Tempesta is an Italian, an agitator and reformer. He preaches Liberty, Fraternity and Equality—Down with Monarchy! He is arrested and thrown into prison. He knows the American Consul, who comes to him, and Tempesta gives his wife and child into his keeping. The Consul loves the child and freely agrees.

Aided by a friendly guard, Tempesta escapes and stows away on a vessel bound for America—the land of the free.

His wife dies and the Consul adopts the child and loves her dearly. Eighteen years

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A Blood Curdling Melodrama

SOLAX COMPANY FORT LEE, N. J.

The Art of Scenario Writing

By WILLIAM LORD WRIGHT

And 1 Year's Subscription to *Moving Picture News* for $2.00

pass and Angela is grown to womanhood. The Consul has retired from public life and lives in New York. Angela thinks he is her father and she is engaged to a promising artist.

One day whilst walking in the Ghetto, Hooper sees Tempesta and persuades him to come to the studio and pose as a brigand for him.

Angela and the Consul visit the studio and Tempesta recognizes his daughter from her likeness to her sainted mother and also from his easy recognition of the Consul.

Angela and the artist stroll to the garden and Tempesta makes himself known to the Consul, who is shocked at again meeting the man he thought dead.

Tempesta desires to make himself known to his daughter, but the Consul alternately pleads and reasons with him and finally persuades nim that he has nothing to give ber—notbing to offer—neither position, place, nor money. Why disillusion her? Why crumble her dreams and amhitions, why interfere with the perfect love existing between the girl and her supposed father? Tempesta is touched—he agrees not to make himself known and, refusing financial assistance, he brushes away the tears that scorch his cheeks and goes sadly away.

GAUMONT

A HAIR-RAISING AFFAIR (July 29).—This is farce, farce, farce all along the line, and cannot be taken seriously for a single moment. Simple Simon is seen in this film undertaking the craziest of all the crazy things this resourceful comedian has ever been held responsible for.

We find Simon has set up as a pyrotechnic expert,; fireworks have become a profession with him, and his business has far-reaching ramifications, his fame extending even to the wild prairie lands of Mexico. His services are requested hy the Senor Juan Olivette, whose address looks absolutely unpronounceable. Simon promptly cables an acceptance of the commission, and in the next scene we find him at Olivette's hacienda in Sao Paulo Bio, Mexico. His ludicrous adventures embrace flirting with the niece of Senor Juan Olivette, being chased by her irate fiance, undergoing the torture of scalping by the Oilyfeet Indians (who describe themselves as "Scalp Specialists and Hair Raisers"), being slung on a pole and slowly roasted and basted over a large fire, culminating in his giving a "free pyrotechnic display," in the course of which he entirely exterminates the noxious and cannibalistic Oilyfeet. An epilogue shows us Simple Simon and the beauteous Senorita Dolores as man and wife contemplating their very own tribe of "Tenderfeet," which they have themselves raised.

A RESOURCEFUL LOTHARIO (July 31).—Our "masher" friend, Gerald King, wbo imagines himself to be such a lady-killer, is a brisk little man, a keen admirer of feminine beauty, and somewhat irrepressihle. Strolling around the stores section of the city he ohserves two pretty actresses discussing a stylish hat in the window of a millinery store. His attempts to enter into conversation, taken by the camera as it moves along with the party, are very amusing. Subsequently the two ladies separate, and Gerald follows the prettier one. Unaffected by her snubs he persists until she reaches home. He is told more than once that she is married, but even the servant fails to persuade him to go away, and sheer audacity finally brings him face to face with the lady. After such perseverance Gerald no doubt thinks he is entitled to a smile, but not a hit of it. A sudden step on the stair causes the lady's face to blancb with fear. Her husband has entered tbe flat, and she hastens to inform Gerald that he has a fiery temper. Our "masher" is somewhat disturbed at the prospect of a scene, but a ready wit comes to his rescue. Seizing a large pot of roses from a stand he dashes it to the ground, batters his silk hat and damages his coat. He decorates the hat with a couple of roses and twines a stem of them about his neck. When the husband appears he perceives an angry, flustered little man, who greets him thus: "Ah, there you are, sir! Do you know that one of your gol durned flower pots fell on my head just now, as I was passing under your window?" Apparently the hushand doesn't, and hastens to pacify the victim as he hegins to talk about damages. He offers his own coat and hat in exchange for Gerald's damaged articles. He is even persuaded by the threatening attitude of that practical joker to offer a fifty-dollar hill, which is grudgingly accepted. Gerald ultimately takes his leave in a hat and coat several sizes too large.

The next day a man arrives with a box containing the hat which had been so much admired by the two actresses when Gerald saw them looking into the milliner's window. It is accompanied by a card, on which our hero begs to present his excuses, and states that the hat has been paid for with her husband's cash.

On the same reel:

IN THE LAND OF DATES.—This film transports the spectator. to one of the date palm districts of upper Egypt—the Oasis of Belad-el-Djerid. We are shown the date palms growing amid luxurious tropical surroundings. The method of gathering the fruit by natives situated in relays all down the trunk of the tree is quite instructive. The top man hooks off a bunch of dates and hands it down to the next man, he swiftly passes it on to a third man, and so it travels rapidly earthward until, reaching the ground, it is handed to a "runner," who conveys it to tbe packing department. The dates are packed on the spot and shipped away in cars from the Oasis.

LOYAL HEARTS (July 31).—Nell Canhy, a young Western girl, witb a fondness for painting, has an inseparable companion in her horse, Bob. Engrossed in her art, Nell dreams of going to New York in order to further her studies. At this junction, a young ranchman falls in love with her, and she promises to become his wife on the condition that she first completes her education in the big city. Her father objects to her going, but his old partner persuades him to let the girl go. Nell takes her horse with her to New York, and is progressing finely with her studies. The young ranchman starts on a long trip with a herd of cattle, and in the meantime, Nell's father is taken ill and dies. Owing to unfortunate speculations he has lost all, and Nell, in New York, hears the sad news of her bereavement and unfortunate financial condition. She bravely makes up her mind to support herself by her art, and economizes by securing cheaper lodgings. She is unable to pay for her horse's keep, and the liveryman threatens to sell Bob. Nell tries to dispose of some of her paintings in order to pay her bills, but finds no market. The liveryman sells her horse to a junkman, and Bob is badly treated.

The young ranchman has returned from his long trip and starts for New York in search of his sweetheart. He comes across Bob being ill treated by the junkman, and recognizes the horse. He has endeavored to trace Nell, hut without avail. He buys the horse, cares for him, and Bob again becomes the horse he was in the days Nell petted him. While riding along Riverside Drive he meets Nell in a forlorn condition. The sweethearts, with their pet, return to the West.

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MIATT PATENTS

Miss Bessie Bannon, Horace G. Plimpton's charming and thoroughly business-like private secretary, has sailed for a six weeks' trip to Europe. Every caller at the Edison Studio will remember this tactful lady whose ability to guard Mr. Plimpton from the casual visitor—and many others—is a matter of classic history. Hers is a well earned vacation and we join in wishing Miss Bannon "the time of her life."

* * * *

Ben Wilson has been doing capital work opposite Mary Fuller in several recent Edison releases, notably "The Robbers" and "The Romance of Rowena." We also find this talented actor playing the hero in the first of the new "Mary" stories. Mr. Wilson is another devotee of the midnight gasolene and spends all his spare time in his benzine buggy.

* * * *

Charles Sutton, who has played important parts in Edison films for several years, does a powerful piece of character work as the hunchback in "The Rightful Heir." As a member of the Edison Western Company last winter Mr. Sutton took advantage of many excellent opportunities to display his talent as a dramatic actor.

* * * *

Frank McGlynn, late of the Chicago production of "Officer 666," made his return to Edison films felt at once by the power of his acting. Mr. McGlynn's work has that gripping realism which holds an audience every second that he is on the screen.

Maquoketa, Ia.—Weber & Sanders, of Vinton, became the owners of all three of Maquoketa's picture shows and took immediate possession.

Kansas City, Mo.—A building permit for a theatre building at 3042 Highland avenue was issued to W. B. C. Brown. Cost, $20,000.

Marshalltown, Ia.—John Cleman, proprietor of the Movie, has bought the old Wagner property and will erect a new theatre building thereon.

"FLYING A" SIDELIGHTS

A Two-Minute Chat with Warren Kerrigan, Handsome Leading Man of the "Flying A" Company

The question has been put to me, "What do you consider your greatest achievement?" and to answer it is by no means an easy task.

Frankly, there are several things that I could mention, but the one achievement I feel most grateful for is the manifest appreciation that is shown in the many letters that I receive each day from unknown and unseen friends in which they tell me of the enjoyment they get from seeing my different portrayals upon the screen. I want to be appreciated, for I actually experience the emotions I am called upon to portray in the pictureplays each day.

I live in my work, for my work and for my mother, whom I prize as the dearest possession I have upon this earth. She is ever my source of inspiration and without her sympathetic co-operation, my work would be almost in vain. I aim to follow her gentle advice in the purity of touch, wholesome manliness and clean gestures in my work.

I am always deeply gratified to receive letters from mothers who tell me of "how their sons have tried to copy my ways in helping those in need and in being kind to all."

My mother is my "silent partner." I want the whole world to know it, and if I am the "source of inspiration" to others, I will not have lived in vain; and I consider this my greatest achievement.

Mr. Kerrigan now maintains a trophy room, a place he has set aside for the gifts that he receives from admirers from all over the civilized world. He is the recipient of all kinds of rare and beautiful gifts, paintings, needlework, souvenirs from foreign countries, jewelry of rare and unique design, in fact, everything that could occur to a widely diversified number of people as to what would be most pleasing to their hero. And now with all these articles to beautify a home Mr. Kerrigan is planning a very artistic and cozy bungalow not far from the "Flying A" studio. Jack hopes to have it completed late this fall, where in a home of his own with his mother he will be supremely content.

Although Miss Rich, leading lady of one of the "Flying A" stock companies, was not raised on a farm, she is fond of all kinds of domestic animals. Last Sunday with a party of friends Miss Rich took a drive into the country, and as the day was extremely warm they stopped at a ranch house to quench their thirst. The ranch owner is a picture enthusiast and, recognizing Miss Rich, showed them every courtesy and took them around his place. Miss Rich was particularly attracted to a number of pigs which she described as "too cunning." The rancher immediately presented her with one of the little porkers. All went well until about a mile from Santa Barbara, when the pig got unruly and with one final squeal he hopped from her restraining grasp and hurried ranchward with Miss Rich in full chase. It is regretted that the camera man with his apparatus was not along, for the public would then have had a glimpse of Miss Rich in a decidedly new role. Nobody dares to say pigs to Miss Rich around the studio.

Mr. Heimerl, one of the camera men for the American Film Mfg. Co., usually has the misfortune of getting into the most difficult situations, but is always cool headed in the face of danger. A short time ago he figured in an explosion, said to be the nearest a camera was ever gotten to a blast, and while photographing the dash of a posse after a fugitive in "The Flirt and the Bandit," release date soon to be announced, he was almost run down by a fractious horse that made for the camera and reared up over it beyond the control of the rider. With characteristic coolness Heimerl grabbed his camera and stepped quickly aside just as the horse came down on the spot he had vacated. When it was all over Heimerl was the coolest man present. "Was that close enough Mr. Ricketts?" he asked. Mr. Ricketts very thoughtfully replied: "Too close! Take it over. Go to it, Al!"

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

May 17—A Maid of Honour (2 reel Dr.)....
May 24—The Yellow Man (2 reel Dr.)....
May 31—An Unruly Father (2 reel Com. Dr.)
June 7—The Sold Title (2 reel Dr.).....
June 14—The Girl of the Hidden Spring (2 parts Dr.) .....
June 21—Love's Shadow (2 parts Dr.).....

AMERICAN

July 17—To Err is Human (Dr.).....1000
July 19—At the Half-Breed's Mercy (Dr.)...1000
July 21—Jealousy's Trail (Dr.).....1000
July 24—Tom Blake's Redemption (Dr.)....1000
July 26—She Will Never Know (Dr.).....1000
July 28—The Scapegoat (2 reel Dr.).....2000
July 31—Mission Bells (Dr.).....1000
Aug. 2—Single-Handed Jim (Dr.).....1000
Aug. 4—When Chemistry Counted (Dr.)....1000
Aug. 7—Golden Gate Park and Environs (Ed. and Sc.) 1000
Aug. 9—His Sister Lucia (Dr.).....1000
Aug. 11—The Adventures of Jacques (2 reel Dr.) 2000
Aug. 14—The Mystery of Tusa (Dr.).....1000
Aug. 16—While There's Life (Dr.).....1000

BISON

July 19—When Sherman Marched to the Sea (3 reel Dr.).....
July 22—The Law Breakers (2 reels).....
July 29—Robinson Crusoe (3 reel Dr.).....
Aug. 2—The Cage Brothers' Romance (2 reels) .....
Aug. 5—The Death Stone of India (3 reel Dr.) .....
Aug. 9—The Snaker (2 reel Indian Dr.)....
Aug. 12—Campaigning with Custer (2 reel Dr.) .....
Aug. 16—Soldiers' Three (2 reel Dr.).....

BRONCHO

June 11—Indian's Gratitude (1 reel).....1100
June 18—From the Shadows (2 reels).....2000
June 25—The Transgressor (2 reels).....2070
July 2—All Rivers Meet at Sea (1 reel)....1000
July 9—Heart Throbs (2 reels).....2033
July 16—Mammy's Secret Code (3 reels)...2975
July 23—Grandad (2 reels).....
July 30—Reformation (2 reels).....
Aug. 6—Joe Hibbard's Claim (1 reel).....

CRYSTAL

July 8—True Chivalry .....
July 13—Pearl's Dilemma (Com.).....
July 13—Squaring Things With Wifey (Com.)
July 15—In Death's Shadow (Dr.).....
July 20—The Hall Room Girls.....
July 20—How Men Propose.....
July 22—The Broken Spell (Dr.).....
July 27—College Chums and Belmont Stung (Com.) .....
July 29—The Paper Doll (Dr.).....
Aug. 3—What Papa Got.....
Aug. 3—Her Little Darling.....
Aug. 5—A Child's Influence (Dr.).....
Aug. 10—Oh, You Scotch Lassie.....
Aug. 10—Starving for Love.....
Aug. 12—How Women Love (Dr.).....
Aug. 17—Pearl and the Tramp (Com.).....
Aug. 17—One Wife Too Much (Com.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 23—A Sister's Devotion (Dr.).....1000
June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—Memories of Long Ago.....1000
July 28—Bride of the Sea.....1000
Aug. 4—The Blindness of Courage (Dr.)..3000

ECLAIR

July 13—It Is Hard to Please Him.....
July 13—The Catholic Mission.....
July 16—For the Man She Loved (2 reel Dr.)
July 20—Through the Telescope (Com.).....
July 20—Sacred Gazelles (Edu.).....
July 23—The Greater Call (3 reel Dr.).....
July 30—Soul to Soul (2 reel Dr.).....
Aug. 3—Grease Paint Indians.....
Aug. 3—Holy Cities in Japan.....
Aug. 6—The Honor of Lady Beaumont (2 reel Dr.) .....
Aug. 10—Clara and Her Mysterious Toys (Trick Com.) .....
Aug. 10—A Woman's Trick (Com.).....
Aug. 13—The Thirst for Gold (2 reel Dr.)...
Aug. 17—Her Tutors (Com.).....

FRONTIER

Feet

July 17—The Smallpox Scare at Gulch Hollow (Com.) .....
July 19—The Half Breed Sheriff (Dr.).....
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Dr.).....
July 31—A Hasty Jilting (Com.).....
Aug. 2—A Brand from the Burning (Dr.)..
Aug. 7—Masquerading in Bear Canyon (Com. Dr.) .....
Aug. 9—On the Ranger's Roll of Honor (Dr.) .....
Aug. 14—The Suffragette Tames the Bandit (Com.) .....
Aug. 16—The Retribution of Ysobel (Dr.)...

GAUMONT

Aug. 5—A Honeymoon Hoax.....
Aug. 6—Gaumont's Weekly No. 74.....
Aug. 7—Shooting the Wooer.....
Aug. 7—Up Mont Blanc.....
Aug. 12—Tiny Tim and the Adventures of His Elephant .....
Aug. 12—The Lakes of Salzburg.....
Aug. 13—Gaumont's Weekly No. 75.....
Aug. 14—His Stomach and His Heart.....
Aug. 14—Magnets .....
Aug. 20—Gaumont's Weekly No. 76.....

GEM

June 30—Teak Wood (Sc.).....
July 7—Billy the Wise Guy.....
July 14—Little Buster (Com.).....
July 21—The Life Savers (Com. Dr.).....
July 28—Stars in My Crown.....
Aug. 4—Bob's Baby (Com.).....
Aug. 11—A New Way to Win a Girl (Com.).

GREAT NORTHERN

June 28—The Flying Circus (3 reel Dr.).....
July 5—Winning a Prize (Com.).....
July 5—The Trondhjen Railway (Sc.).....
July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
July 26—A Shot in the Dark (Dr.).....

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)
May 31—Money Lender's Son (3 reels)....
July 18—Therese, the Adventuress .....

IMP

Aug. 2—That Chinese Laundry.....
Aug. 2—Funny Fancies by Hy. Mayer.....
Aug. 4—'Lizbeth (Dr.) .....
Aug. 7—A Modern Romance (Com. Dr.)...
Aug. 9—The Cook Question.....
Aug. 9—Adventures of Mr. Phiffles, by Hy Mayer .....
Aug. 11—Mating (2 reel Dr.).....
Aug. 14—'Lizbeth (Dr.) .....
Aug. 16—Poor Jake's Demise (Com.).....
Aug. 16—In Laughland with Hy. Mayer (Com.) .....

ITALA (Features)

June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....
Aug. 25—The War Correspondents .....

KAY-BEE

June 20—Failure of Success (2 reels).....2000
June 27—The Seal of Silence (2 reels).....2000
July 4—The Crimson Stain (3 reels).....2875
July 11—The Banshee (2 reels).....1975
July 18—Red Mask (1 reel)..... 990
July 25—Flotsam (2 reels).....
Aug. 1—Banzai (2 reels).....
Aug. 8—House of Bondage (3 reels).....

KEYSTONE

June 19—Out and In (Com.).....1000
June 23—A Bandit—Peeping Pete.....1000
June 26—His Crooked Career—Largest Boat Launched Sideways 1000
June 30—For the Love of Mabel.....1000
July 3—Rastus and the Game Cock.....1000
July 7—Safe in Jail.....1000
July 10—Tell-Tale Light 1000
July 14—Love and Rubbish.....1000
July 17—A Noise from the Deep.....1000
July 21—The Peddler .....
July 21—Love and Courage.....
July 24—Get Rich Quick.....
July 28—Prof. Bean's Removal.....
July 31—Just Kids .....

LUX
By Prieur

Feet

June 27—Sammy, the Scorcher (Com.)..... 495
June 27—Oh! You Unbreakable Doll (Com.). 455
July 4—Pat Gets on the Trail (Com.)..... 410
July 4—An Easy Day (Com.)..... 537
July 11—The Train on Fire (Dr.).....1000
July 18—Fate and the Man (Dr.)..... 987
July 25—Pat's Fancy Dress (Com.)..... 492
July 25—You Never Can Tell (Com.)..... 492
Aug. 1—Oh! Wat'er Wet Day (Com.)..... 535
Aug. 1—The Girl I Left Behind Me (Com.). 436

MAJESTIC

July 12—The Ingrate .....
July 13—Impulse .....
July 15—A Japanese Courtship.....
July 19—His Way of Winning Her.....
July 19—Gold Creek Mining.....
July 20—The Jajama Parade.....
July 22—The Mighty Hunter.....
July 26—Just Skirts—The Adventurous Girls
July 27—The School Kids' Picnic.....
July 27—The Wild West Comes to Town....
July 29—The Toy .....

NESTOR

Aug. 1—His Friend the Undertaker (Com.).
Aug. 4—The Second Homecoming (Dr.)....
Aug. 6—Mona (Ind. Dr.).....
Aug. 8—The Girls and Dad (Com.).....
Aug. 8—Almost a Rescue (Com.).....
Aug. 11—Darkfeather's Sacrifice (Ind. Dr.)..
Aug. 13—Juanita (Dr.) .....
Aug. 15—Hawkeye to the Rescue (Com.)....

PILOT

June 26—An Innocent Conspiracy (Com. Dr.) 1000
July 3—The Code of the U. S. A. (Dr.)....1000
July 10—Sanitary Gulch (Com.).....1000
July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.).....1000

POWERS

July 18—The Awakening (Dr.).....
July 25—Bobby's Magic Whistle.....
July 30—While the Children Slept (Com. Dr.)
Aug. 1—Fate and Three.....
Aug. 6—The Village Blacksmith (Dr.).....
Aug. 8—The Heart of a Heathen (2 reel Dr.)
Aug. 13—The Great Towel Robbery (Com.)..
Aug. 15—Fate's Vengeance (Dr.).....

RAMO

July 23—The Silent House (Dr.).....1000
July 30—I Should Worry (Com.).....1000
Aug. 6—Checkered Lives (Dr.).....1000
Aug. 13—Love and Gold (Dr.).....1000
Aug. 20—The Worker (2 reel Dr.).....2000

RELIANCE

July 16—Her Rosary .....
July 19—The Strange Way.....
July 21—A Hospital Romance (1 reel).....
July 23—Maria Roma (1 reel).....
July 26—The Higher Justice (2 reels).....
July 28—Below the Dead Line (1 reel).....
July 30—Rosita's Cross of Gold (1 reel)....
Aug. 2—The Little Pirate (1 reel).....

REX

July 20—His Weakness Conquered (Dr.).....
July 24—The Fallen Angel (2 reels).....
July 27—The Actor (Dr.).....
July 31—The Powers of Heredity (Dr.)....
Aug. 3—Civilized and Savage (Dr.).....
Aug. 7—When the Prince Arrived (Dr.)....
Aug. 10—Man's Duty (Dr.).....
Aug. 14—Sally Scraggs, Housemaid (Com. Dr.) .....
Aug. 17—The Animal (Dr.).....

SOLAX

Aug. 6—The Heavenly Widow (Com.).....1000
Aug. 8—Falsely Accused (Dr.).....1000
Aug. 13—Four Fools and a Maid (Com.)....1000
Aug. 15—A Drop of Blood (Dr.).....1000
Aug. 20—The Smuggler's Child (Dr.).....2000

THANHOUSER

July 22—When Darkness Came.....
July 29—Little Dorrit (2 reels).....
Aug. 1—In the Nick of Time.....
Aug. 3—Proposal by Proxy and Scenic.....
Aug. 5—The Protectory's Oldest Boy.....
Aug. 8—The Girl of the Cabaret.....
Aug. 10—Oh, Such a Beautiful Ocean.....
Aug. 12—The Missing Witness.....

VICTOR

July 11—A Modern Witness (Dr.).....
July 18—Nihilist Vengeance (2 reel Dr.).....
Aug. 1—In After Years (Dr.).....
Aug. 8—Nature's Vengeance (Dr.).....
Aug. 15—The Heart of a Jewess (2 reel Dr.).

EDISON NOTES

Leonard W. McChesney, formerly advertising manager of the General Film Company, is now associated with Thomas A. Edison, Inc., as manager of sales of the kinetoscope department, succeeding John Pelzer, resigned.

* * * *

Walter Edwin is now in Maine with a strong company of Edison players, among whom are Mary Fuller, Bliss Milford, Elsie MacLeod, Augustus Phillips, Frank McGlynn, Richard Neill, John Sturgeon and Harry Beaumont. Mr. Edwin plans to do a big seacoast story, several tales of the North Woods, a "Mary" picture, and other interesting films. The party will be absent from the studio for six or eight weeks.

* * * *

The Edison Studio, which only a few years ago was hailed as the biggest and best equipped moving picture studio, has already been outgrown by the Edison Company. A large addition is now being made to the front of the present building which will provide a large area of much needed stage room.

* * * *

C. L. Chester, who produced some remarkable scenic films in South America for the Edison Company about two years ago, has been re-engaged by that company to make an extensive trip through the Northwest. Mr. Chester will travel through the beautiful Great Lakes, taking some interesting views of the famous "Soo" canal at Sault Ste. Marie, on his way to Duluth, where the greatest iron ore docks in the world are located. From there he goes to the Glacier National Park where he will be accompanied by twelve Indians in native costume who will lend realism to his pictures of this wild region. Mr. Chester will then swing out to the Coast, filming various scenes and spots of national fame. His wonderful success in South America forecasts some very interesting pictures from Mr. Chester's latest expedition.

* * * *

Edison's version of the "Pied Piper of Hamlin" shortly to be announced, is one of the biggest spectacles that has been produced. For this film a village was actually constructed and four hundred people were used in the great scene for which the set was used. Herbert Prior, as the Piper, does a perfect bit of character work.

* * * *

One of the most conspicuous absentees from the Edison booth at the Moving Picture Exposition was Robert Brower. Mr. Brower had just spent three days fishing at Barnegat and had been so badly sunburned that his lower lip was swollen as if from poisoning. The actor remarked with a rather gingerly smile that he had not dared to go to the Exposition for fear of being arrested for blocking the aisles.

* * * *

From England come interesting letters telling of the experience of Miriam Nesbitt and Marc MacDermott. The fisherfolk of Devon and Cornwall have been furnished several exciting moments by these two players, not the least of which occurred when they were caught by the famous tides at the foot of the Ball Point Lighthouse and received a thorough ducking before they could escape to a safe place above the oncoming water.

On another occasion the whole fleet of fishing smacks was hired and several scenes were taken three miles out at sea. Then the wrecked German ship Alma was found slowly being battered to pieces by giant waves and the camera man, Otto Brautigan, insisted upon being put aboard. The natives lined the shore expecting to see him and his camera washed overboard, but he succeeded in getting the pictures he was after, though drenched to the skin.

* * * *

Mary Fuller, who was the center of an admiring throng during the entire Edison night at the Moving Picture Exposition was deeply touched by the interest and admiration which was apparent in every face. "Though I was always fond of my 'dear public,'" she said, "I never realized until that night how really personal is their interest in me. These people whom I had never seen before knew me and loved me as a dear friend. It was an inspiration to me and left an impression which I shall never forget."

Milwaukee, Wis.—Chas. Petri, Kinnickinnic avenue near Potter avenue, moving picture house. Cost $8,500.

Mankato, Minn.—The American Amusement Company will erect a new theatre here. J. B. Nelson Construction Co. has contract, at $45,000.

VITAGRAPH NOTES

Miss Mary Charleson, of the Vitagraph Players, has recently come East from the Western studios and is now at the Vitagraph Studios in Brooklyn. She is staying with her aunt, Miss Kate Price, at her home at Brighton Beach. Miss Charleson will be seen soon in a two-part feature, "The Intruder," the first play in which she has taken part since leaving the West.

A prominent figure on Brighton Beach, Coney Island, is Miss Lillian Walker, of the Vitagraph Players. Miss Walker is an unusually clever swimmer and it is a great pleasure to watch the masterly manner in which she breasts a heavy surf.

Almost every Sunday is spent by Ralph Ince, of the Vitagraph Players, at his new country home at Brightwaters, Long Island, where he indulges in boating and fishing. Mr. Ince has just bought a new Oakland touring car and is thinking seriously of purchasing a racing motorboat.

The actors at the Vitagraph Studios are kept busy "kidding" Frank Mason about his band at Jamaica, Long Island, where he has organized a group of musicians and installed himself as their leader. It is almost dangerous to whistle "Alexander's Rag Time Band" while he is within hearing.

Wilfrid North, the well-known Vitagraph director, is a golf enthusiast of the most pronounced type. He was recently playing at Lenox, Mass., where he gave a splendid demonstration of difficult points in the game. He is a frequent visitor to Dunwoodie, New York, and is the holder of three golf cups given by the Dunwoodie Golf Club.

Charles Chapman, the scenic expert at the Vitagraph Studios, has just completed his new bungalow at Rockaway Point, Long Island, where he cuts a great figure among the residents. Last year he was elected "mayor" of the Point and it seems likely that he will receive the same honor this season.

Miss Ada Gifford, one of the latest additions to the Vitagraph stock company, is a well-known favorite in many stage productions. She joined the Vitagraph Players six weeks ago and already her personality has ingratiated itself upon the screen in a very marked way.

KINEMACOLOR ADOPTS SIMPLEX

Heretofore Kinemacolor projectors have all been manufactured in England, but owing to the impossibility of importing them rapidly enough to meet the demand, it was decided to make them in America. However, the trade could not wait for the building of a factory and the installation of machinery. At this juncture the Precision Machine Co. proposed to manufacture a projector for Kinemacolor, including all the latest improvements, such as the color-reversal attachment, invented by Mr. Darby, of the New York office. The proposition was agreeable, and just before going abroad General Manager William H. Hickey placed an order for 100 machines.

Exhaustive tests prove that Simplex projectors fill all of the requirement for Kinemacolor projection. When run at normal speed thirty-two pictures are projected every second as compared with sixteen pictures per second of the ordinary kind. This double strain, wear and tear is successfully withstood by Simplex. Another wonderful achievement is the fact that Kinemacolor pictures can now be successfully projected with 35 amperes D. C., whereas 70 amperes D. C. were formerly required.

ERRATUM

In my report of the convention I stated that the Universal crowd was photographed at the Eclair studios, the negative developed and positive made by Eddie Roskam and shown on the screen at 8:30 the same evening. The information given me gave me to understand that Eddie Roskam had done this work in record time. I find I am in error in this and that Eddie Roskam DID NOT develop the negative or print the positives. This was done by the Eclair staff at the Eclair studio, and hurried to the Palisades by them and exhibited at the time stated in the dancing pavilion. A. H. S.

Laura Sawyer's clever dramatic work has again been brought out in the detective stories in which she is playing the leading part. Her performances are invariably forceful and she shows remarkable powers of repression in scenes which less capable players would spoil by over acting.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

June 28—Her Mother's Oath (Dr.).....
June 30—A Gamble with Death (Dr.).....
July 3—Faust and the Lily (Com.).....
July 3—An Old Maid's Deception (Com.)..
July 5—The Sorrowful Shore (Dr.).....
July 7—A Sea Dog's Love (Com.).....
July 7—The Noisy Suitors (Com.).....
July 10—The Enemy's Baby (Dr.).....
July 12—The Mistake (Dr.).....
July 28—The Vengeance of Galora (Dr.)....
July 31—Those Little Flowers (Com.).....
July 31—Mr. Spriggs Buys a Dog (Com.)....
Aug. 2—When Love Forgives (Dr.).....
Aug. 2—The Monument (Dr.) .....

CINES
George Kleine

May 10—Excess Baggage (Com.) 400
May 10—Beautiful Lake Como, Italy (Phy. Geo.) 300
May 13—Relics of Ancient Rome (Sc.).... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—The House of Mystery (Dr.) (Part I and Part II).....2000

EDISON

July 7—Winsome Winnie's Way (Com.).... 700
July 8—Scenes of Other Days (Sc.).....1000
July 9—His Mother-in-Law's Visit (Com.)..1000
July 11—In the Old Dutch Times (Dr.).....1000
July 12—The Diamond Crown (Dr.).....1000
July 14—A Fair of the Foils (Com.).....1000
July 15—In the Garden (Dr.).....1000
July 16—The Dream Fairy (Dr.).....1025
July 18—To Ahbeville Court-House (Dr.)... 950
July 19—On the Broad Stairway (Dr.).....1025
July 21—A Tardy Recognition (Dr.).....1000
July 22—A Great Metropolitan Newspaper (Edu.) 960
July 23—A Knife of Fire (Des.)..... 400
July 23—At Midnight (Com.)..... 600
July 25—The Meadow Lark (Dr.).....1000
July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary") (Dr.) 1025
July 28—The Creed of Osman Boy (Dr.)....1025
July 29—The Bells (Dr.).....1000
July 30—Grand Canyon of Arizona (Sc.).... 400
July 30—As the Tooth Came Out (Com.).... 600
Aug. 1—The Red Old Hills of Georgia (Dr.) 1000
Aug. 2—The Robbers (Dr.).....1000
Aug. 4—The Substitute Stenographer (Dr.).1000
Aug. 5—Dolly Varden (Dr.).....1000
Aug. 6—The Romance of Rowena (Com.)...1000
Aug. 8—His Greatest Victory (Dr.).....1000
Aug. 9—By Fire and Water (Dr.).....1000
Aug. 11—The Treasure of Captain Kidd (Dr.).1000
Aug. 12—The Rightful Heir (Dr.).....1000
Aug. 13—Battlefields Around Chattanooga (Sc.) 300
Aug. 13—The Right Number but the Wrong House (Com.) 700
Aug. 15—The Coast Guard's Sister.....

ESSANAY

July 9—The Outer Shell (Dr.).....
July 10—A Flurry in Diamonds (Com.).....
July 11—The Sign (Dr.).....
July 12—Broncho Billy and the Western Girls (W. Dr.) .....
July 15—Something Rotten in Havana (Com.)
July 15—When Ignorance is Bliss (Com.)....
July 16—The Great Raymond.....
July 17—The Heart of a Gambler (W. Dr.)..
July 18—Every Thief Leaves a Clue.....
July 19—The Two Ranchmen (W. Dr.).....
July 21—Tapped Wires (Dr.—2 parts).....
July 22—The Rose of Sharon (Dr.).....
July 23—The Dance at Eagle Pass.....
July 24—The Browns Study Astrology (Com.)
July 24—Building the Chattanooga Light and Power Dam (Edu.).....
July 25—Making Good (Com.).....
July 26—Broncho Billy, and the Schoolman's Sweetheart (W. Dr.).....
July 29—The Call of the Plains (W. Dr.)....
July 30—Bread Upon the Waters (Dr.).....
July 31—Tit for Tat (Com.).....

Feet

July 31—Through the Cumberland Mountains, Tennessee (Edu.) .....
Aug. 1—Such Is Life (Com.).....
Aug. 1—His Wife's Friends (Com.).....
Aug. 2—The Tenderfoot Sheriff (Dr.).....1000

KALEM

July 11—Entertaining Uncle (Com.).....
July 11—Cosmopolitan New York (Topical)..
July 12—Rounding Up the Counterfeiters (Dr.) 1000
July 14—The Lost Diamond (Dr.).....
July 14—The Mermaid (Com.).....
July 16—A Thief in the Night (Dr.).....1000
July 18—What the Doctor Ordered (Com.)..
July 18—The Concrete Industry (Com.).....
July 19—The Smuggler (Dr.).....1000
July 21—A Bolt from the Sky (Dr.).....1000
July 23—The Tenderfoot's Luck (Com.)....
July 23—Historic Savannah, Georgia (Sc.)..
July 25—Baffled, Not Beaten (Dr.).....1000
July 26—The Moonshiner's Mistake (Dr.)....1000
July 28—The Girl and the Gangster (Special—2 parts—Dr.).....2000
July 28—The Flying Switch (Dr.).....1000
July 30—Birds of Prey (Dr.).....1000
Aug. 1—Hoodooed on His Wedding Day (Com.) .....
Aug. 1—The Wonders of the Briny Deep...
Aug. 2—A Virginia Feud (Dr.).....1000

LUBIN

July 8—The Profits of the Business (Dr.)..1000
July 9—A Hero Among Men (2-reel Dr.)..
July 10—When Loses Out (Com.)..... 400
July 10—Building a Trust (Com.)..... 600
July 11—On Her Wedding Day (Dr.).....1000
July 12—Her Only Son (Dr.).....1000
July 14—The Apache Kid (W. Dr.).....1000
July 15—His Better Self (W. Dr.).....1000
July 17—The Wiles of Cupid (W. Dr.).....1000
July 18—The Hidden Bank Roll (Com.)..... 400
July 18—When Mary Married (Com.)..... 600
July 19—Jim's Reward (W. Dr.).....1000
July 21—An Actor's Strategy (W. Dr.).....1000
July 22—The Benefactor (Dr.).....1000
July 23—Home Sweet Home (2 reel Dr.)....
July 24—Coffee Industry in Jamaica (Indus.) 400
July 24—Zeb, Zack and the Zulus (Com.)... 600
July 25—The Exile (Dr.).....1000
July 26—The Price Demanded (Dr.).....1000
July 28—The Widow's Wiles (Com.)..... 400
July 28—Rastus Among the Zulus (Com.)..... 600
July 29—The Call of Her Heart (Dr.).....1000
July 31—The Fatal Scar (W. Dr.).....1000
Aug. 1—The New Gown (Dr.).....1000
Aug. 2—The Message of the Rose (W. Dr.).1000
Aug. 4—The Governor (Dr.).....1000
Aug. 5—Getting Married (Com.)..... 400
Aug. 5—Roses for Rosie (Com.)..... 600
Aug. 7—The Camera's Testimony (W. Dr.).1000
Aug. 8—Her Husband's Wife (Dr.).....1000
Aug. 9—When Tony Pawned Louisa (Dr.)..1000
Aug. 11—The Outlaw's Gratitude (W. Dr.)..1000
Aug. 12—Into the Light (Dr.).....1000
Aug. 14—Good for Evil.....2000
Aug. 15—Over the Crib (Dr.).....1000

G. MELIES

May 29—Foster Brothers (Dr.)..... 626
May 29—Tandjong, Priok, Java (Edu.)..... 374
June 5—Native Industries of Java (Ind.)..1000
June 12—The Stolen Claim (Dr.).....
June 12—Views of Samarang (Sc.).....
June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.).....
June 26—The Sultan's Dagger (Dr.).....1000
July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000

PATHE FRERES

July 5—A Modern Garrick (Com.).....
July 7—Pathe's Weekly .....
July 8—The Airman's Bride (Dr.).....
July 9—The School Ma'am (Dr.).....
July 10—Pathe's Weekly No. 29.....
July 11—Porcelain (Ind.) .....
July 12—Dynamite, the New Farm Hand (Edu.) .....
July 12—A Little Trip Along the Hudson (Sc.) .....
July 14—Pathe's Weekly .....
July 15—Denizens of the Deep (Sc. and Nature) .....
July 15—Port of Marseilles, France (Sc.)....
July 16—The Snowy Egret and Its Extermination .....
July 17—Pathe's Weekly .....
July 17—Easy Money (Com.).....
July 18—Jiu Jitsu (Edu.).....
July 18—Beautiful Catalogne (Sc.).....
July 19—The Friendless Indian (Dr.).....
July 21—Pathe's Weekly .....
July 22—In and Around Scutari After Its Capture (Edu.) .....
July 22—In Weird Crimea (Sc.).....

Feet

July 23—A False Accusation (Western)....
July 24—Pathe's Weekly .....
July 24—Opportunity and a Million Acres (Sc.) .....
July 24—The Island of Tonga (Sc.).....
July 25—Vipers at Home (Edu.).....
July 25—A Trip to the Grottos of Baume (Sc.) .....
July 26—The Mad Sculptor (Dr.).....
July 28—Pathe's Weekly .....
July 29—Curious Sea Creatures (Sc.).....
July 29—Daily Doings in Manila.....
July 30—The Haunted House (Dr.).....
July 31—Pathe's Weekly .....
July 31—The Call of the Blood (Western)...
Aug. 1—A Study of Bird Life.....
Aug. 1—Monte Carlo, Monaco.....
Aug. 2—Where Clouds and Mountains Meet..
Aug. 2—Colombo, Capital of the Island of Ceylon .....

SELIG

July 8—A Jolt for the Janitor.....
July 9—The Reformation of Dad.....
July 10—Made a Coward.....
July 11—Budd Doble Comes Back.....
July 14—The Only Chance.....
July 15—The Tree and the Chaff.....
July 16—Sweeney's Dream (Com.).....
July 16—Fancy Fowls (Edu.).....
July 17—Put to the Test.....
July 18—Granny's Old Armchair.....
July 18—A Moro Fish Drive at Jolo.....
July 21—A Shortstop's Double (Dr.).....1000
July 22—The Senorita's Repentance (Dr.)...1000
July 23—The Unseen Defense (Dr.).....1000
July 24—Two Artists and One Suit of Clothes (Com.) 500
July 24—In Morland (Sc. Edu.)..... 500
July 25—The Acid Test (Dr.).....1000
July 25—The Devil and Tom Walker.....
July 25—The Granite Dells, Prescott, Arizona
July 28—The Stolen Face (Dr.).....1000
July 29—Henrietta's Hair (Com.)..... 500
July 29—Borrowing Trouble (Com.)..... 500
July 30—The Taming of Texas Pete (Dr.)...1000
July 30—Miss Arabian Nights.....
July 31—Man and His Other Self (Dr.)....1000
Aug. 1—Through Another Man's Eyes (Dr.).1000
Aug. 1—The Galloping Romeo.....
Aug. 1—The Grocer's Revenge.....
Aug. 5—A Mansion of Misery.....
Aug. 6—The Stolen Moccasins.....
Aug. 11—The Lonely Heart.....
Aug. 11—The Magician Fisherman.....
Aug. 12—The Broken Vase.....
Aug. 13—The Coast of Chance.....
Aug. 14—An Apache's Gratitude.....
Aug. 15—Brown's New Monetary Standard...

URBAN ECLIPSE
George Kleine

May 14—The Will of Fate (Dr.) 1000
May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770

VITAGRAPH

July 1—Bingles and the Cabaret (Com.)... 700
July 1—Sight-Seeing in Japan (Edu.)..... 300
July 2—The Song Bird of the North (Dr.)..1000
July 2—The Tiger Lily (Dr.—3 parts).....
July 3—Sweet Deception (Com. Dr.).....1000
July 4—An Unwritten Chapter (Dr.).....1000
July 5—Love's Quarantine (Com.).....1000
July 7—The Glove (Dr.).....1000
July 8—Count Barber (Com.).....1000
July 9—Solitaires (Com.) 500
July 9—A Millinery Bomb (Com.)..... 500
July 10—The Carpenter (Dr.).....1000
July 11—The Spirit of the Orient (Dr.).....1000
July 12—The Moulding (Dr.).....1000
July 14—O'Hara as a Guardian Angel (Com. Dr.) 1000
July 15—My Lady of Idleness (Com. Dr.)..1000
July 16—The Master Painter (Dr.).....1000
July 17—Hubby's Toothache (Com.)..... 500
July 17—Sandy and Shorty Work Together (Com.) 500
July 18—The Yellow Streak (Dr.).....1000
July 19—River Life in Hongkong.....1000
July 21—The Only Way (Dr.).....1000
July 22—The Pickpocket (Com.).....1000
July 23—An Error in Kidnapping (Com.)....1000
July 24—An Old Man's Love Story (Dr.)....1000
July 25—The Tables Turned (Com.)..... 860
July 25—Scenes in Honolulu (Topical)..... 150
July 26—The Spell (Dr.).....1000
July 28—Dr. Crathern's Experiment (Dr.)....1000
July 29—The Troublesome Daughters (Com.).1000
July 30—The Sixth Commandment (Dr.)....1000
July 31—When Society Calls (Dr.).....1000

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
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Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

We stated in the last Chat that the return of our delegates from the Twenty-first Annual Convention of the I. A. T. S. E. at Seattle, Wash., would be quite an event, and so it surely was. When the Chicago express pulled in at the Jersey City terminal with our president, Robert Goldblatt, on board, who so valiantly supported the cause of the M. P. Operators during the last five years, the greeting he received from the Reception Committee was such that he will not be likely to forget for many a day. The committee made things lively, and among the several events arranged was a group photograph with Brother Goldblatt as a central figure wearing "the smile that won't come off." In fact, not smiles alone showed in the photo, but many most pleased expressions on various members of the committee's faces depicted the happy frame of mind of all concerned. After the "picture thing" the entire "bunch" had a dinner to celebrate the occasion of the return of our president, Robert Goldblatt.

THE I. A. T. S. E. CONVENTION SERIES

As Seen by Our Baseball Reporter

From the Seattle Union Record.

TUESDAY'S GAME.

Shay pitching against whole team.
Wood gets to first on fluke hit.
Taylor, of American Federation of Labor, goes to first on four balls.
Spencer, batting for Shay, hits long drive, clearing bases.
Skinner fouls off several times and then struck out.
Higgins singles through short.
Shay's batting average—5 times up, 5 hits. Average, 1,000.

WEDNESDAY MORNING GAME.

Shay's speed is now blinding.
Lemke hits for two bases to deep left.
Richardson tries to come back in game, but again ordered to bench, and then is put off grounds.
Ground rules are now in effect as the game is getting warm, and the crowd is now going into the field.
Reynolds singles and is then caught napping off of first. Pitcher Shay says he is out of order.
McGrath is on coaching line, and bas them up in the air.
Game called to allow Hart to get some more balls.
Crickmore now in box, as they claim Shay was not throwing the ball. His speed was blinding, and they could not see it. Barry hits long drive, and Shay makes great catch.
Higgins then hits long drive, and loses the ball.
Game called. The features of the game were the pitching of Shay and batting of Higgins.

WEDNESDAY AFTERNOON GAME.

Shay's speed is terrific; the crowd is wondering if he will last; his spitter is working and his control is wonderful. So far ten men have been sent back to the bench by the air route.
There is a lot of his hitters absent, but it doesn't make any difference to him. They have tried to work two balls on him, but he pitches them over as fast as they throw 'em to him.
Williams was up three times, got three hits. Ryan swings at three wide ones—out. Skinner fouls off several balls, and then strikes out.
Kelly fouls over grand stand.
Carroll gets to first on error, and then steals second and third.

THURSDAY MORNING GAME.

Shay on mound and getting better all the time.
Ryan at bat and still fouling off good strikes.
Simmons and Higgins throw several balls to catch Ryan napping.
Quinn goes into box, so Shay can bat. Shay bats one at Ryan, who gets out of the way of it.
O'Donnell then hits one at Ryan and it cripples him.
Shay strikes Cassidy and Monroe out; 6 balls pitched.
Crickmore goes into box.
Shay strikes out Carroll with spiral curve.
Carroll drives a hard one at Kelly.
Pitcher Crickmore, while in box, had great control.
Quinn hits to left field for two bases.
Sheck in box, just warmin' up.
Shay's pitching was marvelous. As fast as they came up they were sent back to the bench.

THURSDAY AFTERNOON'S GAME.

Shay is now in box, and has his fadeaway working perfectly.
The managers have brought their heavy batters into the game to try and break it up.
Crowds have great interest in game now. The betting is 2 to 1 that they don't score.
Batting order: Bird begs the pitcher to let him hit the ball; Cort refuses to go to the bat; Sherman pleads for his base, on balls, by trying to bull the team; Cluster pop fly to pitcher and out.
Rest of team refuse to play, as they are afraid to get hit, with Shay's speed.
Reynolds' grounder to third and out at first.
Kelly singles through short.
Weber drives the ball over the center field fence for a home run, with bases full.
The crowd cheered and threw their hats in the air.

THURSDAY EVENING'S GAME.

Crickmore in box; has lots of steam.
Ryan, after standing at the plate for two hours, hits a hard drive to O'Donnell, who, so far, has fielded it in major league style.
They are holding Pitcher Shay for the heavy hitters of the Managers' Association.
Shay, batting for O'Donnell, hits to deep left, for three bases, with the bases full.
Weather threatening.

THE NEUTRALIZATION CLUB.

Sir: Why not start the Playing-Both-Ends-Against-the-Middle Club? A man in New York who advertised "Special Regular 35c Dinner" will do for a charter member. J. B. N.

* * * * * * *

Above sounds to me as if some one took a trip up "Salt River."

* * * * * * *

The last meeting of the M. P. M. O. U. No. 1 on Monday, July 21, witnessed a monster gathering of operators who are members of this organization, and during the proceedings of the meeting the report of the delegate to the I. A. T. S. E. Convention was greeted with tumultuous cheers. The attendance was over 450 members. Regular routine of business was quickly disposed of. Twenty-five new members took the obligation and 14 new applications for membership were presented to the body and will take their regular course.
The books were closed against any further applicants for membership at 3 a. m. and will remain closed until further notice.
The meeting closed at 4 a. m.

* * * * * * *

The members of M. P. M. O. U. No. 1 voted to present our president Robert Goldblatt, with a diamond ring valued at $150 as a token of esteem for his untiring efforts in behalf of the M. P. Operators during the last five years.

* * * * * * *

The next regular meeting will be on Monday, August 4, 1913, at our meeting rooms, 66 Essex street, at 12 p. m.

* * * * * * *

Our former representative, Brother Knaster, met with quite a serious accident on Monday morning of this week, when he was run down by a speed maniac in an automobile. We are advised that Brother Knaster's injuries are quite serious, consisting of a broken collar bone, cuts and bruises, and serious injury to his head. He is now in a plaster cast and it will be some time before he will recover from his injuries.

* * * * * * *

Don't forget the Moonlight Excursion on Saturday, August 2. See the advertisement in Moving Picture News, and don't fail to attend, as you'll surely have a good time.

J. A. LE ROY, Business Representative.

RELIANCE STUDIO HAPPENINGS

Work on the open air stage of the new studio is progressing so rapidly that at least one company will be producing pictures there by August 1st. Eddie Schulter is dividing his time between the uptown and downtown plants while Rosemary Theby, Edgena de Lespine and a number of other members of the regular stock company are preparing to live in the beautiful neighborhood of Riverdale-on-the-Hudson where they will be near the scene of their labors.

The well-known author, James Oppenheim, has written a scenario which will be released as a two-reel feature on August 9th, under the title of "The Fight for Right." Rosemary Theby and Irving Cummings will be starred jointly in this drama which deals with the Labor Union's side of the Prison Labor controversy and Prison Reform. Oscar C. Apfel is responsible for the staging of this timely story.

Among the newly acquired Reliance players are Norma Phillips and Irene Hunt. Miss Phillips is seen to advantage in "Below the Dead Line," while Miss Hunt appears in the leading role of "Kentucky Foes."

Edgena de Lespine has discovered a fad which is rather out of the ordinary for leading ladies. Edgena is raising fancy ducks at her summer home on Long Island and can talk about breeds of ducks little thought of by the faithful followers of the famous canvasback.

A CORRECTION

We made an erroneous statement in our last issue to the effect that the Motion Picture Center had an exhibit at the Palace Exposition.

This company did not carry space, although it was their original intention to do so.

The Writer's Magazine

(Formerly The Magazine Maker)

A Journal of Information for Literary Workers. Helps you Write, Re-write and Sell

Short Stories, Serials, Books, Special Articles, Poems, Songs, Dramas and Photoplays.

KEEPS YOU IN CONSTANT TOUCH WITH THE MARKETS

No Writer can afford to be without a copy on his desk.

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THE WRITER'S MAGAZINE
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1c. per foot. Prints made on Eastman stock, 4½c. per foot (in quantities over 5,000 feet) including tinting and toning. Titles 8c. per foot. Prompt deliveries. All work guaranteed.

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WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

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Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

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Manufacturer of Fibre, reel cases, shipping cases, carrying cases and trunks. Write for our prices; the best cases for the least money.

Six reels film, $6.00; 12 reels, $12.00; 18 reels, $18.00; all in one shipment. The best $1.00 per reel service procurable in the world. Songs, song slides, features and posters free. You pay express both ways. Distance no barrier.

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FIRST CLASS SELECTED COMMERCIAL SERVICE SHIPPED TO ALL PARTS OF THE COUNTRY.
POSTERS SUPPLIED
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LARGE STOCK OF FILM FOR SALE
THE FILM EXCHANGE
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FREE MUSIC FOR PIANISTS

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Pocket Edition **120 Pages**

Illustrates, describes and prices everything used in or about the Motion Picture Theatre and in the allied industries. Costs you nothing. *Worth its weight in gold.*

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SPECIAL EVENT FILM MFGRS. CO., Inc.
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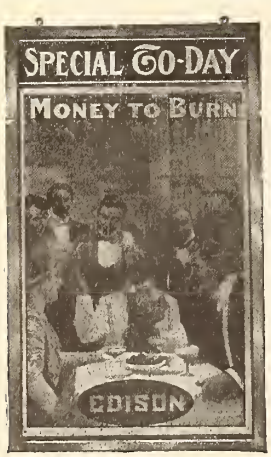

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Hallberg A. C. to D. C. Economizers Give the best light.
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Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

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Write for Catalogue No. 2.

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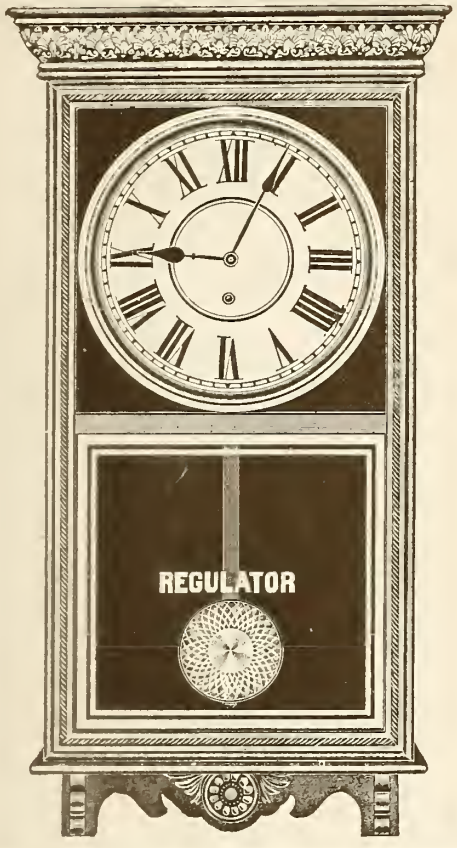

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For Very Little Money

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Did You See This Famous PREMIUM CLOCK at the Exposition

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to our readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News
30 WEST 13th STREET NEW YORK CITY

SIMPLEX SUCCESS

is not built on sandy soil. It has a firm foundation on bed rock and will endure as long as the motion picture industry itself.

Wherever a SIMPLEX projector is installed, there you will find a group of SIMPLEX boosters from the proprietor of the show down to the boy who rewinds the reels.

SIMPLEX success is as pronounced in CANADA, EUROPE, CENTRAL and SOUTH AMERICA and even in the ORIENT as it is in the United States.

HAVE YOU EVER STOPPED TO CONSIDER WHAT

SIMPLEX SUCCESS

MEANS TO YOU, MR. EXHIBITOR?

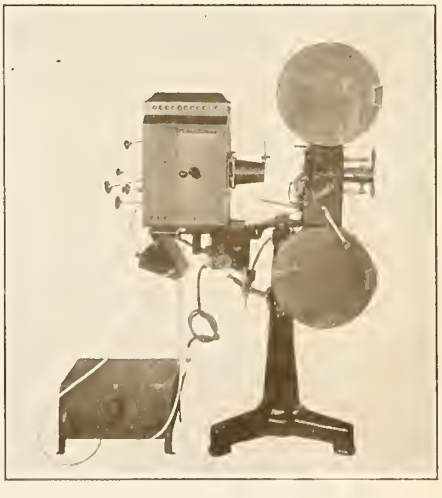
It means better projection than you have been able to give your patrons before.

It means freedom from worry about breakdowns.

It means perfect machine satisfaction which is long and continuous.

DON'T be behind the times. Buy a SIMPLEX and participate in SIMPLEX Success.

Catalogue B fully describes it.



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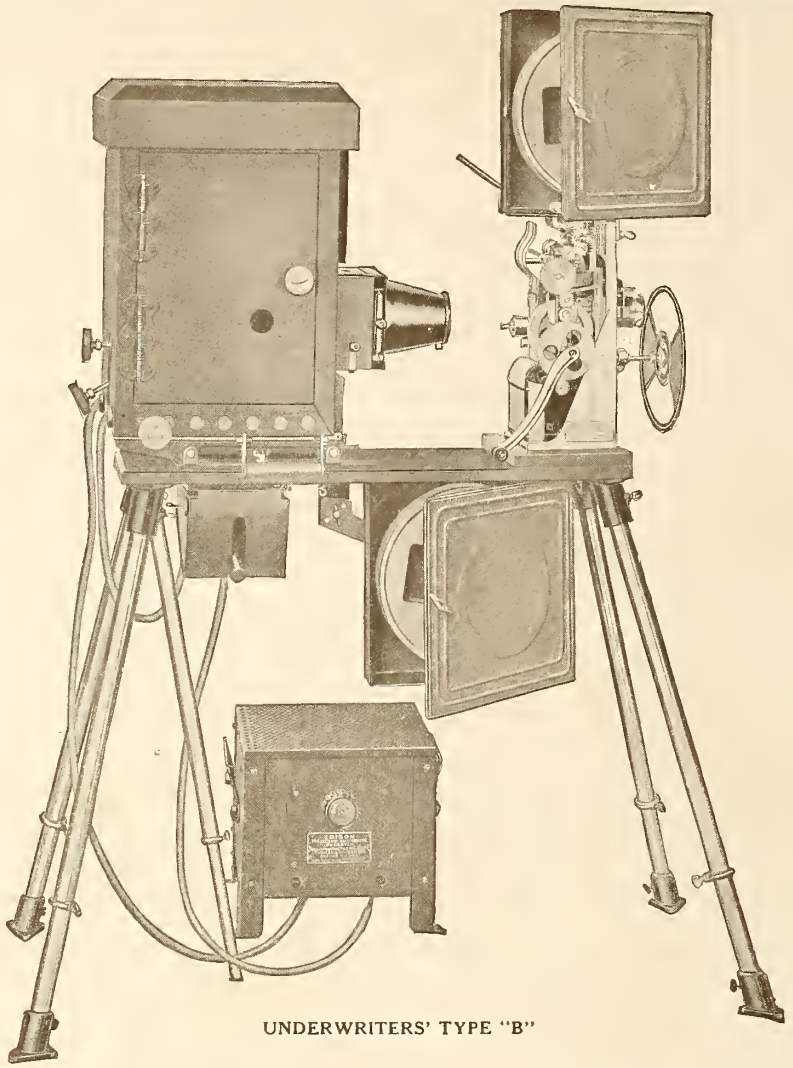

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THE EDISON KINETOSCOPE

an unsurpassed moving picture machine from every point of view. Once used always used.

Cheer up! If your show is half dead, here's the way to bring it to life and make it pay you *real* motion picture profits: throw out that cheap picture machine and put in an Edison Kinetoscope. Many have followed that advice and found it *good.*

The pictures thrown by the Edison Kinetoscope don't tire the eyes. They're *steady* and *clear.* And the Edison doesn't come to grief and let you down in the middle of a show, like a cheap machine. It's built to stand the work, simple to operate and doesn't impose fire risk. Ask us today for Catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 25-40 amperes -	$250.00
Price, " 110 volt, 60 Cycle Transformer - -	270.00

THOMAS A. EDISON, Inc., 275 Lakeside Avenue, Orange, N. J.

MOVING PICTURE NEWS

VOLUME VIII
No. 5

AUGUST 2
1913

ETHEL GRANDIN
Leading Lady
Imp Co. (Universal)

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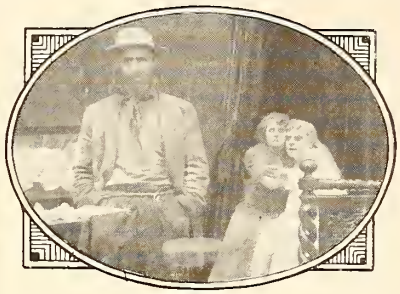
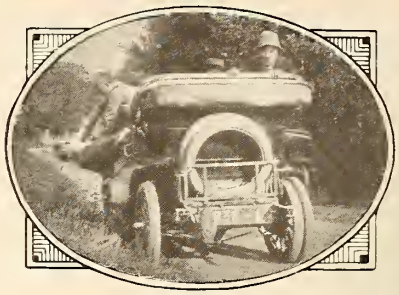
TEN
CENTS



Six Multiples Now—And More Coming!



This week a new schedule of multiple reel releases goes into effect. Hereafter the manufacturers of multiple reel films will each be allotted a regular release day. On that particular day the regular single reel release of that company will be omitted.

"The Flight of the Crow"

Selig—Two Reels **August 11th**

A ne'er-do-well becomes a tramp and his father cuts him off from a million dollar fortune. Relenting, his father seeks to find his son in the hope that he'll marry his adopted daughter.

The unselfish devotion of the girl's lover foils a treacherous lawyer and brings out a wonderful climax.

"The Mung Fu Tong"

Kleine-Eclipse—Two Reels **Aug. 12th**

The cashier of the bank is murdered. Detective Arizona Bill is called. A shot at a cobra, the retreat of two Chinamen, a wild motor ride, Bill's capture by a gang of Chinamen, and the appearance of his wife, whose nerve frees them both—here's a real thriller.

Six companies are now ready to carry out this schedule. So for the week of August 11th, there will be six releases, running from Monday to Saturday.

Think of it! A new multiple feature for every day!

But that isn't all. For the week of August 18th, and until further notice, there will be *eight* multiple features.

Nothing like this service has ever been approached.

General Film Company, Inc., 200 Fifth Ave., New York

"The Skeleton in the Closet"

Kalem—Two Reels **August 13th**

The eternal triangle. Two strong men in love with a brave little school teacher who left home because her father was implicated with cattle thieves, furnishes a moving Western story in which the Sheriff triumphs over his deputy.

"The Curse of the Golden Land"

Vitagraph—Two Reels **August 16th**

The success of the Russian immigrant in this country is always an absorbing and dramatic theme. In this photo-play the principal character forsakes his family but before it is too late atones for the wrongs he has done them. Finely staged.

"Good For Evil"

Lubin—Two Reels **August 14th**

Princeton graduates don't usually enter Catholic monasteries. Here is one who, betrayed by his closest friend, seeks confinement in the West, and in turn saves the man that deprived him of his happiness. A love drama of action by fine players.

"Alkali Ike's Gal"

Essanay—Two Reels **August 15th**

When four pals each want to marry the prize specialty of a matrimonial agency, there's something doing. Augustus Carney leads a crackerjack cast in this rip-roaring comedy that quickens from start to finish.

"LET US HEAR FROM YOU"

"SOME" FEATURES

FOR STATES RIGHTS MEN

HERE IS THE PROOF THAT OUR MOTTO "BUSINESS MINUS BLUFF" IS BEING FULLY SUSTAINED BY RESULTS

"At the Foot of the Scaffold" (Hepwix) **2 Reels**
A Story of Circumstantial Evidence

THE LOVE ROMANCE OF **"Sir Francis Drake"** (Hepwix) **3 Reels**
Who Defeated the Might of Spain in 1588

"From Out the Depths" (Peerless) **2 Reels**
A Domestic Drama of Human Heart Interest

Watch for "IN A SERPENT'S COILS" and "IN THE TOILS OF A TEMPTRESS"

AMERICAN KINETO CORPORATION
1018 LONGACRE BUILDING
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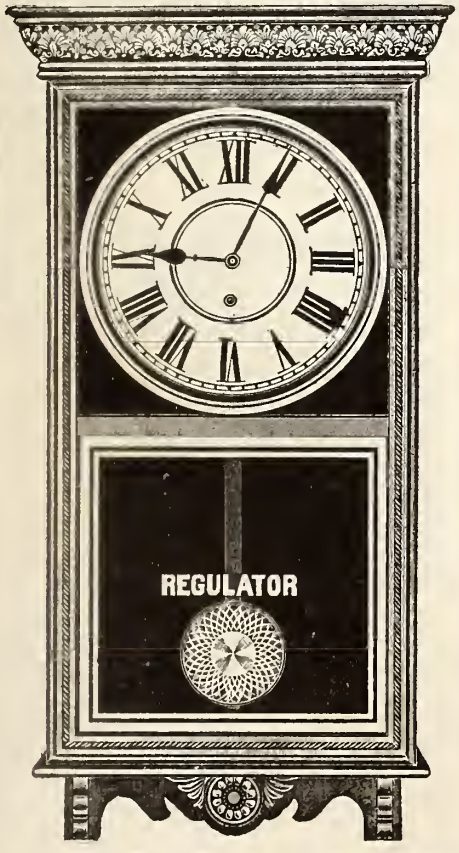

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The Moving Picture News
30 WEST 13th STREET NEW YORK CITY

ANNOUNCEMENT

We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.

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Featuring J. Warren Kerrigan, gorgeously costumed, massively staged and superbly acted. Beautiful One, Three and Six Sheet Posters.
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A thrilling encounter of a secret service agent with a band of outlaws.
Attractive One and Three Sheet Posters.
Release, Thursday, Aug. 14, 1913.

AN EVEN EXCHANGE
A vivid portrayal of the days of the stage coach.
Artistic One and Three Sheet Posters.
Release, Saturday, Aug. 16, 1913.

WATCH FOR ANNOUNCEMENT ON
"FOR THE FLAG"
Release, Aug. 25, 1913.

AMERICAN FILM MFG. CO.,
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PATENTS
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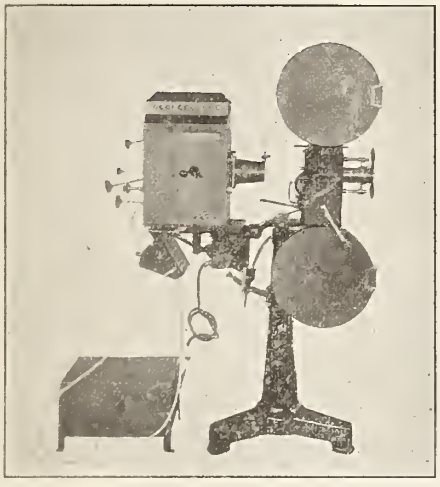
Did you ever stop to consider that the design or the workmanship might be crude?

In this event the word "STERLING" while guaranteeing the quality of the material would not furnish much protection as to the true value of the aricle.

"STERLING" then is but a guarantee of material.



The word "SIMPLEX" marked on a projector means far more than a guarantee of the materials from which it is made.

It means, first, that the PROJECTOR is mechanically accurate—that in the course of manufacture it is graduated by the most perfect methods to 1/10,000 of an inch.

It means that the SIMPLEX projector was designed by the PRECISION MACHINE CO. to fill some definite important task—that of projecting a perfect picture, and in the opinion of the trade all over the world, that object has been achieved.

The word SIMPLEX on a projector is accepted the world over as a guarantee not only of perfect projection, but also excellence of materials and mechanical perfection.

Catalogue B fully describes it.

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Gaumont

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Gaumont

A STORY OF MODERN AMERICA

MONEY'S MERCILESS MIGHT

3 REELS OF MERIT

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Describes how an American millionaire secures his heart's desire through the power of money.
Many Sensations:—Aeroplane Disaster, a Duel to the Death, a Financial Crisis.
Lovely scenery in America and in the French Riviera.

Gaumont

GAUMONT CO.

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Gaumont

FRAUNIE FRAUNHOLZ

This is an excellent portrait of Fraunie Fraunholz, a funny man with a funny name. He was drafted from a Boston stock company where he made the beaneaters almost laugh themselves sick. As the leading comedian of the Solax Company he will now have an opportunity to make audiences laugh wherever the Solax films are shown.

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VIII **August 2, 1913** **Number 5**

EX-CATHEDRA

VALEDICTORY

OFTENTIMES, in the affairs of men and nations, there comes a pause, and looking down the vista two roads appear; one to the right, the other to the left; both roads seem to lead to vast possibilities, and while it is not exactly a matter of chance, which road is taken, at the same time, the intuition of the individual, or the nation, pausing, has a great deal to do with the ultimate success or failure of the path chosen.

Sometimes after a long journey down the chosen path there comes again a forked road, and again, as sometimes at the turning point of life, or policy, we are again given pause. So it has been with myself. I voluntarily chose the path and have nothing to regret in all the long vista of looking backward. Again, I was confronted with two paths. Again I have chosen, and in this valedictory editorial I wish to bid au revoir to my numberless readers and friends. In resigning from the position as President of the Cinematograph Publishing Company and the editorial chair of the Moving Picture News I do so in the full confidence that I have done all that one man possibly could do to aid the successful advancement of the beautiful art of Cinematography. The sphere of my endeavors has been limited, at the same time it has drawn to me friends of the right kind.

Many times have I been offered positions, shares and stock, in companies exploited, or about to be exploited, which I have refused. In past editorials I have upheld the right of the educational film, and believing in its vast possibilities, with the fringe of the industry only just touched, and with the vast possibilities of this field before me, I am hoping to take some little part in the shaping of the future destinies of the educational film, for the purpose of educating the students of the universities, colleges, and the schools of our land. I am taking a little rest prior to associating myself with the work, and in passing from this chair into the throes of the commercial world I want to thank, first of all, those advertisers who have stood so loyally by my side throughout all my difficulties on behalf of the cause of right and justness. I want to thank the workers who have so ably assisted me on the staff of the News. First and foremost, my good friend William Lord Wright, who has been a trenchant aid in making the News popular. Miss MacDonald, who was with me for so long a period, to her also I tender thanks for the admirable manner in which she looked after the films for criticisms. To Miss Virginia West, for the admirable stories that she wrote and which helped to make the News a household paper, and an aid to the many exhibitors who used these stories as an introduction to the various films to which they so cleverly gave words.

Willard Howe, our Washington correspondent, also merits thanks for her untiring zeal in looking after the Washington people, and a word of commendation is also due to Horace Vinton (Mahoney), and others who have from time to time sent in contributions are thought of with gratitude. I also wish to thank my lieutenant, William M. Petingale, for the admirable manner in which he supported my efforts in the business end of the paper, and to all those whose letters have been to me an inspiration in the work that I undertook. Bidding these "au revoir" I wish for them the greatest possibilities in the future that they may command.

I want also to bespeak on behalf of the successors in this chair, the earnest support of the industry in all its branches, and that the same support that was so loyally given to me, may be augmented in the highest degree for the prosperity of the News which I had so much at heart.

In conclusion, if by my truthful statement of facts as they appeared to me, I made enemies (and what man in an editorial chair does not make enemies), I pray their forgiveness, and ask them, figuratively, to smoke the pipe of peace with me and in the future let us work for the advancement of that which we all have so much at heart—the highest, best, and the most beautiful in Cinematography for the education of the future citizens of the world.

Alfred H. Saunders.

All communications for Alfred H. Saunders personally may be addressed to him at 511 West 130th Street, New York.

RESOLUTIONS PASSED BY THE CIVIC THEATRE COMMITTEE OF PAWTUCKET AND CENTRAL FALLS, R. I., JUNE 2, 1913.

WHEREAS, the citizens of the cities of Pawtucket and Central Falls have just completed a series of Civic Theatre meetings instituted and arranged for the purpose of educating and familiarizing foreign speaking people with the customs, principles and institutions of our American life, and,

WHEREAS, we have used moving picture films as the major instrument and attraction to this end, and whereas we recognize the efficiency and possibilities of moving pictures for patriotic and civic education, and whereas we realize the scarcity of films along civic educational lines, therefore,

RESOLVED, That we petition all manufacturers of moving pictures to prepare as speedily as possible films that will deal with every moral and educational phase of our civic life—historical, biographical, sociological, hygienic, scenic:

RESOLVED ALSO, That we petition the manufacturers to translate the story of the film in English, Polish, Italian, Syrian, Greck, Armenian, Hebrew, etc.

We, the undersigned, do hereby most heartily approve the foregoing resolutions and join in the petition therein contained:

James D. Dingwell, originator of Civic Theatre and chairman of Program Committee.

A. J. Pothier, Governor.

Joseph H. Gainer, Mayor of Providence.

Ex-Governor James H. Higgins, president of Civic Theatre Committee.

Pawtucket Business Men's Association by James L. Jenks, secretary.

Walter F. Snow, Mayor of Central Falls.

Giles W. Easterbrooks, Mayor of Pawtucket.

Pawtucket Woman's Club by Mrs. Willis Tobie, president.

George H. Peabody, general secretary Pawtucket and Central Falls Y. M. C. A.

Adam Sutcliffe, president Associated Charities of Pawtucket and Central Falls.

William McGregor, manager Blackstone Valley Gas and Electric Co.

B. U. Richards, M. D., superintendent Board of Health, Pawtucket, R. I.

Walter E. Ranger, State Commissioner of Public Schools.

Albert J. Thornley, president Society for the Relief and Control of Tuberculosis and vice-president of the Civic Theatre Committee.

Charles P. Hall, general superintendent of Associated Charities.

Miss Jane A. Gilmore, Regent, Pawtucket Chapter D. A. R.

Percy Davenport, secretary Civic Theatre Committee.

Harold T. Dougherty, president R. I. Library Association.

William Meikeljohn, president Pawtucket Board of Trade.

Nathan W. Littlefield, president R. I. Anti-Saloon League.

William Overton, principal Central Falls High School.

A. H. Merdynion, M. D. (for Armenian people).

D. Chauncey Brewer, president North American Civic League for Immigrants, Boston, Mass.

Max Feder (for the Hebrew people).

R. I. Assembly, Brotherhood of St. Andrew, Walker Miller, president.

Ralph De Gasparre, Past Grand Chief Ranger of The Foresters of R. I. (for the Italian people).

Peter Parkas (for the Greek people).

District Nursing Association of Pawtucket and Central Falls by H. W. Fitz, president.

Elmer S. Hosmer, principal Pawtucket High School.

W. H. P. Faunce, president of Brown University.

Mrs. Wm. A. Newell, Regent Flintlock and Powderhorn Chapter, D. A. R., Pawtucket, R. I.

Ludwick Pietz (for the Polish people).

Nicholas Chami—Elias Nassif (for the Syrian people).

Bernard T. Lennon, treasurer of Civic Theatre Committee.

Frank O. Draper, superintendent schools, Pawtucket, R. I.

Emerson L. Adams, superintendent schools, Central Falls, R. I.

THE HEART OF A JEWESS
Victor release Aug. 15.

THE GROUP REPRESENTED ABOVE ARE THE OFFICERS OF THE STATE OF DELAWARE BRANCH OF THE M. P. EXHIBITORS' LEAGUE OF AMERICA, ALL OF WILMINGTON

National Vice-president J. N. Ginnis, President Chas. I. Beckett, First Vice-president David R. Sablasky, Secretary Harry E. Klund, Treasurer Nick A. Jones.

MR. NICHOLAS POWER VACATIONING

Mr. Nicholas Power, president of the Nicholas Power Company, is spending the summer at Shelter Island. Mr. Power evidently believes in the intermittent movement, as he alternates between Shelter Island and New York, thus keeping an eye on his enormous business, and holding the reins of government.

Mr. Power's present success is due to long years of unremitting toil and scientific research. The rest which he is enjoying is well earned.

ALL STAR FEATURE CORPORATION

Augustus Thomas Directing Film Production of "Arizona"—His Views on the Development of the Photo-Play—Harry R. Raver Outlines Plans of the Corporation

WHEN Augustus Thomas, America's foremost dramatist, decides to enter the moving picture field, it's about time for other dramatists to get aboard. Those who run may read and read the answer in the stars, at that.

Mr. Thomas has become identified with the All-Star Feature Corporation as director-general of productions. The executive offices of the corporation are at 220 West Forty-second street, New York. The officers are: Harry R. Raver, president; Archibald Selwyn, vice-president; George J. Cooke, secretary, and Philip Klein, treasurer. Mr. Raver is the representative of the Itala Company, and was formerly the manager of the Film Supply Company. He is one of the best known and most popular film men in the business, and his association with camera production dates back to 1901, when he became an exhibitor. Then in succession he was secretary and treasurer of the Association of Film Manufacturers; director of the Motion Picture, Distributing and Sales

AUGUSTUS THOMAS

Company; general manager of the American Eclair Company, secretary and manager of the Film Supply Company, and he now holds the position of secretary and manager of the Itala Company.

Mr. Selwyn is well known throughout the country as a theatrical producer connected with the American Play Company. Mr. Cooke is the head of the Metro Lithograph Company, and Mr. Klein is the son of Charles Klein, the well known dramatist.

The representative of the Moving Picture News hunted up Mr. Raver at his office in the Candler Building last Thursday to obtain a general outline of the new corporation's plans.

"We are devoting all our energies at present," said Mr. Raver, "to the forthcoming production of 'Arizona,' which may take place in September and may not take place until December. We are not bound by any contract and, therefore, can fix the date of releases to suit ourselves. Mr. Thomas has fully determined not to consent to the moving picture production of 'Arizona' until it has been made as perfect as possible. The scenic effects will abound in atmosphere. The Canby ranch, for instance, is actually being built on Staten Island. We have 175 acres there for that purpose. Everything is being done to reproduce the typical Arizona atmosphere.

"Mr. Farnum, who went to Egypt for the Kalem Company, is in charge of the construction work of exterior settings. He has reproduced Fort Grand from the ground up. No stage in the country could give the scenic realism to 'Arizona' such as will be presented in the film production. We have also made every effort to preserve the 'atmosphere' of the period in every other respect. The plot, as you know, is laid in Arizona about fifteen or sixteen years ago. The costumes were specially made by the Russell Uniform Company. Every actor who has a military part in 'Arizona' was sent to Russell's to be measured and fitted for a uniform suitable to the period. Of course, we had to subject some of these uniforms to rough usage in order not to have the soldiers appear as if they were rigged up for a dress parade. That reminds me of an experience of Henry Irving, who was a great stage manager as well as a great actor. He was producing a version of 'Faust.' At the dress rehearsal, when the soldiers marched on after their return from the war he nearly threw a fit. Their costumes were brand new without a crease or wrinkle or a speck of dirt. Thereupon Mr. Irving proceeded to pull out his pocket knife, and, regardless of expense, began to slash the gorgeous uniforms and directed a stagehand to smear dirt over them until the military supers looked like a lot of disreputable tramps. After the expensive uniforms had been ruined to his entire satisfaction Mr. Irving exclaimed: 'Now gentlemen, you look something like real soldiers who've been in battle, and not like a company on dress parade.'"

Mr. Raver said that Cyril Scott had consented to play the part of Denton and that the rest of the film cast is mostly made up of original "Arizona" players. "The rights to present the play in moving pictures," he added, "have already been sold to Great Britain, South Africa, Australia, India and Germany for one year. There are 260 scenes, and 250 people appear in the course of these scenes. There will be any number of soldiers mounted on horses and many others on foot.

"The play to follow 'Arizona' has not been decided on, but the All Star Feature Corporation have in view such popular plays as 'The Traveling Salesman,' 'In Missouri,' 'The Chorus Lady,' 'Colorado,' 'Alabama,' 'Within the Law,' 'The Girl in the Taxi,' 'The Witching Hour,' 'Pierre of the Plains,' 'The Light Eternal,' 'The Jungle,' 'Checkers,' 'D'Arcy of the Guards,' 'The Wolf,' 'The Country Boy,' 'Paid in Full,' 'The Earl of Pawtucket,' 'The Sporting Duchess' and 'The Arab.'"

At this point Mr. Thomas returned from lunch and the Moving Picture News representative proceeded to fire a few questions at him.

"Now," said Mr. Thomas, "don't ask me to talk about myself. Stick to the production. You know the Frenchman's definition of a bore. 'A bore is a man who talks to you about himself when you want to talk to him about yourself.' So please don't fill the interview with the first personal pronoun. Let's confine ourselves to anything 'appertaining to and touching on' moving pictures, as an illustrious ex-chief of police might put it."

"Well, then, what induced you to endorse moving picture productions?"

"Because I was convinced of the dramatic possibilities of the picture-play. The so-called chase pictures were a sort of kindergarten effort to sustain interest utterly devoid of anything akin to dramatic art. Then real actors were called into service by the film manufacturers and theatregoers became interested. Then came the feature films in which nearly all the actors are graduates of the regular stage. Now that the public demand real actors and multiple reel features I have become intensely interested, as I believe there are great possibilities in this line of work."

"Do you anticipate any great improvement in the art of camera production?"

"There will, undoubtedly, be great improvements, but, as in every other art development, it will be the result of experience and evolution, unless some genius like Edison startles the world with some great mechanical invention hitherto unknown. The modern dramatist, in writing a play for the speaking stage, no longer indulges in

explanatory 'asides' to explain to the public as to what the character has in his mind's eye. The pictureplay-wright is still compelled to resort to subtitles. This, in a measure, is being overcome by the methods of double exposure and dissolving views. These views, so to speak, melt into the scene. Take the case of a man under the stress of temptation, who is about to succumb to the wiles of an intriguing adventuress. He is gradually succumbing to the spell of her fascination, when the vision of another woman, a pure woman, is thrown upon the screen. He resists temptation, repulses the advances of the adventuress, and the public know what has prompted him to do this without the necessity of a subtitle.

"Again take the occasional soliloquy that the regular stage dramatist still makes use of to explain the thoughts of his characters. The pictureplay dramatist, by the dissolving view method, brings about the visualization of a soliloquy, which is much more artistic. You know, obtruding, dominant thoughts of the characters must be conveyed at times for dramatic effect."

"Do you believe that the speaking drama will be or has been seriously affected by the popularity of moving picture plays?"

"That depends! The performance of plays by elementary stock companies has been affected, of course. These performances no longer appeal to the public when moving picture theatres are running all over the country. The public would rather see good actors in the silent drama than poor actors in noisy melodrama. In fact, the pictureplays are making theatregoers. Indeed, they will make dramatists write better plays for the speaking stage. There is no better practice for budding dramatists than to write out a play so that it can be acted in pantomime. They will learn to discard unnecessary dialogue which proves the downfall of so many plays. It requires concentration on the part of an audience to follow a pictureplay. The eye alone, and not both eye and ear are appealed to. The 'talking' pictures have made an attempt to appeal to the ear also, but not very successfully. Until that has been accomplished I believe there will always be specialized audiences. The regular stage is bound to continue in great favor, but moving pictures will also appeal to vast audiences, especially with the improvements that are bound to come sooner or later."

"But you haven't said a word about the film production of 'Arizona.'"

"So far as 'Arizona' is concerned it has one great advantage. It has been played so extensively that a large portion of the theatre-going public are familiar with the plot. That, in itself, makes it possible to avoid subtitles to a large extent. But the fact that the play is full of action, made its adaptation for moving pictures comparatively easy.

"Arizona" will be just as attractive, I think, in moving pictures as it was on the speaking stage. Furthermore, it will be much more attractive in its scenic features, and will be accessible to all kinds of theatregoers."

GERTRUDE COGHLAN JOINS SELIG

Announcement comes from the executive offices of the Selig Polyscope Co., that Miss Gertrude Coghlan, the famous American actress, will become a regular member of the Selig organization next month. She will, for the present, be located at the Chicago studios of the company, and will make her first picture appearance in a series of plays specially written to suit her personality. Miss Coghlan is famous for her beauty and emotional ability, and should prove one of the strongest drawing-cards in the motion picture world. Miss Coghlan's career upon the legitimate stage has been marked with exceptional success and several times she has starred on Broadway. Among her more recent successes, might be noted the leading role, in "Alice of Old Vincennes," the part of Clara Hunter in "The Climbers," and the all-star revival of Bronson Howard's comedy, "One of Our Girls." Miss Coghlan's greatest success was undoubtedly made in the part of Shirley Rossmore in "The Lion and the Mouse." Following upon this hit, she appeared in "The Royal Box" and "The Traveling Salesman" with Frank McIntyre. The addition of Miss Coghlan to the acting forces of the Selig organization, is a step well in keeping with the progressive policies of this foremost institution.

MISS ETHEL GRANDIN

On the front cover we present a very good likeness of Ethel Grandin, the little leading lady of the Imp Company. Miss Grandin has just returned to the Imp Company after an engagement on the Pacific Coast, where she went two years ago as leading lady under director Thomas Ince, of Bison 101, Kaybee, and Broncho films.

Last January Miss Grandin went to the Universal where she played leads in Bison, Powers, and Rex films, at that company's Pacific Coast studios. Her return to New York, a month ago, was to resume her connection with the Imp Company, where she obtained her first recognition as a screen favorite.

Miss Grandin, it will be remembered, followed Miss Mary Pickford at the Imp as leading lady, playing opposite King Baggott. She comes from a family of performers, and her debut dates back to the times when she was just able to toddle across the stage.

LEGAL FIGHT OVER THE HORSLEY STOCK

There is a legal fight under way for the ownership of the shares of the Universal Film Manufacturing Company's stock formerly owned by David Horsley, to which both Carl Laemmle and P. A. Powers lay claim.

Justice Goff issued a Supreme Court order recently on Mr. Laemmle, president of the company, bidding him and the Universal to show cause why a permanent order should not be issued restraining Mr. Laemmle from transferring, disposing, or doing anything else with the stock involved which comprises 1,450 shares of Common, and 1,250 Preferred stock.

By mutual consent the attorneys have adjourned the hearing until next Thursday. In the meantime it has been agreed by all concerned to abide by the injunction until the matter has been settled at the hearing.

Although the dog days are upon us feature film activities are not paralyzed. A. J. Xydias, of Houston, Tex., has purchased the rights on "The Shadow of Evil" for Texas and Southern Oklahoma. A. A. Weiland, of the Weiland Feature Film Co., of Pittsburgh, Pa., and J. Singer, of the Attractive Feature Film Co., of Philadelphia, Pa., who were in town this week, announce that they are now obtaining bookings on "Branded for Life." Murray F. Beier, of the Emby Feature Film Co., of New York City, is now booking "Branded for Life" as are also W. E. Greene, of Boston, Mass.; the Golden Gate Film Exchange, San Francisco, Cal.; Northwestern Feature Film Co., Portland, Ore., and the M. & F. Feature Film Co., Chicago, Ill.

Philadelphia, Pa.—Geo. Hogg is estimating on plans for a moving picture theatre to be built at 1200 Girard avenue. Stuckert & Sloan are the architects.

WHEN TONY PAWNED LOUISA
Lubin release Aug. 9th.

CAMPAIGNING WITH CUSTER

Bison Two-Reel Drama—Released August 12th by the Universal Film Company

Captain Clifford, aide to Custer..William Clifford
Wolf Fang.....Sherman Bainbridge
General Custer.....Valentine Paul
Lieutenant Burton.....Clarence Burton
Chief Black Hawk.....Ralph E. Cummings
Swift Foot.....Stanley Fitz
Phyllis } General Custer's { Phyllis Gordon
Gertrude } Nieces { Gertrude Short
Neesha .....Winnie Brown

General Custer, stationed at Fort Riley, is struggling to suppress the uprisings of the rebellious Sioux.

GEN. CUSTER'S NIECES ARRIVE FROM THE EAST

Captain Clifford, Custer's aide, while en route to Fort Wallace is met by Neesha, an Indian maiden, who pleads with him to come to the rescue of her sweetheart, Swift Foot, who is engaged in deadly combat with Wolf Fang, a renegade Sioux. Clifford separates the combatants. The interference is misconstrued by Wolf Fang who mutters an oath of vengeance as he departs.

Clifford later captures a bootlegger who is selling

ORDERING WOLF FANG TO LEAVE THE CAMP

liquor to Wolf Fang and his companions. Enraged over this second interference, and inflamed by liquor, Wolf Fang incites his companions to attack an approaching stage coach which has, among its passengers, General Custer's two nieces, Gertrude and Phyllis. During the running fight betewen the stage coach guards and the Indians one of the guards is wounded and falls from the coach. He revives sufficiently to carry news of the attack to General Custer, who immediately goes to the rescue of the coach, routs the Indians, and brings his nieces safely to the fort.

Neesha reports to the chief of the tribe, Black Hawk, that Wolf Fang and his gang of renegades have attacked

WOLF FANG IS DRIVEN FROM THE CAMP

the coach. Custer sends Sergeant James to Fort Wallace to report the attack on the stage. Wolf Fang is driven from the camp, and later slays Sergeant James on the road. Gertrude and Phyllis leave the fort for a walk, and are attacked by Wolf Fang, who throws Gertrude into the river and carries Phyllis away on horseback.

MANAGER NOBLE BADLY BURNED

John Noble, director of the Dragon films, Albert Roscoe, his assistant, and Emmet Williams, the photographer, were badly burned at City Island, on Long Island Sound, by the premature explosion of a barrel of gunpowder on July 25th during the preparation of an Indian picture-play. Mr. Noble was taken to the Fordham Hospital in a serious condition as his entire body had been scorched and blistered. Mr. Roscoe and Mr. Williams escaped with less serious burns, but they will carry permanent scars.

The scene was set in a stockade on an Indian reservation. The play was being rehearsed by a large company, but the actors at the time of the explosion were so far in the background that they all escaped injury. Mr. Noble, in his capacity of manager of the Ryno Film Company, of 189 Terrace Place, City Island, producers of Dragon films, stood near the barrel directing the last details of the stage setting when the explosion took place.

It was at first believed that Mr. Noble was likely to die, but his numerous friends will be glad to hear that the doctors now hold out hope of his ultimate recovery.

P. A. POWERS HEADS THE WARNER'S FEATURE FILM CO.

As we go to press news reaches us that P. A. Powers has accepted the office of president of the Warner's Feature Film Company. In the new organization, Mr. A. Warner will be vice-president and general manager; H. M. Warner, treasurer; H. M. Goetz, assistant treasurer, and J. A. McKinney, secretary. The feature productions already controlled by the Warner company will be augmented by the output of several manufacturers of superior films. The connection of Mr. Powers with the company will increase its capitalization for the purpose of greater operations and the making of satisfactory purchasing agreements. This will result in the Warner's Feature Film Company becoming one of the most important and successful distributing factors in the moving picture business.

MRS. FISKE IN "TESS OF THE D'URBERVILLES"

The motion picture rights of Thomas Hardy's novel, "Tess of the D'Urbervilles," were recently secured by Daniel Frohman from Mr. Hardy and his publishers, Harper & Brothers. Mrs. Fiske some time ago entered into an arrangement with Mr. Frohman to present her dramatic creation of "Tess" before the camera. For some weeks the studio of the Famous Players Film Company has been occupied with the making of these pictures.

Mrs. Fiske approached the work with all her original enthusiasm for the role, and she has found it extraordinarily interesting. In the film play the story closely follows the novel, entirely departing from the form of the play made from it by Lorimer Stoddard. Many scenes, therefore, will be shown that were not seen in the dramatization.

The picture play will be given in five reels and will provide a complete evening's entertainment. A special company is being incorporated under the title of "The Mrs. Fiske Film Company" to exploit the films, which

MRS. FISKE

will be shown only in theatres of the first importance. The appearance of Mrs. Fiske in the picture drama in America is as significant as was that of Madame Bernhardt in France, and every detail has been looked to by the directors in order to make this a distinctly forward step in the motion picture field.

The contract with Mrs. Fiske was made some months ago, and it was then the intention that she should appear as Becky Sharp in "Vanity Fair," but later it was decided to substitute "Tess," as it was found to be admirably adapted to the form of pictorial narrative. The work has progressed rapidly and more than one hundred different scenes have been taken. The pictures will be released in the autumn.

Mrs. Fiske has been very much interested in the film drama for the past year or two, and has strong ideas upon its value and possibilities. She has deplored the inconsequential and often really harmful pictures that are so frequently shown, feeling that the appeal to the imagination and interest in the theatre which these moving pictures awaken in children is entirely in the wrong direction. It is her conviction that motion pictures have tremendous potentialities for the uplift of the theatre, and it was her interest in this phase of the question that led her to favorably consider the offers made for her personal appearance in the film drama. The work itself has been so novel and unlike any previous experience that it has been almost a holiday for her. After her long acting season, it has been a genuine relaxation, one which she has keenly enjoyed.

"Tess of the D'Urbervilles" is one of the masterpieces of the English language, and its film dramatization certainly marks an epoch in the field besides auguring much

TESS AND ANGEL CLARE DISCLOSE THEIR PASTS

for the future. The appearance of our foremost actress in the best known work of a famous English novelist bestows upon the camera drama an importance and a dignity that it has not heretofore possessed.

An interesting development in connection with the "Tess" pictures is that the picture rights to the novel for the United Kingdom had been secured by an English company, but now that the American pictures actually present Mrs. Fiske as Tess, it is altogether likely that no pictures will be made in England but that the American films will be shown in both countries simultaneously.

TESS OBTAINS WORK AT THE DAIRY

For those who are not familiar with Thomas Hardy's novel or its dramatization the following synopsis of the main incidents may prove of interest:

The family of D'Urberville, who came into existence with the Conquest, degenerated and became practically extinct in 1700. Parson Tringham, a country clergyman, by the use of parish registers and a few heirlooms in possession of John Durbyfield, traces the lineage and establishes John as the direct descendant of the line.

John is a worthless sort of country pot house politician,

lazy and slothful, holding his home under the English Copyhold law and with a large family whom he is unable to support.

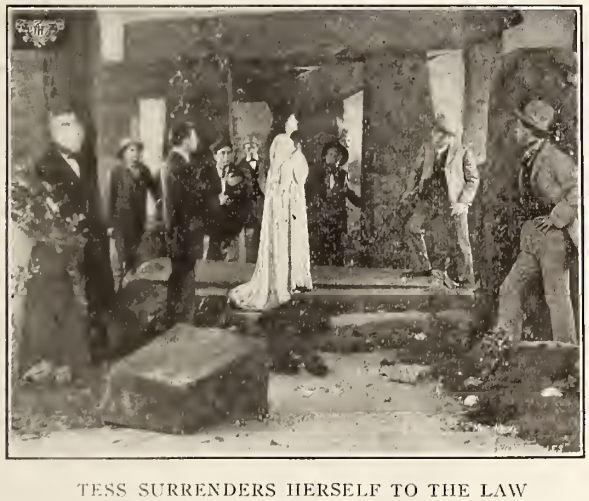
Tess, the eldest daughter, is a beautiful girl who inherits all the weaknesses and passions of her ancestors. One day at a Maypole dance on the village green she meets and is attracted to a young man named Angel Clare, a stranger to the countryside, who out of diffidence or for other reasons, dances with every girl but Tess.

Stoke, a rich manufacturer, amasses a great fortune in

CRICK'S STORY PAINS TESS

the North of England, and on retiring buys a large tract of land in the South and adopts the name of Stoke D'Urberville, adding an extinct family name to increase the importance of his own. He dies after possessing himself of the name and estate, leaving his blind wife and his son, Alec, to enjoy it. Tess's mother, a simple country woman, conceives the idea of sending Tess to claim relationship with her supposed rich relatives, for the material advancement of the family.

Tess encounters Alec, who falls in love at first sight, and makes arrangements for her to take care of the poultry on the farm, but does not confide in his blind



TESS SURRENDERS HERSELF TO THE LAW

mother or admit the relationship. Alec in time seduces Tess and she returns to her home, where her child is born in disgrace.

Eventually the child dies and Tess starts in to make the best of her ruined life. She obtains employment as a dairymaid at a large farm where a great many people are employed. Angel Clare is at this farm taking a course of instruction preparatory to taking up farming in Brazil on a large scale. The two proceed to fall in love and once more Tess's future begins to promise happiness. She is torn by conflicting emotions. After writing an account of her former false step she puts it under Angel's door. He doesn't find it, and Tess, under the impression that he has read it and has forgiven her sin, agrees to marry him.

After the ceremony, and while sitting before the open fire Angel tells of a former fall from grace, and Tess promptly forgives him. He takes her in his arms and in the dim firelight, thinking he already knows her past life, she proceeds to relate in detail her seduction by Alec D'Urberville. Angel, who comes of a puritanical family, is so shocked by the revelation that for some days he appears unbalanced and distracted. He decides to go to Brazil alone, leaving Tess in England till he can bring himself to forgive her.

Tess returns to her home, and the money Angel has left her is soon used up. She does not hear from Angel, and after several months she decides to go to work rather than ask Angel's father for help, and parts with the diamonds that came to her as Angel's wife. She obtains employment at a farm, often being compelled to work in the fields.

Tess writes a passionate letter to Angel in Brazil, but receives no answer. She makes a journey to Angel's home, but turns back at the door. No word comes from Angel, but she receives word that her father is dying and hurries to his side. Old John Durbyfield dies, and as the copyhold expires with his life, the family becomes homeless. They pack their effects and wander off, finally seeking shelter under the wall of the church at Kinghsere, in the shadow of the D'Urberville tombs. In this plight they are found by Alec D'Urberville who rescues them and provides for the starving family on condition that Tess will again become his mistress. Two years have elapsed since Angel went away and Tess, therefore, makes the sacrifice for the sake of her family.

Alec and Tess reside at Sandwich. Angel arrives in England and goes to his home to obtain news of his wife. They have heard nothing of her. Angel finds Tess's mother, who is comfortably provided for and from her learns of Tess's whereabouts but is not told that she has become the mistress of Alec D'Urberville. Angel finds Tess, and learns the truth. He realizes that he alone is responsible for her present condition.

Tess is torn with despair as she sees her last chance for happiness slip away. Alec D'Urberville, who is in bed and learns the identity of the visitor, taunts Tess and angers her. She picks up a knife from the bureau and drives it through his heart. Tess dresses quickly, and leaves the house to find Angel. She overtakes him, and together they start across Salisbury Plain. A storm overtakes them, and they find shelter in a furnished but untenanted house. The storm continues for five days and Tess experiences the only joy she has ever known. At the abatement of the storm they leave the house and while they sleep on the ruins of the old Druid Temple at Stonehenge the detectives arrive and arrest Tess for the murder of Alec D'Urberville.

Liza Lu, the second sister of Tess, and Angel Clare walk up the hill overlooking the old city of Winchester. As the clock strikes eight their eyes are fastened on the flagstaff over the penitentiary. The fresh morning breeze shows something fluttering at its peak. It is the black flag, and they both kneel in prayer.

BIG BUSINESS FOR THE KINEMATOPHONE

William J. Counihan, president and general manager of the Kinematophone, with offices in the George Cohan Theatre Building, 1483 Broadway, New York City, reports that this necessary accessory to motion picture theatres has so rapidly met with the approval of exhibitors throughout the country, that the company has been compelled to enlarge its factory facilities to turn out the orders on hand. The Kinematophone is an invention by Gaston Anchini, and was designed to give life and realism to moving pictures. It is operated by the pianist, and is built similar to a piano, all of the effects being produced by a pressure of the keys—galloping horses, auto motor and horn, rumble of trains, fire engines, crying baby, ocean waves—are some of the many effects produced by this wonderful instrument. So simple is the Kinematophone that a child can operate it after one demonstration.

MONEY'S MERCILESS MIGHT
A Gaumont Three-Reel Feature Release

Rarely amidst the host of super-excellent feature films created by the house of Gaumont has so fine a subject as this been permitted to draw the sympathetic tears of susceptible femininity or cause the case-hardened male patron of the picture theatre to conceal his emotion by stentoriously blowing his nose. "Money's Merciless Might" is a true tale of the American girl of to-day, sacrificing self for the sake of the widowed mother left penniless by the sudden death of the rashly speculative broker. It takes us from the land of the dollar to beautiful Southern France, and much of the action passes amid the lovely semi-tropical scenery of the Riviera.

The first part shows us the happy home of a prosperous American broker, Julius P. Leclere, the grandson of early French settlers in this country. His daughter Suzanne is possessed of rare beauty and charm, and her attractiveness appeals with irresistible force to many a suitor. It remains, however, for a daring young French aviator to capture the heart of the charming Suzanne, and it is a case of love at first sight when the two meet on the aviation field, close to New York City. But Serge Renot, although a capable and daring flying-man, proves to be unsound in his ideas of business morality, and moreover is not blessed with a goodly store of wealth by any means. This information is ferreted out by

SCENE FROM "MONEY'S MERCILESS MIGHT"

the powerful capitalist, William Runciman, who desires nothing so much as an alliance with the fair daughter of his friend Leclere. Runciman and Leclere visit Renot's club and discover the young man gambling heavily, and Leclere is strengthened in his determination to put a stop to Renot's suit. But the broker has not seen the storm gathering around him. His speculations fail, one after another; his Liberian stock drops to zero; other stocks fall to vanishing point, and Leclere wilts under the crushing blow. Seized with sudden heart failure, the broker expires.

A sad blow indeed is this to the broker's womenfolk. Suzanne realizes that union with a penniless aviator is impossible in their present straightened circumstances, and that the only way that she and her mother can continue to live in comfort is for the daughter to make a rich alliance. So with sadly diminished income they resolve to spend just one more season in Europe, and depart for the sunny lands of the Riviera. Serge Renot returns to his beloved Paris.

At Cannes, Suzanne is introduced to a French lieutenant named de Vergne, the eldest son of a wealthy Countess, and the officer promptly falls head over heels in love with the beautiful American girl. Suzanne likes him sufficiently to promise to become his wife. But here upon the scene appears William Runciman, whose chief creed is that his money can procure everything he may want. Runciman invites Renot to Cannes and shows him Suzanne and de Vergne returning from a ride in the woods. Renot is furiously angry, and with jealous rage he challenges the army man to a duel. Next morning we see the duel take place, and de Vergne is badly wounded. Renot calls on the Lecleres, but Runciman has forestalled him. Suzanne tells the aviator that she can never forgive him, and that her former love has turned to hatred. She rushes to the house where Countess de Vergne and her son reside, only to learn that her fiance and his mother have departed.

A few days later Serge Renot writes a pathetic note to Suzanne, appealing once more to her love, and stating that unless she will relent from her present attitude he has resolved to commit suicide in a dramatic manner while in the air. At this proof of his devotion, Suzanne does relent, and hurries off to the aviation ground to prevent Serge carrying out his intention. But she gets there too late. Renot has started. We see his aeroplane sailing through the cerulean blue of the southern skies like a swallow on the wing, when—the explosion takes place and the aviator falls to the ground, crushed to death beneath the wreck of his machine.

A month elapses. Suzanne and her mother are back in the New York house, but it is a sad home-coming. The sheriffs have been busy and everything of value bears a justice's seal upon it. Poor, distracted Suzanne knows not what to do. At one time she contemplates a speedy release from earthly troubles, but the thought of her helpless mother being left alone to battle with the world deters her. And then she makes the supreme sacrifice. William Runciman has told her that when all else fails, when her friends have all deserted her, when everything looks black, all she has to do is to send him the single word, "Come." The story closes with Suzanne addressing a note to the financier, couched in the following brief manner: "Come. Suzanne."

The acting throughout this narrative is of the highest order, the artists portraying the principal roles giving finished renditions, and the realistic scenes of the aviation grounds, the aeroplanes, the delightful scenery of the Riviera, etc., all go to make up a splendidly illustrated story of real life of the present day.

This film will be released on August 15th.

EDISON NOTES

Edison announces "Dolly Varden" for release in the near future. As an extract from "Barnaby Rudge" this film is sure to be of interest. The production has been most artistic throughout, with Mabel Trunnelle in the leading role.

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Gladys Hulette, whose delightful performance of Beth in "Little Women" will never be forgotten by lovers of the artistic, has returned to the Edison studio and is soon to appear in some very prominent roles. Miss Hulette, though a very young girl, has had valuable experience, playing, among others, with Mme. Nazimova, Bertha Kalish and Henry Miller. Her portrayal of Ivan in "The Doll's House," David in "The Kreutzer Sonata" and her beautiful presentation of the long and difficult role in "The Blue Bird" stamp Miss Hulette as being accomplished far beyond her years.

* * * *

Laura Sawyer, the popular Edison leading lady, has been honored by election to the motion picture chapter of Mu Gamma, a well-known college sorority. As only a very few of the well-known stars have been chosen by the society, Miss Sawyer's election is a fitting commentary upon her immense popularity.

At the time Miss Sawyer received the notification she was at Easthampton, Long Island, where the magnificent home of Albert Herter, the artist, was used in the production of "The Ghost of Granleigh." Here Miss Sawyer enjoyed the unique distinction of riding in a gondola which was once the property of Robert Browning.

* * * *

Burt Briggs, who has appeared in numerous recent Edison films, involuntarily added his name to the long list of those who have been wounded in the cause. While playing one of the leading parts in a houseboat story, Mr. Briggs swam out to the houseboat with Harry Kendall, intending to steal a rowboat which was moored to the houseboat. Kendall climbed aboard the houseboat to unfasten the painter while Briggs stayed in the water. Having accomplished his purpose, Kendall attempted to dive overboard but his wet feet slipped and he fell directly upon Briggs, striking him full in the face with his knee. The blow stunned Briggs for a moment and he sank. The water revived him quickly, however, and being an expert swimmer, he had no difficulty in reaching the boat from which Ashley Miller was directing operations.

Examination showed that the nose was broken and Briggs is now masquerading behind an array of plaster that would do credit to a football hero.

MISS FLORENCE LAWRENCE JOINS UNIVERSAL FORCES

Famous Moving Picture Actress Who Has Appeared in Some of the Most Popular Comedies, Dramas and Melodramas of the Films Obeys Call of the Camera—Had Retired to Rose Culture

The announcement that Miss Florence Lawrence, one of the most popular and beautiful faces seen on the screen, is to join the Universal forces will be greeted with delight by thousands of her admirers in all parts of the country, for it will signalize her return to the motion picture stage as well. Miss Lawrence never made an announcement that she was to retire; she merely dropped out. Such a procedure usually results in this country in an actress or a public man or any one much in the public eye being soon forgotten. This is a busy country and we are too much occupied with what is before us to worry about what is not. But this did not

happen in the case of Miss Lawrence. Her public did not forget her. When her face ceased to appear on the Lubin films, she began to receive hundreds of letters from people all over the United States asking why she was not acting any more.

The actual reason for her retirement was her farm in Rivervale, N. J. The actress lives on a fifty-acre estate about fifteen miles from Fort Lee, N. J. The farm is all but inaccessible to anything except an automobile, and this is the way Miss Lawrence reaches it. There is a railroad connection a few miles away but the service on the local division is too uncertain to bother with.

Last spring, as the buds were beginning to burst, and every green thing was putting forth its best efforts to make itself beautiful, Miss Lawrence caught the spirit of the country as never before. She had long cherished an ambition to grow a hybrid rose, which she could call all her own. She has always been passionately fond of flowers and particularly roses. Now she would take the opportunity to gratify her ambition and become a rose fancier on a scale not possible when one has to devote all the day to the production of moving pictures. So she quietly dropped out of the pictures and retired to the farm at Rivervale, there to apply herself to the "Florence Rose." She had studied Luther Burbank's methods and she set to work to cultivate a rose which would fill the longings of her imagination. It is well under way now.

But in the meantime the directors of the Universal were looking for just such a person as Miss Lawrence, and, in fact, for Miss Lawrence herself, and when the Universal wants anything badly enough it usually gets it. It got Miss Lawrence.

It is for that reason that this popular screen favorite will be seen on the Universal program. She will begin at once a series of two- and three-reel films under the direction of her husband, Harry Salter. They will be released under the Victor brand and will be available in the course of a month or two. The directors will see to it that they will be among the most important films ever released.

Miss Lawrence is an acquisition to moving picture ranks through the legitimate. Six years ago she came to the Edison and has been successively with the Vitagraph, Biograph, Imp and Lubin companies. One of the first of the famous pictures in which she appeared was "The Dispatch Girl," a military Vitagraph drama. In the Biograph she appeared in "The Resurrection" and "Lady Helen's Escapade." In the Imp her best known pictures are "Mother Love" and "The Maelstrom," and in the Lubin she is best remembered in "The Hoyden" and "A Show Girl's Strategem."

S. S. HUTCHINSON AND FAMILY IN CALIFORNIA

President and Mrs. S. S. Hutchinson and their two sons, Winston and Hobard, arrived by motor from Los Angeles and will remain at Santa Barbara, Cal., until September. They are at the Arlington. Their colored chauffeur did remarkably well for his first coast experience with a new Cadillac. They came by way of the Casitas and no trouble was experienced.

Mr. Hutchinson will devote much of his attention immediately to the production of special features. Mrs. Hutchinson and the boys were given their first view of the new studio by moonlight. As time permits the entire family will indulge in more or less touring, and a trip to San Francisco, with stops at important points, is in prospect.

The younger son was named after Winston Churchill, the author, at the time he was becoming a literary light. The Hutchinsons are not acquainted with the author, but were great admirers of his works.

With the assistance of Commodore H. Bull, Lorimer Johnston directed the "Flying A" stock company with many supernumeraries, through some exciting Philippine fights. Commodore Bull, who is retired, saw service in the islands. The scenes were laid at the Gillespie and George E. Coleman places in Montecito. Some native Californians made excellent bolomen. The scenes are part of "For the Flag," that carries from West Point to the Islands. The neighborhood house has been used as a Philippine military barracks. Commodore Bull said the work and settings were perfect.

MR. INSLEY'S ADDRESS WANTED

Editor Moving Picture News:

I am desirous of learning the address of a scenario writer, Charles Insley, late of the Biograph. If any of the readers of your magazine could give me the address of the above writer I shall be very grateful. M. R. D.

THE DOCTOR'S DILEMMA
Reliance release Aug. 14.

For Those Who Worry O'er Plots and Plays

"The Hodcarrier's Dream"

THE Hodcarrier's Dream" is the title of an impossible script submitted to a New York company. This is only a sample of the hundreds of scripts that are received each week by the film concerns. Some of the letters accompanying the manuscripts are exceedingly pathetic while others are laughable. But the humble petitions for financial aid are less numerous than the brazen demands for money made by some writers. The author of an impossible script wrote this one:

> Here is a scenario that I will sell for $50 cash. It is one of the most brilliant picture plays ever thought out and will revolutionize the entire industry. You cannot afford to show any lack of brains by refusing this one. Your future success as a motion picture company depends on this kind of a production. I have several more of similar excellence that I will sell at the same price.

Maybe you think the above letter is exaggerated. It is not.

One script was received by a Chicago editor the other day, in which all the characters were goats and polar bears. In rejecting the script the editor stated that he was the only "goat" in the entire company and that the polar bears were on ice. A letter came back like this:

> The trade papers say you are in the market for animal stories. I sent you an animal story in good faith. I have other animal stories which I will send elsewhere.

This letter is not overdrawn and is also given here to show what fools some mortals be. The moral is for you to write no letters to the editors and to use good common sense when writing your plots and submitting them to the markets.

The Warren Method

Giles R. Warren, formerly editor for Lubin, Powers, Imp, Victor, etc., etc., and who later became a successful director, has a method of his own in writing scripts. He sits with his eyes closed and visualizes the action. He dictates what he sees in his imagination to a stenographer. A logical script is the complete result. He sees his characters perform in his mind's eye. He shuts out everything else but the action surrounding the plot he is developing. It is a mighty good method. Close your eyes and see a screen in your imagination. Let the children of your brain do their work there upon that screen and in the environment you wish. Of course it takes imagination and invention. But you must have imagination to become a successful writer. Mr. Warren has written plays that have made Florence Lawrence, Mary Pickford, Fritzie Brunette, and other stars famous. He showed us his working scripts the other day. They are models of neatness with scarcely an alteration or erasure. The reason for this is that he visualizes only the essential action and all superfluous matter has been primarily eliminated. Mr. Warren is not now in the market for scripts. He has within the past six weeks turned down three flattering offers for both editorship and directorship.

Why They Do Not Sell

Marc Edmund Jones, in the current number of the Photoplay Magazine, tells why his manuscripts do not sell. We quote some excellent points won by Marc through the aid of Dame Experience. "There is only one rule for success and that is hard work. The lure of pictureplaywriting is the lure of something for nothing. It is the idea of sitting down and dashing off a story in a couple of hours that is responsible for the poor scripts, eliminating from the discussion those who do not possess the latent ability; and it is the glutting of the market with these poor scripts that makes the way a mighty hard one for the writer who is anxious to study and learn, and who is willing to work hard. There is a word of encouragement for those who are willing to work and study. Practically all the leading picture playwrights in the country are writers who started out as amateurs and have succeeded in working to the top. Although scripts are hard to sell, there is a large market and a good market for them, and a well-written script can always command a good price. The writer who perseveres can win success."

And to all of the above we say Amen! But when the writer has reached the top he finds it a precarious top. He must rise and fall by almost every submission. If his work falls below standard, as his work sometimes will, the star writer's script is rejected just as promptly as the work of one not so well known. In other words, the writer who has risen to the top must continue to turn out tip-top work to retain that proud eminence. And the fact is plainly discernible that others are soon to become the tip-top writers, for many of the stars of yesterday are going stale to-day. And it was ever so.

A Systematic Fellow

Epes Winthrop Sargent, well-known author and editor, entertained us in his office recently. He has a place for everything and everything is in its place. He uses an Oliver No. 5 with a blind keyboard, has all his working tools to his hand, and his card index files are models of their kind. Sargent believes in being methodical. It is a good habit. He is the kind of workman that can turn out more stuff in an hour than the tyro can in twenty-four. Why? Because he has things systematized. He has his hours for work and his hours for play. He knows what that day's work is before he starts it—there is nothing haphazard in his methods. It is well for every script writer to employ system. There is a publication devoted to it. Get the magazine and read it (we are not paid for this advice). Know what you are going to do and accomplish it in the most expeditious and workmanlike manner possible.

Pertinent Pointers

Most editors like the scene plot. It does not necessarily go on the first page.

A property list, or "prop" list, is unnecessary unless requested by some director.

Don't become too minute in your description of business. Don't say "An expression of infinite joy illuminated the face of Madge." When the lovers are reunited you can depend upon the director telling Madge what to do.

Avoid trick work wherever possible. White the simply constructed story or you may "fade away" yourself.

There is a good market for two-reel stuff, but learn to write the single-reel story before embarking upon more difficult seas.

Any editor can be tempted with a good farce comedy. However, good farce comedies are scarce. A comic plot rarely reads like comedy.

Do not pay out good money to have your scripts typed. Type them yourself. You can rent a machine for $3 monthly or you can buy one on small installments. You should learn to compose on a typewriter. Many never learn the trick, however, writing their stories in longhand and then typing them.

Editor of Universal Company, Pacific Coast studios, states that the Western company is not now in the market for one or two-reel Indian stories but can use Cuban, Philippine and Settler stories. No explanatory letters. All scripts must be typewritten.

"The disturbed conditions in Mexico open the way for a series of strong dramatic plots laid within that environment," is the tip sent out by Editor Wilbert Melville, Western Kalem Company, 4550 Pasadena avenue, Los Angeles, Cal.

Do not designate elaborate settings to very short or unimportant scenes. Remember that the "reception-room of Millionaire Jones' palatial home" may cost considerable money to set up. The best rule is to recast your plot in more humble surroundings, which frequently are the more colorful and at the same time, give your story a better opportunity to market. Sell stories and do not try to see how much expense you can put upon a manufacturer.

Do you know a story when you see it? Many do not. It's a common failing with cub reporters and amateur literary workers. When we say, "he has a nose for news," we mean the newspaper man can scent a story of tenseness, interest and romance when others pass it by. The same rule is applicable to pictureplay-writing. Have a nose for plots. Scent the story when others pass it by. It is a faculty that can be cultivated. We called on a script writer the other day and gratuitously gave him an idea through our actions and conversation. Before we left his office we knew he had caught the story and was hugging himself in the fond belief that we did

not know he had caught it. It was just a case of two trained minds working subconsciously along the same channels. We could have rushed home and used that idea. We didn't. He will use it one of these days and plume himself. There is everything in knowing a story when you see one.

On the Campus

One concern urges you to "become a pictureplaywright; no correspondence school." When you bite, they send you a pamphlet on how to write scripts.

"I will bring you to the open door" reads the literature of another shark. If he means the editorial door it is liable to be slammed in your face.

A New York "college" is out with a rehash of that yarn where a script writer asserted three years ago that he has made $1,500 in a year during half his working time. Then only $2 in advance is asked for the "personal help and guidance system guaranteed to have you make $3,000 a year if you work all your working time. The "school" also announces there is "150 per cent increase in scenario prices." Why spend your good money?

Studying the Dictionary

A gent named Webster once wrote a book called Webster's Unabridged Dictionary. Ever study it? If there is one habit that a literary worker of any kind should cultivate more assiduously than another it is to study Webster. Next to ideas, words are the essential of important things. The greatest writers have the dictionary habit. No worker needs it more than the writer of moving picture plots. The art of making one word work for eight others is not an easy art to acquire. The art of brevity (which is the soul of wit) is seemingly an art which some would-be picture playwrights refuse to study. Get down to the dictionary and study it. Many of the great men noted for the wealth and beauty of their language have acknowledged their indebtedness to Noah Webster.

Read It Aloud

Ever read your scripts aloud? It helps sometimes. It is not necessary that you have a listener. Just imagine you have a room full of delightful auditors. Very often your reading will point out the weak places in your manuscript for you will be brushing by the parts that have been difficult to get exactly correct. If your script will not balance right, try reading it aloud sometime. This advice may sound queer to some, but you just try it. It has helped others and may help you.

About Your Friends

Do not put your friends in stories of any kind. Change the names of the localities you write of so that they will not be readily recognizable. Many people do not relish having their names appear in plots and stories and you may get into trouble. Work with dignity and propriety.

The Adventures of Marc Edmund

Marc Edmund Jones rightly believes that his first year's record as a writer of scripts will contain interesting lore for others. We give it just as he wrote it and our only comment is that we think he attaches too much importance to "fiction stars." They must rise and fall by their work as picture playwrights, not as short story writers. We wish Jones much success in his new field and will pull for him to achieve a record. His letter:

"I am closing my records for my first year of photoplay writing, and have drawn off the figures to see just what I have accomplished. I first started writing them on the 'tip' of a boy friend who had tried, and with the idea I could make some money on the side easily. I telephoned the Essanay Film Co. and they sent me a small book called 'How to Write a Photoplay,' which is now out of print, and later, on writing a circular letter to each of the licensed manufacturers, I added to it a sample scenario sent out by Lubin. These were my sole guides. I have never had a script criticised; had any connection with a school; nor used any of the text books. When I first started to write I did not watch the films on the screen, although this was a mistake, and I had sold scripts before I saw the inside of a studio. I was not fitted for photoplay writing, in that I had just previously failed as a newspaper reporter and had only schooling through two years of high school to my credit. I developed the dramatic instinct, but it came slow, and impeded my progress. My first sales were due either to novelty or to the latent artistic sense that has led me to write 'pretty' business into most of my stuff, and to-day I still find melodrama the hardest to write. Although easily a dramatic rather than a farce writer, I have had much more success with farce than melodrama. My first debt of gratitude is to Mrs. Parsons, of Essanay, who saw that I could make good, and encouraged me to keep up the fight. She was my early critic, and went out of her way to develop me. My second debt of gratitude is to Sargent, on whose advice I went to New York, and on whose advice I remained in New York, to meet with the Inquest Club all during its first season. My third and last debt of gratitude is to Mrs. Breuil, of Vitagraph, whose faith in what she believes is my latent ability has led me to take a step now of which I shall speak later, and to whom I am indebted for a fine shade of criticism that has helped me to improve my work 100 per cent. To Phil Lang, of Kalem; John F. Prihyl, of Selig; Geo. Hennessey and Dr. Stockton and to many others I am indebted for advice and encouragement, and, on the whole, I feel that the pictureplay writing 'game' includes a mighty fine bunch of people. In my first year, or up to date, I have written 57 scenarios, and of these I have sold 27, or nearly one out of two. At the start I averaged one of five. I have raised the average, and will continue to do so by means of rewriting and revising each script until it finally sells. In the year I made 49 rewrites and revisions and, in order to make the 27 sales, made 327 submissions, or had 300 rejections exactly to date. In the year I have seen my prices jump from $20 to $50. I now get the latter price from several companies, and favor them in sending a script out. I continue to circulate a script until it sells, however, and always take whatever price I am offered, merely giving first choice to the company that pays the highest and gives the quickest decision. My 27 scripts netted $745.00, or an average of $27.60. I pay particular attention to the preparation of the script itself, and was pleased to find, in one licensed studio, that they had been using my scripts as a model to show would-be writers who would come in. Of the twenty-seven sales, ten completed pictures have been booked for release to date, and, of the reviews to date, there has been no criticism of the STORY, or my part of the picture, in any case. As there are many wild-eyed and false claims made by some of those in the business, I have adopted the practice of advertising my releases, running a card each week, and thus putting myself on record in the case of any picture I may claim. Believing that this policy of frankness and openness will win out in the long run, I am thus writing this long letter to you, so that you can print it if you think it will help the beginner. Of my 57 total scripts, eight are not wholly mine, in that I have taken the idea of some friend, and have paid a percentage. The working up of the idea, etc., is mine in every case, and, as I have found such an arrangement unsatisfactory, I have refused to collaborate on any more. Of the 57 (varieties), three are farce, and two of them are sold; two are straight comedy, with one sold; one is comedy drama, not sold; twenty-one are straight drama, with ten sold; and nineteen are melodrama, with six sold. Of the remaining eleven, seven I classify as Idyls, with five sold, and four as Fantasies, with three sold. These two classifications I almost feel are my own, as aside from Mrs. Breuil, I know no writer selling them, and as my greatest success has been under these heads. Of the eleven under these two heads, four are what I call Interpretative Adaptations, differing from the ordinary adaptation in that it is not a story built around some song or poem, but whatever it is that is adapted is a vital part of the story, and is so worked in that to see the picture is to understand thoroughly the meaning of the song or poem, as the case may be. Two more of the four are Biblical, the 1st Psalm being booked for release under the title 'The Tree and the Chaff,' and the other being an interpretative adaptation of the celebrated 13th Chapter of Paul's First Epistle to the Corinthians, now under production. The fourth, an adaptation of an old fairy tale, is yet unsold. In looking through my plays I find that fourteen are based upon original verse, a stunt I have dropped since so much attention is being given to the foreign market. Twelve involve trick work, other than the ordinary visions, dissolves, etc. Ten are child stories. Thirty-one, out of the 57, put over a strong lesson. Nine are costume plays. Two are educational—showing in one the invention of the organ, and in the other the invention of the guitar. I also find that I have 'pulled' a lot of psychological stuff. Two of these are in exposition of the groping pre-adolescent mind of childhood. One is a psychological analysis of the nature of temptation, and four are psychological analyses of the different phases of love. I have two that go into the effect of environment and training of the ideals and character, and another which is a psychological analysis of the pre-adolescent influence of the home on the child. The beauty of the thing is that most of this fancy stuff is sold, although I still have one or two on my hands. The only point in the whole thing is this—when a man wails that the manufacturers will not look at anything outside of the beaten track, it is a reasonable wager that the matter is not properly prepared. I certainly have sold more weird, trick, costume, symbolical, and genuinely peculiar stuff than the average. Just at present there seems to be a mania for melodrama, and I am keeping in the beaten track, but, while there is no reason that everyone should rush in and try to get as far away from the beaten track as possible, I feel pretty sure that, if my experience counts for anything, any picture, no matter how far from the beaten track it may be, can find a market if it is properly prepared.

Just now the thing that worries me is the invasion of the field by literary stars, who, aided by their reputation in the literary field, get a price I cannot get, and sell scripts which I wouldn't write, and couldn't sell if I wrote them. There are many big pictures which have been written by the literary invaders, but I maintain that their average is not up to that of the trained photoplay writer, who is side-tracked in their favor, and their stuff, being bought at a higher figure, naturally gets a more careful and better production. And so here's my latest stunt: I figure that photoplay writing is a better training for fiction writing than fiction writing is for it. If the literary people are going to swarm in and 'crab' the game of the photoplay writer, it is up to the photoplay writer to retaliate, and there's where little Willie comes in, asking all those who are in a position to do so to follow. With unbecoming lack of modesty, and the rest of it, I hereby give notice that, as in one year I have entered the photoplay game a rank amateur, and risen to a position with the leaders, so now, in my second year, I am going to sail into the fiction writing game, and SHOW UP the gosh-dinged bunch of writers that have come in to help me eat my meat. A year from now I undertake to have as big a name as a fiction writer as has any fiction writer that has entered the photoplay game. And, so that the humiliation may be the greater, please bear in mind that this is to be done by a man without even a high school education; who will have to write enough photoplays between times to eat; and one who, to date, has never had a short story published, and who, outside of photoplay and non-payment work, has never written anything for publication."

WM. LORD WRIGHT.

DR. CRATHERN'S EXPERIMENT

By VIRGINIA WEST

(Adapted from Vitagraph Release)

WILLIAM CRATHERN was born into a wealthy family but at his birth there was no rejoicing. The parents' hearts were filled with sorrow and bitterness, for their son was a hopeless cripple. As is usual in such cases, they felt that a heavy burden had been laid upon them by an unseen hand, never once asking themselves if, in any way, they had been to blame.

When the child was old enough to study, a governess was employed and he was left entirely to her care. Everything that money could buy the little boy had, but the thing without price, to which every child has a right, he knew nothing of. Consequently he was much alone and given to thoughts far beyond his years.

When William was fourteen years of age a tutor came to take the place of the governess. He made great progress and in two years had planned his future. Then he went to his father.

"Father, you have told me that you have plenty of money and can give me anything I want. I want to go away to school where I can prepare for a medical college."

"But, William——"

"Yes, I know I am deformed and not very strong but that is what I would rather do. I can take my time."

"But wouldn't something else be better—more appropriate,"

William smiled sadly. "I suppose it does seem queer for a person like me to try to help others. But that is what I want to do. I want to help those who have no money to pay for the help they need. There must be a lot of people who could be cured if there was only somebody who would help them at the right time and not expect any pay."

The boy spoke so earnestly that the father said no more.

The next year William went to preparatory school and the year after to medical college.

In the second year of his course the boy's mother died, and in the fourth year his father, leaving him a fortune.

Almost from the day of his graduation the young physician's work began. With him it was not a question of where he could make the most money, but where he could do the most good. He decided it would be best to stay in his own city, where the people knew who he was.

At first William connected himself with a charitable society, so that he might become better and more quickly acquainted with those who needed him most.

It was not long until Dr. Crathern was regarded by those he attended as an angel of mercy. Every day he made his rounds, many times relieving more distress than mere physical pain.

One day, about two years after the beginning of his career, the doctor was passing the door of a flat into which a new family had just moved. He was suddenly stopped by the sound of blows and the sobbing of a girl. He knocked quickly at the door. A woman with anger-flushed face threw it open and stood defying him.

"What do you want here?" she asked roughly.

"I heard crying and want to know who is in distress."

"I guess you've got no call to come here pryin' into my business."

"Pardon me," said the doctor gently, "but you were cruelly whipping some one and I must make it my business to see who it was."

"It was that hussy there," growled the woman, shaking her fist at a figure huddled in a corner. "She's always makin' a mess somewhere. She spilled dirty dishwater on the floor and I'd just scrubbed it."

"Come here, my girl," coaxed Dr. Crathern softly.

Drawn by the gentle voice the girl arose. The doctor saw that she was unusually beautiful in spite of her soiled and torn dress and her tear-stained face.

"Come here," he said again.

The girl started toward him, putting out her hand as though groping her way in the dark.

"Dear God, she's blind!" exclaimed the doctor. "And you dared to beat a blind girl because she spilled water. Shame!"

The woman hung her head and turned away grumbling.

Dr. Crathern looked into the sightless eyes. "How old are you, child?"

"Fifteen."

"Why, you don't look more than twelve. You need proper care and happiness." He took her hand and she clung to him like a little child.

"Who are you, sir?" she almost whispered.

"Doctor Crathern. I shall be in the house to-morrow and shall stop in to see you. Are you this woman's daughter?"

"No, sir, her neice. I live with her and my uncle."

"What is their name?"

"Marley."

"And yours?"

"Hope Langdon."

The woman on the other side of the room turned quickly toward them. "I guess you can see she ain't like us. Her ma was my husband's sister. She married a man 'way up in life and Hope takes after her pa. His folks wouldn't have nothin' to do with him after he got married and when he and her ma both took fever and died we had to take the child. A lot of expense she's been to us, too, not bein' able to see as much as an owl in the daytime."

"Would you like to be rid of her if she was well cared for and happy?"

"Lord, I would that!"

"Well, I'd love to have Hope come live with me if she thought she'd care to. When she got stronger she could go to a school for the blind. Would you like that, Hope?"

"Oh, yes, sir, if Aunt would let me."

"I ain't got the say. You'll have to see the old man."

It was agreed that Dr. Crathern should come back the next evening and talk matters over with the girl's uncle. He had taken such a liking to Hope that he felt it would be a disappointment hard to bear if he could not have his wish granted.

The next evening he went as early as possible. In a very short time the doctor saw that the arrangement would be entirely a matter of money.

"Well," he said to the uncle, "if I pay you five hundred dollars, will you be willing to have the girl legally put under my guardianship?"

The man eagerly assented.

"Do you want to go, Hope?" asked Dr. Crathern.

"Yes, indeed. Please take me soon," she whispered.

As soon as possible the legal papers were drawn up and Hope was taken to the house of her guardian.

If Doctor Crathern had not already believed in the young girl's natural refinement of taste, he would have been convinced of it the first day of her establishment in his household. She felt her way around the rooms, running her hands gently over the different objects, showing plainly by her delighted expressions that she appreciated their beauty and richness.

"When you have grown quite strong and well," Crathern promised her, "then you shall go where you can learn to read of beautiful things and to make some, too. In fact, Hope, you may learn anything you may fancy."

The doctor and his ward grew more and more fond of one another, until, when a year later, she was sent to a school for the blind, the parting was very hard.

The girl learned rapidly. Her hungry mind was ready and eager to absorb all the knowledge presented to it.

The reports of Hope's progress filled the lonely doctor with joy, but not so much as did the sight of the girl when she came back to him. She had developed into a most beautiful young woman, and she was not in the house long when her guardian knew that the love he felt for her was very different from that he had felt before she went away.

All this time the girl knew not that her beloved friend was in any way different from other men. He knew that she did not know and he thought if she loved him as he loved her it would be no wrong to marry her and keep her in ignorance of his deformity. For the doctor feared

if she knew she would shrink from him as something unlovely, loving beauty as she did.

"I do love you," she told him when he spoke to her of his love. "How could I help loving one so beautiful as you are in every way?"

"But you have not seen me," protested the doctor.

"One does not need physical eyes to see into the soul," she answered, "and I am sure all of you is as beautiful as what I have seen with my inner eye."

At this Doctor Crathern's heart sank, but he had not the courage to shatter her happiness and his. The day for the wedding was set and the announcement made.

Soon after this Doctor Crathern had a sudden visit from Dr. Arthur Spencer, who had attended medical college with him. He had become an eye specialist and was making a reputation in his profession.

Crathern told his friend at once of his engagement to his ward and also that she was hopelessly blind.

"Are you absolutely sure that it is hopeless?" asked the specialist.

Crathern was surprised. "Why, I understood so and I examined her eyes myself. If I had thought that there was a possible chance for her I should have taken her to a specialist as soon as she came to me."

"May I examine her eyes? There are many cases thought hopeless that are not so."

For a moment Crathern did not speak. Conflicting thoughts were racing through his brain. He turned to his friend.

"Arthur, Hope does not know I am deformed. I thought since she could not see there was no use to tell her. I trust I need not tell you that I want more than anything that she sees again if possible. But if she will be able to see I shall have to go away. I could not bear to have her look upon my body."

"Why, William, if she loves you she would not let that make a difference."

"But she might not be able to help it. You must promise me that if you can make her see again you will tell her of my deformity as soon as the bandage is removed, and also that I release her from her engagement.

Doctor Spencer laid his hand on his friend's shoulder. Of course I'll tell her if necessary, but——"

"That is all you need to say. Thank you. Now we will go to her and you can make your examination."

Hope gladly submitted herself to Doctor Spencer and answered all his questions. All she knew of her blindness was that it had come gradually about five years before she came to live with Doctor Crathern.

"Were you in good health at the time?"

"No. I was in poor health. There wasn't anything special the matter, but I was weak and pale. It was not having proper food and air, I suppose."

After making a very careful examination of the young girl's eyes, Doctor Spencer motioned Crathern from the room.

"I haven't a doubt that she can be cured completely and by a very simple operation. We will not tell her of our high hopes, however, for something unexpected might happen."

Doctor Crathern's face paled but his voice was firm as he said, "Do your very best and telegraph me the result. I shall leave to-night—that is, if you will operate to-morrow."

"Yes, to-morrow. But don't you think——"

"I must go," said Crathern emphatically. "I could not bear to run the risk of having her see me."

Doctor Spencer's persuasions were of no avail and his friend left town early the next morning. Hope asked for him but was told he was called away and could not be present at the operation.

In itself the operation amounted to very little, but afterward great care had to be taken. Hope was so patient and obedient that at the end of a week the bandage could be removed from her eyes in a darkened room.

"Oh, Doctor Spencer, I can see," she whispered, almost afraid to breathe. "Won't Doctor Crathern come soon to share my joy?"

"My dear child," began the doctor gently, "there is something Doctor Crathern asked me to tell you. Like you, he has had an affliction for many years. In fact, he has had it from birth. He is badly deformed. That is why he has gone away. He could not bear to have your eyes see his misshapen body. He asked me to tell you this and that he released you from the engagement."

"But I don't want to be released," cried Hope. "Oh, Doctor Spencer, send for him quickly, for he must be suffering terribly. Telegraph him to come back or I shall wish I could not see. Sign my name, please."

In his barren hotel room where he was waiting, torn by his love for the girl and his desire for her full recovery, Doctor Crathern received the telegram.

"Come at once or I shall wish I could not see. Hope."

The crippled man threw himself upon the bed and did not try to check the sobs that shook his whole body. Hope could see and she still wanted him. That seemed to be the only important thing in the whole world.

As soon as he could get a train home the doctor returned. In the library he found his friend waiting with a beaming face. "Come," he said, "she is longing for you," and took him to the door of Hope's room.

Crathern turned to his friend. "Perhaps she does not realize——"

"Go in and see for yourself."

Crathern opened the door and went in alone. "Hope," he said, without approaching her, "Hope, look at me. I am misshapen and ugly. Look at me."

Hope looked, then held out her arms, a wonderful light in her eyes.

In a moment Crathern was kneeling at her feet and her arms were tight around him.

"I saw you, dear, before I saw your body. Nothing can alter that. I would not give you up for the most perfectly built man in the world."

Crathern could not speak but only clung closer to her.

MEXICAN REVOLUTION AND AUTO MISHAP STIR UP BUCK CONNORS

Buck Connors, of the Frontier Brand, continues to sustain his reputation as a "busy feller" by doubling in Mexican revolutions and auto accidents. On July 13, Buck, Deputy U. S. Marshal Moore, Carl Widen, cameraman of the St. Louis Motion Picture Company, and three El Pasoans, went out to the camp of the Constitutionalist commander, General Ortega, near Guadaloupe, Chihuahua, Mexico, to take pictures of the revolutionists. They obtained some splendid films of Ortega and his staff, and his military preparations, and were returning to the border at a thirty mile a minute clip when their touring car skidded on some obstruction in the road near Fabens, and turned turtle.

The jolt temporarily stunned Buck and his companions, but when an inventory was taken they found that no one was seriously hurt. As if by a miracle, the precious negatives and the camera were unharmed and the party improved the opportunity to take another picture of the wreck. The film negatives were developed when the party reached the frontier and the pictures of the revolutionists are being shown in El Paso.

THE FIGHT FOR RIGHT
Reliance release Aug. 9th.

MIATT-PATENTS DEPARTMENT

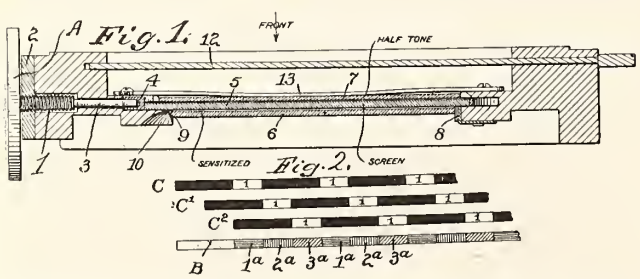
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

IN THE PATENT OFFICE

THE new assistant commissioner, Robert T. Frazier, like his chief, Commissioner Ewing, he has had the benefit of long experience both within and before the Patent Office and in the courts. He entered the Patent Office as fourth assistant examiner in 1887, and served in the various grades until his resignation in 1893, at which time he was a first assistant and about to be promoted to principal examiner. After seventeen years of active practice before the department he re-entered the Patent Office again as fourth assistant examiner in September, 1910, since which time he has passed through the intermediate grades, being again promoted last November to the position of first assistant examiner, from which position he steps into the assistant commissionership over the heads of all the principal examiners, board of examiners in chief, etc., which would indicate his possession of exceptional qualifications and experience for this important executive and judicial position. The fact that both the chief and his assistant have had extended practice before the office in the interests of inventors and manufacturers ought to insure a fair, impartial and liberal administration, and counteract the tendency within the office to unduly obstruct the issue of patents,—a tendency arising largely from personal equation and one-sided experience, as an examiner is virtually "a law unto himself," and hence ability to see and understand both sides of a question is essential to an equitable exercise of his judicial discretion. Mr. Frazier is fifty years old, a native of Tennessee, and graduated from the United States Naval Academy in 1883.

"Puthiscope" Willard Beach Cook, of New York, N. Y., has applied for registration of accompanying word combination as a trade-mark for machines for the production of moving pictures, stereopticons, magic lanterns and motion picture projecting and accessories and supplies therefor, used since May 12, 1913.

Patent No. 1,066,766 relates to means for producing the picture-carrying member of a lantern slide of a composite character, designed to be used in connection with a screen member for producing motion picture effects. Fig. 1 is a sectional view of the device, and Fig. 2 a diagram illustrating the process. In the diagram, suppose B to represent the sensitized plate, and C, C^1, C^2 the screen member in three different positions in relation to said plate. When the screen and



sensitized plate are in the position C, withdrawal of the slide 12 will result in an exposure of the sensitized plate to the objective through the clear spaces 1, these exposed portions being indicated on the Plate B by the horizontal lines at 1a, all the other portions of the sensitized plate, however, being covered or protected by the opaque lines of the screen. Now, by shifting the screen to the right in relation to the sensitized plate to the position C^1, exposure of the plate at the points 2a will take place through the clear spaces 1, and the previously exposed portions of the sensitized plate at 1a, together with the remaining unexposed portions at 3a, will be covered and protected by the opaque lines of the screen. By shifting the screen member to the right in relation to the surface of the sensitized plate to the position shown at C^2, the portions 3a of the plate will be exposed while the portions 1a and 2a will be covered. By thus taking a number of pictures of the same object or person, and changing the pose between exposures, a composite picture will be produced which, when used in combination with a screen like that described for taking the pictures, the different sections of the composite picture will be brought to view in succession for securing moving picture effects, and by using a transparent sensitized plate and a transparent screen member having the opaque and clear lines, a slide may be formed suitable for projecting the images on a screen by a lantern such as used in moving picture shows. Alexander S. Spiegel, of Chicago, Ill., is the inventor.

May number of the Technische Monatshefte (Berlin) gives an account of an optical telegraph invented by a deaf and dumb married couple. The device consists of a keyboard, as in a typewriter, through whose keys single electric currents pass. In each circuit is included an incandescent lamp with a flat surface, bearing a letter of the alphabet or a Roman numeral. Pressing any key causes the corresponding lamp to glow. Thus words and sentences are spelled out and numbers are formed. The keybord can be operated as fast as that of an ordinary typewriter, so that with practice communication becomes very smooth and rapid. Each station, of course, must contain both a sender and a receiver and these may be in different rooms or in houses a long distance apart. The instrument can be conveniently used for conversation between a deaf person and a normal person who is ignorant of the finger-language. The silence with which the device is operated is a very important point in its favor. This feature might make it especially useful where quiet or secrecy in transmitting information is desirable, as in sending war news or secret instructions in business houses.

Mobile pictures are being used by horseshoe manufacturers to teach how horses should be shod.

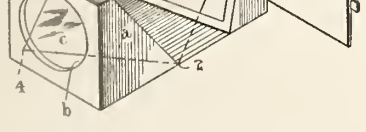
One essential object in the coloring of photographs is to so color the photographic layers that the color will be fast and will not fade or deteriorate by lapse of time. It is, for instance, of very great advantage to have a fast color when colored photographic films are used in display machines as these films are subjected to a strong light and the coloring matter is thus liable to be attacked. Alfred M. Sandig, of Chicago, Ill., in his patent No. 1,067,198, seeks by a new process to attain this desired permanence as well as a toughening of the photographic layer, which is of particular importance in kinetoscopic films, where the emulsion layer is subjected to bending stresses and to abrasion. The gist of the invention consists in the use of vat dyes (or similar coal tar derivatives) which change color by oxidization. For instance, if Ciba blue 2B were used which produced a yellow solution in the vat, the materials on which the solution acted would turn to a blue color after exposure to the atmosphere. The color change effected is permanent, will not fade, and the photographic emulsion layer is toughened.

The specific claim is for the process of treating photographs which comprises impregnating the emulsion layer of a photograph with a solution comprising a readily oxidizable vat dye, an alkali and a hydrosulfite, rinsing the photograph, and developing the dye color by an oxidizing treatment.

According to the Optical Journal and Review irregular ocular movements that are not otherwise perceptible may be detected and recorded by means of the kinetoscope. A small, bright light, positioned at a suitable distance forms a small image on the corona of the eye. As the eye attempts to follow the curve of the test object (say a circle) the camera takes a rapid succession of views of the eye and its bright spot. Then a comparison of the resulting prints and the position of the bright spot in each shows the movement of the eyeball in following the circle. In this manner it is proven that the movement of the eye is not regular, the gaze passing from point to point until the complete image of the circle is formed. In other words the eye does not "*swing* around the circle," it jumps intermittently around it, a la golf.

A BY-PRODUCT of the erection of Machinery Hall, the largest of the Panama-Pacific Exposition Buildings, will be a mobile picture film that in less than ten minutes will reproduce the whole laborious task. A cinematograph camera, operated by clockwork, and protected from the sun and wind has been set to take a snap shot of the building operations every five minutes during the continuance of the work. When the pictures are reproduced the reel will be run off at the rate of 864 pictures a minute, the equivalent of more than a week's work, so that only eight minutes will be required for showing the pictures representing three months of construction work; and yet they say "Rome was not built in a day."

An invention in color photography is the subject of Patent No. 1,066,526, issued to Otto Pfenninger, of Brighton, England, and relates more particularly to cameras for obtaining a plurality of negatives at one exposure, in which an inclined colored transparent plate is inserted in the path of the rays from the lens, and reflects certain color components of the rays onto suitably placed sensitive media, and transmits the remainder on to a further sensitive medium. According to this invention, the reflecting element instead of being inclined to the longitudinal axis, and to one of the transverse axes of the apparatus only, is inclined to the other transverse axis as well, whereby it appears from experimental investigation that the distortion of the image produced by the transmitted and therefore refracted rays in the known type of camera referred to, and which it has been proposed to overcome by the use of an additional inclined plate either correcting the distortion, or producing a like distortion of the images produced by reflection, is overcome or rendered negligible, while at the same time the number of surfaces liable to lead to internal reflection is reduced to a minimum. Careful experiments which have been made show that provided care is taken to correct for the diminution in size and bodily displacement of the transmitted image (which is obtainable by focusing and suitable cross motion of the back plate carrier), there can readily be obtained by this camera three negatives corresponding to the different color components which are to the eye capable of perfect registration, and from which color prints of greatly improved quality can be obtained. The accompanying perspective view shows a camera embodying the invention. The camera box *a* has a lens opening *b*, and a reflector *c* a suitable photographic plate being disposed at *d*, in an extension *g* provided for the two other plates which can be placed in the usual way in the extremity thereof. The reflector *c*, is placed so as to be inclined to the longitudinal, and both transverse axes of the camera, it being so disposed that the line 1-2 is perpendicular to the longitudinal axis of the camera, and the line 3-4 is inclined at an angle of 45 degrees thereto. The axis of the extension *g*, in order that the reflected rays may impinge correctly upon the plate it carries, is inclined at equal angles to the slides from which the extension is built out. The above principle of construction may be utilized in cameras in which a plurality of reflectors is employed.



MOBILE color pictures are wonderful enough in their way but now represent past achievement in the art. Among the results that inventors are striving to attain now are, mobile stereoscopic pictures; continuous instead of intermittent film projection; and mobile pictures by telegraphy.

Mobile stereoscopic pictures are now, practically, an assured fact in the near future, and will obviate the flat photographic appearance on the screen, give depth of background, and vastly increase the illusion. The continuous image, also imminent, will eliminate flickering and jerky action. But the telegraphic proposition is still in the laboratories.

However, continuous image, stereoscopic, colored, talking mobile pictures are foreordained and next in order.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

SING SING CONVICTS WELL TREATED, SAYS RELIANCE FEATURE

According to "The Fight for Right," written by the Prison Reform agitator, James Oppenheim, for the Reliance feature release of August 9th, the prisoners at Sing Sing are treated like millionaires compared with the treatment received by prisoners in other states, where he claims that prison contract labor not only makes conditions much worse, but also gives the labor unions a legitimate ground for complaint.

"The Fight for Right," which was staged by Oscar C. Apfel, called for the obtaining of much inside information regarding conditions in different prisons as well as the taking of actual scenes in and about a large penitentiary. Owing to these facts and the importance of the subject treated, the picture is said to be of more than ordinary interest.

A MIDSUMMER ADVERTISING STUNT

Always to the fore with advertising novelties for Motion Picture Theatres, the Exhibitors' Advertising & Specialty Company, Arthur D. Jacobs, president and general manager, 30 Union Square, New York, have recently gotten out what they term "Photoplayer Fans" which for this time of the year, there can certainly be no more useful or appropriate souvenir to give away to moving picture patrons during the months of July, August and September. The fans are printed on two sides, on one side the exhibitor is allowed to choose the picture of any one of the two hundred and fifty different photoplay artists, male or female, appearing in either association, Mutual or Universal films. On the other side of the fan is the advertisement of the theatre giving them out as souvenirs. These fans are sold in 500 lots at $6.50 or 1,000 lots for $11.50, practically about one cent apiece, so any manager playing to either a five or ten cent admission can easily afford to give them away, keeping his audience cool and comfortable during the summer months and as these fans are sure to be carried away by your patrons to their homes and seen by their friends and acquaintances, it means a lasting advertisement for the theatre. All orders accompanied by the necessary remittance should be addressed to Dept. N., the above concern, to receive prompt and careful attention.

CURRENT COMMENT

Screen Realism

In the motion picture the actors are called upon to face, not mere technique—hairbreadth escapes and rescues which the audience know are feigned, but the actual crises of life. This is one reason why the movies have driven off the stage the old-fashioned melodrama. In the outdoor scenes they actually do the things that are shown on the screen; they ride the horse, run the automobile, row the boat. In bitter winter weather the actor leaps into the ocean and drags to shore the drowning heroine; or some young girl descends by rope ladder from the fifth story of a tenement; or in the battle scene soldiers fall from their charging horses and lie on the ground, trusting the other riders not to trample them. Surely this takes courage. This is not melodrama in the old sense, not merely acting; it is life itself, one of those rare crises that call out the unusual courage of a heroine.—American Magazine.

Oklahoma City in Movies

Oklahoma City got into the movies last week with several thousand feet of film, contrasting the situation of twenty years ago and that of to-day, by showing the observer how a frontier has been transformed into a thriving city. The pictures will be shown in Oklahoma City for a week, then reeled onto convas throughout the United States for 300 nights.

The pictures were taken July 24th, 25th, 26th and 27th, and were in two parts. The first deals with Oklahoma City in 1889 when it was an army depot, and shows features of the opening, the race for claims, staking them off, boundary disputes, and all the trimmings of the incidents in those days.

Part two of the picture bridges the twenty years by showing Oklahoma City as of to-day. Last Sunday pictures were taken of the churches, and the church-goers en route to worship.

Placed in the picture there is a good view of a corn field, to show the agricultural development, and a section of Oklahoma City's famous speedway, with a string of automobiles.

Film Used by Gas Company

In order to show the people of Cleveland the progress of the new twenty-inch pipe line being run from West Virginia to bring an additional supply of natural gas here, the East Ohio Gas Co. has prepared 1,500 feet of moving picture film portraying the development of the construction work.

The line is 152 miles in length and will cost about $2,000,000. It will furnish gas at the rate of 50,000,000 feet per day in addition to the present supply from one ten-inch and two eighteen-inch mains from the same gas field.

The film shows the drilling of the gas well, surveying and fixing the location of the line, the making of couplings to join the sections of mains, transferring the pipe from narrow gauge railway to four-team wagons and distributing it along the line, and the digging by machinery of trenches and lowering of the pipe.

Each length of pipe weighs one ton, taking twenty-four men to lift it into position. Through the mountainous country of the southern end, great difficulty was encountered in distributing the pipe, the men having to drag it over hills and teams haul it through creek beds.

The line is expected to be completed by September 15th and in operation by October 1st at the latest.

The film has been shown at the following theatres: Alhambra, July 21-22; Olympia, 23-24; Globe, 25-26; Mall, 28-29; Bijou Dream, 30-31; Gordon Square, August 1-2. —Plaindealer, Cleveland, O.

Films Reveal Track Perils

Moving pictures are being used by the Chicago and Northwestern railway to warn the public against the danger of trespassing on railroad tracks. In every city and town on its right of way films are furnished free by the company to moving picture owners for the purpose of demonstrating the hazard incident to walking on the right of way of a railroad.

A statement issued by R. C. Richards, chairman of the central safety committee of the company, discloses that within the last twenty years 86,733 trespassers were killed and 94,646 trespassers injured on railway lines in the United States. The statistics compiled by Mr. Richards show that 25,000 persons under eighteen years of age were among those either killed or injured during the period mentioned. Others who lost their lives or were injured as a result of trespassing included 36,275 tramps and 120,103 individuals who are classified as wage earners.

"Laws should be enacted which would stop this slaughter," says Mr. Richards. "It would cost the public less to enforce such laws than it does to pick up and bury the dead; also to care for cripples."

The pictures are now being shown in Rochester and will, no doubt, be seen in Mankato in the very near future.—Review, Mankato, Minn.

Film Favorites

Do not think for a moment, either that the inspiration of the audience is wholly lacking. Not only are there the trade papers and theatrical journals which regularly criticize the films, and praise or damn the actors; but if you were a moving picture fan (there are twenty million fans in this country alone) you would know what fame comes to the actors. Ask the first department store girl you meet just who her idol is, and she will promptly say: "Costello." Who is Costello? He is the handsome man of the Vitagraph Company. Ask the office boy here about his favorite comic actor, "Bunny," he will say; Bunny, whose amazing face has penetrated farther in this wilderness of earth than Pear's soap. And doubtless the poor woman who comes in for a day's scrubbing could tell off quickly such names as Mary Fuller, Marc McDermott, Florence Turner, Rose Tapley, Ruth Stonehouse and "Broncho Billy" Anderson.—American Magazine.

Big Business in Buffalo

The entire moving picture business in Buffalo is estimated at being worth $2,000,000. That includes all the "movie" houses in the city and the exchanges. Of course much more than that has been invested in the business since its origin here.

In the moving picture business in Buffalo there are about 1,000 persons employed, including cashiers, operators, ushers, ticket takers, singers and pianists.

The first official count ever made in the United States has been given out by statisticians in New York City and it shows that 6,380,000,000 nickels, or $319,000,000, paid by 3,600,000 spectators, has been spent to see motion pictures during the past year.

It also shows that $8,000,000 is invested in the moving picture industry and that more than 200,000 persons are employed and that 10,000,000 feet of picture films are produced weekly.—Evening News, Buffalo, N. Y.

Columbus in Pictures

John Y. Bassell, manager of the Columbus, O., conventions and publicity bureau, has announced that he is now busily engaged in arranging for the preparation of a series of films that will make attractive presentation of the industrial life and activity of Columbus through the medium of moving pictures.

These it is his purpose to make exploitation of before the delegates—coming from all parts of the United States—attending conventions of a national character and meeting, from time to time, in various cities of the country.

Better Grade of Music for Picture Shows

Mrs. Balliet, chairman of music for the New Jersey Federation of Women's Clubs, recently had a conference with Mr. Edison and the National Film Co., in regard to having a higher grade of music at moving picture shows. Mrs. Balliet urges that national hymns and the old songs like "Annie Laurie" and "Ben Bolt" be used at the "movies" instead of the cheap, lurid songs of the day so that children may gain some initial appreciation of music that can be commended for its sentiment.

OPERATORS' CHAT

The next regular meeting of the M. P. M. O. U. No. 1 will be on Monday, August 4, 1913, at 12 p.m., at the meeting rooms, Teutonia Hall, 66 Essex street.

* * * *

The outlook for the moonlight excursion up the Hudson River, to be given by the M. P. M. O. U. No. 1, is very encouraging and it will, no doubt, have a record-breaking crowd. The boat will be at the foot of East Twenty-fourth street on Saturday evening, August 2, 1913, at 8 p.m. Dancing begins at 9 p.m.; music by Fisher's Band. Boat leaves dock at 12 p.m. and 1 a.m., allowing all operators time to make the boat.

Now you operators who are not members of any organization, and have been sitting on the fence to see which way things would go, are realizing your mistake by not joining when you had the chance at the low entrance fee, and during the past week the writer has heard many stories of the "whys," "ifs" and "ands" from at least twenty-five operators who desired to enroll and were refused as the books are closed until further notice.

Arguments, excuses, recriminations and even tears flowed when the applicants were told they were too late. You have only yourself to blame, Mr. Operator. You had over eleven months' time to come into the fold.

* * * *

To all Union men one of the most important obligations is to look for the Union label, and not spend your money with those who are opposed to organized labor. Patronize the firms who carry Union label goods and employ Union labor.

Operators—have your repairing done by Union men.

Printing matter is not Union unless it bears the Union label of the Allied Printing Trades Council.

Look for this cut on all printed matter that you read or handle. The label is on the Moving Picture News.

* * * *

BE CONSISTENT

Look for the Union Label

Look for the Label—purchase with care
Only such goods as you know to be fair—
Be it cigars, suit of clothes, shoes or hat,
Spend no Union-made cash to help fatten some rat;
Toilers' actions speak louder than words, it is said,
Even though they are printed in ink that is red;
Rouse up, Union men, on the label insist—
Since injunctions but swell the "don't patronize" list.

* * * *

Wow, it's too hot to write any more this week, and news in general is very slack.

J. A. LE ROY,
Business Representative.

GEORGE KLEINE TO RELEASE NEW BRAND OF FILM

George Kleine, the big Chicago film importer, announces that in the future another make of film will be released by him in America. This is the production of the Celio Company of Rome, Italy, a new corporation whose releases have never before been seen in America. Mr. Kleine was so impressed with what he saw of the new company before he left Europe that contracts were made to release the Celio Company's pictures regularly in this country.

Beginning Tuesday, August 12th, George Kleine will release a two-reel feature every Tuesday. "Mong Fu Tong," the title of the first release, is a sensational story of a band of Chinese thieves and their dissolution by an American cowboy employed for the purpose. The addition of the two-reel every Tuesday is the result of a steady demand from theatres and exchanges for more Kleine multiple reel subjects.

Boise, Idaho.—The old store building at 819 Main street is soon to be the home of a moving picture show. The building is being remodeled and will be opened by Herman Kaiser.

THE GREATER LOVE

Itala

The danger of promising to marry a man when impelled by the impulse of pity is well worked out in the Itala Film "The Greater Love." The girl loves the other man. However, she renounces her own hopes of happiness to bring solace to him who lies wounded at the foot of the forest oak, laid low by the poacher's gun.

This marriage, however, would not work out in life and it is not accomplished on the screen. Strangely this is done

SCENE FROM "THE GREATER LOVE"

through the instrumentality of the wounded man who, learning that the girl had sacrificed herself for him, takes his life or rather allows his wounds to take it. As he lies swathed in bandages, he sees through the open door the girl and the doctor. The girl is telling the doctor of her promise to wed his patient if he should recover. Their actions are unmistakably those of lovers and the wounded man, disinclined to accept artificial affections, elects to cast his lot in spirit land.

There are some good rousing moments—the chase scene in which the owner of the estate and his party, on horseback, dash through the bush and splash through the river shallows in the stern pursuit of the poacher whose traps and their animal contents lead to his detection; the ambush incident where the poacher at bay, hateful, vindictive, that he should be hunted with the same relentlessness that he, the poacher, hunts game, turns his shot gun on the pursuers and "lets her go." A good story, "The Greater Love," and the directors wasted few feet of film in starting the action and keeping it going.

Franklin, Pa.—Charles Stevens, of the firm of Stevens & Stevens, architects, of Cleveland, is here for the purpose of looking over the Orpheum building, with a view to preparing plans for improvements to same during the Summer.

Mr. Frank L. Dear, of the Pan-American Laboratories, has been entertaining at the offices of the company, 220 West Forty-second street, for the past few days, Bob Fitzsimmons, Dr. Hendrick, a physician of note, and Rodman Law, the parachute jumper, who last Sunday went over Rainbow Falls, 75 feet in height, in an open boat.

Manufacturers' Synopses of Films

VITAGRAPH

THE PENALTIES OF REPUTATION (Aug. 7).—Ned Lawlor, an incorrigible flirt, is invited to spend his vacation with Charlie Maybury and his wife, Laura. They also invite Mary Fleming, an old school friend of Laura's, but tell her of Ned's well known tendencies. Mary replies that she considers herself a match for the worst flirt in creation.

Ned and Mary get along famously together, each of them flirting most outrageously with the other. Before he knows what has happened to him, Ned finds that he has really fallen in love with Laura and makes still more ardent protestations to her of his undying devotion. Laura finds that she is falling in love with Ned and resolves to get away in order to save herself future pain. She writes to her mother, asking her to send a telegram calling her home, as she does not wish to appear voluntarily to retire from the field.

Ned, who has already secured Laura's photograph, asks her for one of her pretty curls. She will not allow him to cut one from her head, but tells him that she will give him what he wants the next time they meet. In her bedroom Laura cuts a curl from a false cluster and gives it to Ned, who is quite satisfied with it.

The telegram arrives calling Laura home and she goes to bid everyone good-bye. She is very indignant with Ned, who had tried to kiss her the day before, and decides not to see him alone. An accident throws her into his society and she sees the way in which he treasures the curl and the photograph. Realizing that he truly loves her, Laura tells him of her little deception and offers to let him take one of her real curls. Instead of a curl, Ned takes the girl into his arms and receives her sweet confession of love. Mr. and Mrs. Maybury are about the most surprised people in the world when they hear the news of the engagement.

LUBIN

INTO THE LIGHT (Aug. 12).—Kate Hardy is a beautiful young girl; she works in a department store for small wages and lives with her married sister. Kate dislikes her poor and sordid surroundings and determines she will not marry Dave Horton, who is little or no better off than herself. She loves Dave, but does not wish to struggle with circumstances and be poor all of her life. One day she is introduced to a young magazine illustrator, who is looking for types for magazine pictures. Hayward is struck with the girl's beauty and tries to induce her to become his model for which she will be well paid. The picture of luxury on one side and love in a cottage on the other makes her very undecided, but she finally decides to accept the lure of the studio. Just as she is preparing to leave home her sister has a bad fall and Kate returns to aid her. She then sees the love and terrible anxiety of Annie's husband and like a flash she realizes how love can compensate for all adverse conditions. She goes to Dave and poor as she is, they walk into the light together.

SOLAX

FOUR FOOLS AND A MAID (Aug. 13).—Mary has four ardent suitors—John, Dick, Tony and Oscar. They all call on the same evening. John comes first, bringing candy. When Dick arrives, Mary conceals John, making him into a hall tree with the aid of coat, scarf, bat, etc. Dick has just time to eat some of John's candy before Tony arrives. Against his will, Dick is made into a table, while Tony serves as a reclining chair, when Oscar arrives. Oscar sits down on Tony, Tony jumps up, he and Oscar tumble onto Dick, the three bump into John.

In the meanwhile Mary has received a telegram from an old sweetheart making an appointment at the minister's house to get married and while our four friends are awaiitng her return we see the marriage performed. When she returns with her husband our four fools kick themselves with disgust.

A DROP OF BLOOD (Aug. 15).—Bristol Inn is a tavern in a small Western mining town. It is a lonesome and uninviting place, and as strangers rarely pass through the town, business is very poor. Brown, the innkeeper, and his wife live at the inn, together with Homeless Mary, a maid of all work. A beggar one day comes to the door and, being refused charity, motions to Brown that he has a letter for him. Brown takes the letter, reads it, and is apparently delighted. He orders wine and cake to be served and, after the beggar departs, shows the letter to his wife, which reads.

"Dear Brown:—

"A gentleman will call at your inn for lodging at about eight o'clock to-night. He carries much money and jewelry with him, which perhaps we can land.

"Yours truly, John Lane."

Mrs. Brown also appears pleased, and together they go upstairs to make preparations. While they are thus employed, Mary, the maid, receives a clandestine visit from her lover, John. She soon sends him off, however, fearing a scolding. As he is about to leave, Brown and his wife come downstairs and Mary is forced to hide John in a small closet. The Browns send Mary to the next town on an errand to get her out of the way. At about eight o'clock Graham, the expected lodger, arrives. He does not seem very well pleased with the inn, but decides to make the best of it. He eats a little supper, and being very tired decides to retire. As he is about to leave, Mrs. Brown throws a quilt over Graham's head, while Brown himself stabs and instantly kills him.

Meanwhile John, in the closet, has been waiting for an opportunity to escape, and upon finding that everyone has gone upstairs, decides to leave. Reaching the foot of the stairs on his way to the door, he is startled by a strange sound from above. He stops to listen and, while doing so, a large drop of blood falls on his hand. He is frightened and runs out to the brook. While running, he is seen by a cowboy and a trapper. The next morning the cowboy happens to be passing the inn and finds Brown and his wife at the door talking very excitedly about the murder. He explains to them that he saw John the night before going towards the brook. At this moment the trapper comes along and confirms the cowboy's statement. John is arrested, tried and convicted. However, visions of the murder constantly hother both Brown and his wife, and very soon remorse overcomes them, and they confess.

FRONTIER

THE RETRIBUTION OF YSOBEL (Aug. 16).—Baldwin is a hot headed youngster. If he were not there would be no story to tell about him, but for all his hot headedness he loves Ethel a great deal. When at last she allows him to place a ring upon her finger he is very proud. His pride is touched though hy the fact that the ring is a little too large and he offers to take it to a jeweler to have it cut down, but Ethel wants to show it to her friends at the party that evening and she keeps it on.

Not long after Baldwin has gone to his home, Ethel's cousin, a merry and good hearted chap, returns from a trip abroad. As he leaves the house to go downtown and meet his friends once more, Ethel rushes out to tell him goodbye. In the hearty handshake that follows, Ethel's ring is drawn off accidentally. The cousin urges that she let him take it down to the jeweler and get it fixed. After some urging Ethel agrees, but to get the right size she tries on one of the cousin's rings. One is found after several trials that is the right size and he leaves, agreeing to have it made that dimension.

That night at the party the cousin returns Ethel's own ring, but it is not quite right yet. She again tries on his ring and while she is doing it he improves the opportunity to steal a kiss. Baldwin sees them and so great is his anger that explanations can do no good when he finds the cousin's ring where his own ought to he. His faitb in womankind is crushed and he leaves that place forever. The West is naturally the part of the country to which be turns.

In due time he arrives in the West, buys a horse and saddle and gets work on a ranch. The ranch owner, a woman, is responsible for his employment and this gains him the enmity of the ranch foreman, a Mexican named Gonzales. Later Baldwin protects a girl, formerly a waitress at a saloon, from abuse at the hands of Gonzales. The ranch owner discharges the Mexican and six months later gives the place to Baldwin who hy that time has fallen a victim to the coquettish wiles of Ysohel. Ysobel is known among the ranch folks as La Coqueta, and her coquetry aids in tangling the skein.

As she is returning from a trip to California, Ethel gets off the train at a little wayside station. Because she wants to he alone she orders her maid to remain at the train. A sprained ankle, subsequent fainting spell and a supply wagon from the ranch ultimately hring her to the place over which Baldwin presides. Meanwhile Baldwin has been trying his best to forget the East, an effort in which he is aided by his wife Ysobel. Ethel is shocked when she finds Baldwin married but there is no way in which she can leave the ranch that day and she stays perforce. Gonzales, the discharged foreman, sneaks back and leaves a note for Ysobel, warning her as she values her secret to be at the shelter on the range that night. The ranch woman takes Ethel out on the range for a drive, and when she becomes tired leaves her in Baldwin's care. Baldwin leaves her at the shelter with his revolver, telling her that a shot will recall him should he be needed. Ethel becomes worried and leaves the shelter. Gonzales and Ysohel make tryst there and Ysohel at harsh words from Gonzales shoots him. The shot recalls both Ethel and Baldwin. The girl thoroughly frightened fires again. She turns and as Baldwin enters, be finds her standing over the hody of Gonzales, which she has just discovered.

Thinking she has killed the man he confesses to the cowboys on their arrival, that he is the guilty party.

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Next morning everyone urges him to go away before the sheriff comes but he will not. The officer is about to make his arrest when an Indian arrives with news that puts a different complexion on things. This Indian had observed the quarrel of the night before and when Gonzales lay dying, stole from him the papers about which he was talking to Ysobel a moment before. He has been to a priest and had them translated and be bears word to the tragic little party at the ranch that Ysobel not only killed Gonzales at the shelter, but that she was his wife at the time. A certificate from the priest bears witness to this fact.

The way is thus cleared for Baldwin to rectify his former mistake and attain happiness, while Ysobel has at last come upon the retribution of his coquettishness.

IMP

POOR JAKE'S DEMISE (Aug. 16).—Jake surprises his wife and a "Willy Mollycoddle" making love in his own home. He is so enraged at his wife's frailty and "Mollycoddle's" duplicity, that be promptly throws the latter through the window. The Dude picks himself up from the ground and haughtily walks away, while Jake rebukes his repentant wife and leaves the house, swearing to commit suicide, to end his wrecked, unhappy existence.

The wife, fearing that he may carry out his resolve, telephones to police headquarters. The sergeant gallantly responds to her appeal and sends out his three "trusted" cops in search of Jake.

Meanwhile, Jake decides to reflect at the "bar" before his final deed. During frequent drinks he discovers Mollycoddle, who also has sought to drown his sorrows. He is immediately recognized by Jake, who by the aid of a seltzer bottle, makes things suggestively more pleasant for the ardent lover on the outside than within the jealous husband's range.

Jake, having temporarily prolonged his attempt at suicide, wobbles in an intoxicated condition from the saloon and becomes entangled in a park fountain, where he is set upon by ruffians and relieved of his valuables. The police unexpectedly fall upon the unconscious form of Jake and carry him with ceremony of the dead to his home, where his wife, grief-stricken at his apparent self-destruction, proceeds to call upon the assistance of Mollycoddle. He willingly assists in the burial of the principal barrier of his heart's desire.

During the final preparations of Jake's rather hurried funeral, the mourners are suddenly surprised to find him sitting upright in their midst. Mollycoddle immediately makes a hurried and final exit from the house as Mr. and Mrs. Schultz, both repentant, go to fond embrace.

NESTOR

DARKFEATHER'S SACRIFICE (Aug. 11).—Darkfeather, a beautiful Indian girl, graduates from Hopi. She returns to her tribe, met by her father Ungatah, wearing the latest modern clothes. Kotah, an old admirer, shows his dislike for modern ideas by presenting her with a beautiful beaded leather dress. She assumes the garb of her tribe and again rides the prairies and forests.

Ned, a surveyor, rides from his camp one day and becomes lost in the desert. He is forced to abandon his dead horse, and is rescued from death by thirst, by Darkfeather. She takes him to the village and nurses him to health.

While drifting in a canoe one day during his convalescence, he tells her of his love. She accepts it, and on the bank he cuts two hearts in the bark of an old tree and carves their initials under them. Returning to the village, he openly declares his love for her by placing an engagement ring on her finger before the Indians. Later he leaves, promising to return. Kotah distrusts Ned, but says nothing.

Darkfeather, roaming over the old places, waits his coming, but when mail is brought to the camp and none for her, she becomes doubtful. Later, a party of surveyors pass through the village and stop to buy feed. Darkfeather questions Jim about Ned. He tells her Ned is married and shows her a newspaper containing a notice thereof.

Darkfeather, filled with anger and jealousy, at once assumes her civilian clothes and goes to the city, learning Ned's whereabouts through an old envelope he left in a discarded jacket. She finds Ned with his wife in the garden of their palatial home, and decides to strike them down. But love conquers her jealousy and she leaves quietly. Ned, hearing her in the bushes, rushes after her. She refuses to speak to him and leaves with no sign of recognition.

Returning to the village, she discards her civilian dress and carries all relics of civilization in a bundle to the trysting tree of the hearts and initials. Here she casts the bundle of clothing into a huge fire which consumes them as well as the tree, and returns to her tribe.

POWERS

THE GREAT TOWEL ROBBERY (Aug. 15).—A traveling comedy company has finished its engagement in a small country town and is leaving the hotel in an automobile for the next town. After their departure, the chambermaid finds several towels missing and informs the proprietor. He telephones the sheriff of the loss, and the latter, accompanied by four deputies, starts in pursuit of the comedy company on bicycles.

The automobile in which the troupe are traveling gets stuck in the country road. The members of the company refuse to walk, and the manager secures the services of a nearby farmer to haul the troupe in his wagon.

Arrived at the scene of the accident, the company and baggage are loaded into the wagon, but the farmer is so busy watching the soubrette that he upsets the whole troupe in the road and they have to walk to the farmhouse.

In the meantime, the sheriff, after many mishaps, catches up with the troupe, who are lodged in the farmhouse. The deputies are concealed outside the barn while the sheriff goes to the house to reconnoiter. He meets the farmer, who invites him to have a drink of hard cider, and in partaking of this seductive fluid, they forget all else.

The troupe is being fed in the front yard of the farm, and the farmer's son, a tough kid, is carrying on a flirtation with the soubrette, which leads to many amusing incidents and accidents.

At last the sheriff remembers what he was sent for, and calling the waiting deputies, he placed the troupe under arrest, while they are still at dinner.

The wife of the hotel proprietor comes into the hotel office and is told of the loss of the towels. She demurely produces them from her bustle. The proprietor sends a messenger after the sheriff, and he arrives there just as the arrest is being made.

Relieved from suspicion of the robbery, the troupe takes revenge on the sheriff and deputies by pelting them with eggs, food, etc.

CRYSTAL

HOW WOMEN LOVE (Aug. 12).—Alice Howard, the beautiful and accomplished daughter of Colonel Howard, a wealthy retired planter, falls in love with Henry Carleton, her music teacher. Henry tells the proud Colonel of his love for Alice and is forbidden to enter the house. The young couple elope and are married; they take up housekeeping in the city and after trying to gain the parental blessing, which is refused, they gradually drift away from Alice's family altogether. Things go fairly well with the young couple for a while when Carleton is suddenly taken ill and is forced to take to his bed. He continues to be sick until his entire savings have been exhausted. Meanwhile the Colonel, Alice's father, has his troubles trying to comfort his wife, who grieves over Alice's forced absence from her home. Alice, insanely in love with Carleton, determines to seek and get employment so as to earn enough at least to sustain life in Carleton and herself, until such time as her husband recovers from his illness and is able to resume his own work. She walks the streets from one place to another for days at a time, until finally she obtains employment in a sweatshop, sewing garments on a machine. Her hours are tiresome, but she does not mind them so long as she is earning a living for herself and the man she loves and with whom she has cast her lot and given up her palatial and influential home. One day, the foreman of the shop, attracted by her rare beauty, attempts to kiss her and she slaps his face. She is discharged. She looks for work elsewhere, and the landlady of their flat threatens to dispossess them unless the rent which is past due is paid. Carleton, desperate, though still ill, gets up out of bed, and himself goes out trying to find something to do, whereby he can earn some money. He is overcome while on the street and a crowd is attracted. Among them is Jackson, the Colonel's faithful old colored butler, who is visiting the city with the Colonel. He recognizes Carleton, and assists him home. He gives the landlady, who has again become insistent, her money, then gets the Colonel and brings him to the house. There the old gentleman, realizing the depth of Alice's love, and what she has gone through, takes them both to his heart, and makes them come home with him, there to stay and gladden his and his wife's hearts.

REX

SALLY SCRAGGS, HOUSEMAID (Aug. 14).—Doris Lowrey, a famous novelist, in order to get material for her new novel—"Sally Scraggs, Housemaid"—leaves her home of luxury and, impersonating a housemaid, seeks and secures a position as such in a typical boarding house.

Her desire to discover "characters" meets with instant success. Part of her arduous duties is to wait on table where congregate a varied assortment of boarders. Possessing a pretty face and attractive personality, which her effort to conceal by "acting" fails to cover, she is made the recipient of bold advances on the part of a young clerk. Frank Norcoss, a poor, struggling author, gallantly protects her, thus engendering a friendship that develops into a feeling of deeper sentiment.

Doris is astonished to discover while cleaning Frank's room, that he too is a novelist. A cursory examination reveals a literary talent that she realizes is but temporarily unrecognized. As their friendship ripens she continues her masquerading and has many opportunities to display her liking for him by according him personal favors that cannot but be appreciated.

His finished novel is submitted to one of the foremost publishing houses. And then comes a letter not only telling of acceptance, but advancing royalties. Norcoss is in a predicament on account of his shoes being worn past repair, and it is Doris who prevails upon him to accept as a loan one of her rings which is to be pawned for sufficient money to purchase a new pair.

Elated with his unlooked-for success, Norcoss forgets for the moment the apparently poor girl who has been so much to him. The months slip by and Norcoss is being dined and feted by the elite, and meanwhile the girl, hurt by his negligence, throws aside her desire to further seek characters and returns home where she finishes her novel, which strange to say meets with equal success in being accepted and published prior to other works.

Norcoss in going over his papers one day discovers a valentine that the housemaid had given him, inside also being the long forgotten pawn tickets. His negligence and ingratitude causes to burst into flame the tender sentiment of his struggling days. He searches days and

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days to discover her whereabouts, having learned that she left the boarding bouse shortly after he vacated.

His "Personal" is seen in the paper by "the girl" wherein he asks that she communicate with him, as his conscience condemns him. Actuated by a desire to perhaps discipline bim for his negligence, and also to reveal her true self, she phones him and makes an appointment.

Norcoss, realizing that she is far more to him now than ever, keeps the appointment and meets her, she having hunted up the old dress to make him think she occupies the same position as when he knew her. He shows his sincerity of purpose, which robs ber of a desire to discipline, yet prompts her to fool bim, as he returns the ring and asks for her band. She pretends anger and dismisses him. Hurt beyond words, yet realizing the folly is his, he returns to his library to think of what "might have been."

She meanwhile discards the old dress, and gowned in stylish garments she hastens to his home. Her card is given to the disconsolate Norcross, who sits gazing at the valentine. She has followed the valet, however, and sees him tear the card and refuse to see her. The valet is enjoined to remain silent, then "Sally Scraggs" steals up to Norcoss, silently slips into his view the title page of her own book, and stands waiting.

Dazed momentarily by the revelation of her true identity and the realization that she bas come in answer to his most sincere desire, be staggers to his feet. . . . And the time of lingering doubt ends.

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ECLAIR

THE THIRST FOR GOLD (Aug. 13).—A criminal, whose stolen wealth brings him nothing but imprisonment, and a prison surgeon, who willingly barters his soul for that same elusive wealth, are the two dominant figures in this drama. A dissecting room, an attempted murder, a heroic rescue, a court-martial, a search for the baleful gold, a sudden catastrophe whereby the Good Samaritans of the story come into possession of the coveted wealth, crowd these two reels with thrills that keep one on edge with excitement all the way through.

The action takes place during the Civil War period—'61 to '65. Fredericks, an army surgeon, was detailed to tbe Suffolk Penitentiary, where military rule awaited the appointment of civil authorities. On being invited by Surgeon Cadwalader, a young comrade, to attend the Governor's ball, Fredericks upbraided him bitterly, saying that his poverty barely left him apparel for ordinary occasions.

In a nearby field Helen and her sweetheart, George, were helping the Widow Drury spread her linen for bleaching, when Helen slipped and sprained her ankle. George ran for assistance and encountered Surgeon Fredericks on horseback. The surgeon directed George to carry Helen home, and followed in surly fashion. Nor would he treat the suffering girl until her motber had parted witb gold, a locket and chain, in payment. Then he advised cold compresses as he roughly wrenched the ankle and left—the simple farm folk gazing after the heartless surgeon in astonishment.

That night, while Surgeon Fredericks slept drunkenly, the Sisters of Mercy in the prison saw Convict No. 220 faint for lack of medical aid. Fredericks finally aroused himself, pronounced the man dead after a cursory examination, and ordered him removed to the dissecting room. In brutal mood he prepared for immediate work on the corpse, and was about to plunge his knife into it, when the supposedly dead man rose up, threw back his arms and bespoke his protection—for a price. When Surgeon Fredericks had recovered his composure he learned that Convict 220 had feigned death in order to attempt escape, for the purpose of recovering the stolen wealth which had caused his imprisonment. The plan to its hiding place was tattooed on 220's arm, and he was willing to share the booty with the surgeon, if he would aid him to escape. Fredericks agreed. Fetching the prisoner's civilian clothing, he led him outside the penitentiary and down the steep, barely passable cliffs on whicb it was built. Shortly after dawn they had reached a point wbere the prisoner would have to be lowered by a ropc. He trustingly dropped. Fredericks waited until the man was within a hundred feet of the river below; then one blow of his axe severed the stout rope and sent bis victim burtling into the water. Fredericks breathed deeply—tbe gold was now all his—and turned back toward the penitentiary. To escape before official inquiry should disclose Convict 220's disappearance he wrote himself a letter, supposedly received from a defunct uncle, in which he was named as the heir to comfortable estates. Armed with this, he appeared before the Colonel in command, only to learn that he was charged with mistaking catalepsy for death, thereby enabling a prisoner to escape; for which he was sentenced to a month's imprisonment.

Convict 220 had not been drowned, for George Trueworth, rowing across the river, saw his terrific fall and rescued him, taking him to the Widow Drury's home, that she might aid the poor wretch. One month later Fredericks was freed, and upon unanimous vote during a session of court-martial, dishonorably discharged. He left early, begrudging every moment that stood between bim and the hiding place of his victim's wealth. After some search he located the place, and his feverish digging uncovered the box Convict 220 had described. Convict 220, recovered after a month of faithful nursing, had also come in search of his wealth, wherewith to reward the widow and her family. As the convict faced the man who had attempted his murder, Fredericks reeled, then attacked the phantom with his axe, felling it. Not stopping to wonder at finding Convict 220 a reality, Fredericks aimed a blow at the box, when Convict 220 begged him to hold back a moment. Fredericks struck him again, struck the box a heavy blow, and fell across his victim, a victim himself to the explosive which Convict 220 had placed in the box to defeat other finders than himself.

Helen and George, making love in a nearby field, heard the explosion and came to learn its cause. They found the two men covered with a shroud of gold. George buried them, and carried the gold home to the widow. She would not touch it, until George showed her the letter accompanying it, giving it to tbe first honest people who might discover it.

101 BISON

SOLDIERS THREE (Two Reel) (Aug. 16).—Ned, Frank and Bill are friends. There is a call for volunteers for the Civil War. Frank and Bill enlist but Ned delays, as he is the only support of a sick mother, who bas just had a relapse. This is unknown to the villagers, and they believe Ned to be a coward. At last the mother improves sufficiently for Ned to enlist. They start for the front, and Dora, the girl that both Ned and Frank love, promises to wed the one who returns with tbe highest rank.

At their first battle Frank deserts in action, while Ned proves himself a bero by saving the flag and his captain's life, but just as he gets the unconscious captain to safety, he faints. Frank sees him from the shelter of a tree and creeps out. He drags Ned back behind the tree and himself picks up the flag and his captain and goes to camp, where he is received as a hero by officers and men alike and promised to be mentioned for promotion, which he later receives.

As he turns to go, Bill, who bad been hiding behind another tree, confronts him, telling Frank that he had seen all. Bill promises to remain silent if Frank will use his influence for him. This he does, and the tbree boys return home after the war—Frank and Bill with commissions, but Ned still in the ranks.

True to her promise, Dora marries Frank and moves to a nearby town where, after a year's time, she has become thoroughly disillusioned—her fortune nearly all spent and forced to stand both neglect and abuse. She overhears a quarrel between Bill and Frank on account of the former demanding more money and learns that it was Ned who was the real hero.

She leaves to go to a friend in her home town but Frank overtakes her and drives ber to a sanitarium, telling the doctor in charge of the hospital and sanitarium that the death of her father has unbalanced her mind.

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He then tells Bill that he will not only outfit him for a mining trip but also accompany him. They set out, but their first night in the desert Frank gets up stealthily, takes the water and supplies and is just riding away to leave Bill to die when Bill awakens and fires at him. Frank hurries to the hospital while Ned and his mother, who have sold their cottage and started across the desert to make a new home, hear Bill's cries, go to him and take him to the hospital. Bill and Frank die, after Bill has confessed, and Ned and Dora are left to pick up the tangled threads of their romance.

IMP

MATING (Two Reel) Aug. 11).—The story relates to life in the primitive ages when might was right, when romance played very little part in the mating of man and woman. "Pretty One" had ripened to blushing girlhood, and as she saw the simple smile of youth fade into the beauties of womanhood, she felt enraptured.

"Little Man," who had become bewitched by the charms of "Pretty One," wooed her and brought her gifts of game and skins. She accepted his pleasantries and his gifts, but coquettishly refused to become his mate. "Great One" had often admired "Pretty One," and as he sees "Little Man" and "Pretty One" in the woodland, he rushes upon them and ruthlessly tosses "Little Man" aside, who slinks away muttering threats of dire vengeance, yet realizing that he cannot match his strength against "Great One."

Smiling at the torrent of rage of "Little Man" he lifts "Pretty One" in his arms and carries her to his cave. "Pretty One," submissive to the strong domineering demeanor of "Great One," becomes his mate.

The scene changes to modern times and the three personalities present themselves in the form of a woman tremendously impressed by the strength and brawn of a common sewer digger and loved by a man of culture and wealth. The laborer uses the primitive methods of "Great One" and so strongly impresses the woman with his strength that he almost wins her.

But might no longer is right, and the modern woman asserting her right to mate with whom she pleases, accepts the "Little Man," leaving the "Great One" to ponder at the great change in social conditions of the world since the primitive period.

VICTOR

THE HEART OF A JEWESS (Two Reel) (Aug. 15).—Abraham Lieberman is a coal and ice dealer on the lower East Side, his little business being conducted in a miserable basement—his living rooms being adjacent thereto.

But Abrabam is happy withal, for his daughter Rebecca has come to him from Russia.

A month later Rebecca is working in a "sweat shop" to help keep their little home. Here she meets David Cohen, foreman of the place, who falls in love with her. But she tells him he has no chance to win her heart, as it is held in keeping across the seas.

A month later her sweetheart arrives from Russia, and David, the poor rejected lover, leaves New York broken-hearted, to seek his fortunes elsewhere. Meanwhile Jake has become Americanized and desires to take up the study of medicine, but has not sufficient means to enter college.

Rebecca comes to his aid and her little savings enable him to take up his course. In due time he graduates and he hangs up his "shingle," but his patients are poor and so his living is precarious.

At this juncture along comes a "Schatchen," a Jewish matchmaker, and offers to get him a rich wife. The girl in question is very homely, but her rich surroundings dazzle Jake and he succumbs. Thus is Rebecca thrown over for Mammom, and her heart is broken.

A few months later the "happy" bridal pair and their friends start for the synagogue. On their way their machine runs down a poor girl who has just come from a drug store with medicine for her sick father. The girl is Rebecca. She is taken to the hospital where, in deep repentance, her recalcitrant lover begs her forgiveness. In the synagogue, meanwhile, the homely bride awaits the coming of Jake, but her father rushes in and tells of his base desertion.

Back at the hospital Rebecca, regaining consciousness, repudiates Jake and tells him to go to his waiting bride. Paying the penalty of his transgression, he dejectedly goes forth, but deeper humiliation is to follow.

Arriving at the synagogue, he is met by an infuriated woman who spurns him and casts him off, leaving him to the mercy of her friends, who beat and maltreat him, as he well deserves.

Months later David, the foreman, returns and, learning of Rebecca's dilemma, seeks her out and again pleads for her love. Rebecca accepts him and happiness at last comes to the Jewish girl.

RELIANCE

THE DOCTOR'S DILEMMA (Aug. 4).—Old man Harvey has always distrusted banks and kept his money in a secret drawer in the house, but when he gets ill he mistrusts everyone about him and begs Dr. Reed, who is attending him, to place the money in a safe deposit vault. The doctor promises to do so, but arrives at the bank too late, so has to take the money home with him. There he explains to his wife and little girl, Ruth, all about the money and while he is displaying it, two tramps about to beg for food, peer in at the window and see him place the money in a desk. The decide to wait until the doctor leaves the house again, then to steal the money. Old man Harvey has a relapse and the doctor gets an urgent call over the phone to come at once. He leaves the house and also the money. After he has gone, the tramps force their way into the house. Mrs. Reed with Ruth goes into the doctor's office and barricades the door then calls up her husband on the phone. He manages to get part of the message and understands her danger, but his patient's life is at stake and he cannot leave him. Meanwhile the tramps have forced the door. Mrs. Reed gets an idea and putting Ruth through the window with the money, tells her to go for help. She is unable to escape herself as the tramps seize her and threaten her while they search for the money. Ruth soon finds help and the rescuing party soon arrives. The doctor has restored his patient and as the immediate danger is passed he hastens home arriving just in time to help subdue the tramps. Ruth shows she still has the money and as the doctor's wife is not much hurt, the doctor is rewarded by the consciousness of having done his duty as a man and a doctor.

THE FIGHT FOR RIGHT (Two Reel) (Aug. 9).—John Ward, a young workman, loves Mary Durland, daughter of a rich politician who installs prison contract labor in the prisons of his city. The other knitting mills in the town cannot compete with cheap prison labor and are forced to close down. John and his brother Joe, are thrown out of work and with others of the men go to see Durland who refuses to listen to them. John and Joe vainly look for work. Their mother is ill and needs nourishing food and medicine and they have no money. Joe, an impulsive warm-hearted lad decides that as Durland took their living away he shall pay and he goes to his office intending to rob it of enough to carry his mother through her illness. Durland returns for some papers and the boy is caught. He is sent to prison and works on the knitting machines. He breaks down under the strain and is brutally treated by the guards and is later transferred to the road-making gang. Unaccustomed to this he faints continually, but never meets the slightest kindness or consideration. Mary Durland returns home from boarding school and meets John who is now a mechanic. She sees the difference in him and asks what is wrong. He does not tell her the truth, not wishing her to know her father is the cause of his trouble. John becomes a labor leader and makes up his mind to fight the prison contract labor system. Mary, who has become interested in sociological works, discovers the truth about the prisons when she finds Joe physically and almost mentally a wreck. To convince herself further she goes through the prisons as well as the hospitals. She goes up North and studies prison conditions there. She finds men learning trades and working for the State not in competition with labor. Returning home she calls on John to come and see her and to him she tells what she saw while away, announcing her intention of fighting the prison contract system. John then tells her she will be fighting her own father, but nothing daunted she goes right ahead. Mary and John appear before the legislature just as the bill is about to be refused prohibiting prison labor. They have Joe with them, helpless and almost a cripple, and Mary makes an impassioned speech recommending the bill. She so interests the men that they rise and one and all vote for the bill. Durland feeling himself beaten consents to his daughter's marriage with John and for her sake promises to help the cause along.

AMERICAN

THE ADVENTURES OF JACQUES (Two Reel) (Aug. 11).—Jacques le Grand is a young noble of Gascony; his family are very poor and he is sent forth by his father to seek his fortune. He meets with an adventure in an inn where he compels two nobles who attack him to apologize to his horse. He rescues Constance, a lady in waiting to the Queen, who has been confined in a tower by order of the Queen. There is a thrilling escape from the window of the tower by a rope, and they are pursued by the Nobles of the Court.

They are attacked and overpowered by robbers. After being taken prisoners they make their escape. Jacques places Constance in the keeping of the Mother Superior of a convent and starts to the palace. He overhears a plot to kill the king, and although he has no reason to love him, his oath to his father to "be ready always to lay down your life for the King" compels him to aid the king. He changes costumes with the king and in a desperate fight saves him.

The scene is laid in Southern France in the year 1580, and is full of the swashbucklers of the period.

THE MYSTERY OF TUSA (Aug. 14).—A thrilling adventure in which the secret service department has a rather exciting time before they land their man. The post-office at Tusa is burglarized as the culminating act of a reign of outlawry.

The best operative is rushed to the job, but the initial step of this esteemed individual is a dismal failure and almost results in a tragedy. The confidence of the bandits is betrayed by their chief, who later falls into the clutches of the law, where he receives his just deserts.

In the excitement Dan Cupid has been quietly weaving a net in the meshes of which the secret service man and the daughter of the local sheriff are caught.

CINES—GEORGE KLEINE

THE HOUSE OF MYSTERY (Aug. 8).—Danton passed a millinery shop, saw a pretty hat and bought it for his fiancee. Inez wore it—and then all sorts of mysterious things began to happen. Wrerever Inez went money and jewelry were roughly crowded into her pockets. The police were helpless. And then suddenly, Inez disappeared. Danton grew desperate and sought out Henry Sterret, a famous detective, who agreed to undertake the case.

Sterret soon solved some of the mystery of that dainty bit of headgear. Madeline, his assistant, purchased one and immediately became the recipient of monies and jewelry. What happened to her and Sterret, the thrilling rescue of Inez from The House of Mystery, makes a film that for absorbing story, dramatic situations, spectacular effects and convincing acting, is the vast exception among multiple reel subjects.

ESSANAY

KING ROBERT OF SICILY (Aug. 4).—Part I. Robert, King of Sicily, a proud and haughty monarch, scoffs at the church and proudly declares there is no power that can remove him from the throne. One evening, while at vespers in the church, Robert falls asleep. Afraid to awaken him, the attendants steal away at the end of the service. Robert

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sleeps soundly far into the night, and awakens to find only a few candles flickering on the massive altar. Gazing with astonishment around him, Robert suddenly discovers that he is clothed in the rags of a beggar. Rage gaining possession of him, he escapes from the church and rushes to the Palace throne room. Here he finds an angelic King seated upon the throne, wearing his robes, his crown, and signet ring. Wild with fury Robert denounces the Angel as an imposter, and is thrown into a dismal dungeon. Later he is visited by the Angel, who again asks if he is still the King. Proudly Robert answers in the affirmative, and is further punished by being transformed into the Court Jester. The Angel slowly fades from sight, and Robert finds himself with nothing but an ape for counsel. In the great banquet hall Robert is ridiculed by the pages when found eating scraps of food from the plates after the guests have gone. Still his pride dominates and his haughty answer, "I am—I am the King!" saddens the Angel, who realizes the task is not yet finished. As Holy Week approaches, the Ambassadors from Pope Urban summon the Angel King to Rome. At last Robert sees a way to dethrone the impostor, for is not the Pope his own brother? Surely he will right the great wrong that has been done. So they depart o'er land and sea, into the lovely land of Italy.

Part II. Upon arriving in Rome the Pope receives them with great pomp on St. Peter's Square, but Robert's hopes are dashed to earth when, after an impassioned appeal to his own brother, he finds the Pope knows him not, and jests with the Angel saying, "It is strange sport to keep a madman at court." Seizing the furious Robert the guards imprison him in a cell. Easter Sunday gleams upon the sky and Robert, rising from his pallet, eagerly watches the people as they enter the church for early mass. Suddenly a celestial gleam of light falls upon his upturned face and, feeling within a power unfelt before, he kneels humbly and for the first time lifts his voice in prayer. Holy Week ending, the Angel King returns once more to Sicily. Now it is that Robert seems to feel the angelic presence of the impostor King, and humbles himself for the first time. Later, in the great throne room, Robert, still in his jester garb, gazes from the open casement and is aroused from his reverie by the sound of the vesper bells and the chanting of the monks nearby. Watching him closely, the Angel King dismisses the court and, appearing before Robert, once more asks "Art thou the King?" For a moment Robert hesitates, then crosses his hands meekly upon his breast and makes answer "Thou knowest best." At this acknowledgment of his lowliness, the Angel reveals himself to the King and slowly fades from view with a last blessing. Discovering that he is once more clothed in his regal robes, King Robert impulsively goes alone to the church and there, kneeling before the holy altar, he silently prays, while a shaft of heavenly light breaks over the lofty crucifix and falls upon his humbled head.

PATHE FRERES

PATHE'S WEEKLY (Aug. 5).

THE LOVE LETTER (Aug. 5).—Max, while on one of his usual gumshoes for excitement, pays rather marked attention to the occupants of a certain house where a lady of exquisite beauty has been noted by his eagle eye. One day she hands him a note, but the wind catches it before he has a chance to read it and leads him to one hundred and one queer outlandish places and many adventures. Ultimately he captures the note but finds that it is in Sanscrit. After tremendous efforts he finds a place where such things are translated and learns much to his chagrin all the lady has to say. What's in the note is too good to tell. Better see the film and see for yourself.

AUSABLE CHASM, Grand Canyon of New York (Aug. 6).—This scenic film carries the spectator through the most picturesque spot in the Empire State. Ausable Chasm is a great cleft in the mountains through which tumbles a torrent of foaming water, leaping from rock to rock on its restless journey to the sea. We see "Elephant's Head," "Table Rock," "Post Office," "The Flume" and many other points of beauty.

On the same reel.

IN SAMOA.—A study of the modes and customs of the natives in this island, which is interesting and highly instructive. The native villages, the shops and streets, the curious dances of the men and women, the expert swimming and diving of youngsters 7 and 8 years old, and the great strides in civilization made by these people are all shown.

WHEN A WOMAN WASTES (Aug. 7).—The beautiful Mrs. Langford has the fault of being a very great spendthrift. Frequent remonstrances from her husband cause her finally to pawn her necklace, the gift of Langford's mother. An unscrupulous admirer learns of the fact, secures the necklace and expects by this means to have a hold on Mrs. Langford. A series of dramatic incidents follow in rapid succession, ending in the discrediting of the villain and the final reinstatement of Mrs. Langford in the affections of her husband.

GENOA, the Principal Port of Italy (Aug. 8).—A remarkably interesting series of views of the city to which America is so greatly indebted. Here Columbus was born and spent his boyhood days. The ancient village is renowned for its port from which for centuries Italian ships of commerce have left. Ancient buildings, historic ruins, many edifices of great architectural beauty and the busy marts of trade are all faithfully shown in this film, which ends with a magnificent moonlight picture of the harbor.

On the same reel.

MOUNT ST. MICHEL.—Mount St. Michel is a rocky promontory in the Bay of St. Michel on the coast of France. It is joined to the mainland by a dike, built within comparatively recent years. On the summit of the Mount is a Benedictine Abbey, one of the most remarkable monuments of French military and monastic architecture in existence.

A WOMAN'S WAY (Aug. 9).—A young broker loses all his money and all his wife's money, and as a result his wife leaves home and returns to her father, and the husband, after vainly trying to see her for many months, goes West. His wife gets a divorce and marries another. One day wife and former husband meet and he tries to persuade her (little knowing of her second marriage) to return West with him. She, though she loves him, loves money more and sticks to her second husband. This film is full of dramatic situations and many pathetic moments mark the story as one of intense interest to everyone.

PILOT

THE GREEN-EYED MONSTER (Aug. 7).—After the honeymoon the Newlyweds rent a house and start housekeeping. Mrs. Newlywed loves her husband devotedly but at times and on the slightest provocation becomes jealous of her hubby. Unfortunately the picture of a chum of Newlywed's sister finds its way into his effects and is found by Mrs. Newlywed in helping her spouse to unpack his things. A storm is averted, but the seed is sown. Mrs. Newlywed has a desire to own a horse and Newlywed plans to surprise her with one as a Christmas present. By an unfortunate coincidence the horse he has selected for his wife bears the same name as his sister's chum, and Mrs. Newlywed finding some of the correspondence referring to the horse, jumps to the conclusion that the Bess referred to in the letter is the same as the Bess in the picture and becomes a victim of the green-eyed monster, thinking her husband is deceiving her. Circumstantial evidence accumulates and she consults a lawyer regarding a divorce, taking with her the letters she has filched and the photo of the supposed destroyer of her happiness. The lawyer she consults proves to be the husband of the Bess in the picture and the "green-eyed monster" finds another victim in the man of law and letters.

He rushes from his office, determined to secure satisfaction, if not an explanation, from the villain who has wrecked his home, leaving Mrs. Newlywed to await his return. The explanation is forthcoming and the lawyer admits the drinks are "on him." A meeting is then arranged between Mrs. Newlywed and "Bess" and the course of true love resumes its peaceful way again.

LUX

THE TRIUMPH OF LOVE (Aug. 8).—An artist falls in love with his sitter, the daughter of a wealthy banker. She scorns his love and he goes away into the country to forget her. He easily does so, for he falls a victim

AMERICAN ECLAIR

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to the charms of a sweet country maid. Then the rich woman realizes that she loves him. She goes to the country, hoping to rekindle the old flame in his bosom, but too late; for love triumphs and he prefers his little country bride to the rich woman, who thought to play with his affections.

On the same reel:

SHOULD WOMEN WORK?—Mr. Proudfoot is suddenly convinced of the fact that there are many, many women in the world working very hard for a living, and he decides that henceforth he will never let a woman work. He goes out and assists every female he meets, but returns later in a different frame of mind, having made up his mind that the answer to the question is YES!

EDISON

HIS GREATEST VICTORY (Aug. 8).—Jane Doone has told Lieut. John Blake that she will marry him, and a reception is held by the girl's relatives to announce the happy event. In the midst of the merrymaking a soldier suddenly enters with dispatches ordering Blake to the front.

A hasty wedding is performed between Blake and Jane, immediately after which Blake, accompanied by Crane, who has acted as his best man, departs for the war.

In his first engagement, Blake behaves like a hero and saves the colors from the enemy. He is severely wounded in the course of the fight and left for dead on the battlefield. When he regains consciousness, he gives his coat to one of his comrades and picks up a canteen on which the name of John Stokes is printed, thinking it to be his own. He then drags himself to a sentry outpost. After a six weeks' struggle between life and death in the hospital, he at length emerges sound in body, but with his mind a perfect blank with regard to every detail in his past life.

The canteen bearing the name of John Stokes seems to him to be the most plausible clue to his own identity, and he re-enlists under that name.

Meanwhile, the name of Lieut. John Blake has been reported among the missing after the battle. To Jane Doone, the first poignant sorrow of her loss is gradually softened and mellowed by the hand of time.

Two years later the war is over. Crane, now a colonel, is an ardent suitor for Jane's hand. She at last consents and journeys out to the army post of which Crane is in command.

Blake, still bearing the name of John Stokes, is one of a detachment of soldiers which arrives at the post shortly before Jane.

Crane recognizes him and, like the officer and gentleman that he is, and although it means sacrificing himself, succeeds in clearing Blake's muddled brain by bringing up old recollections. Thus the long separated husband and wife are reunited.

No opportunities for strong dramatic action have been overlooked in the staging of this exciting play of love, war and sacrifice.

GREAT NORTHERN

A SHOT IN THE DARK (Aug. 2).—This dramatic offering has an appealing touch and in it are seen Miss Thomson and Mr. Psilander in roles which are entirely suited to their personalities. And in order that honors may be fairly divided "Little Sunbeam" Frederickson, of the Great Northern staff, has been assigned to an important part and plays it with her accustomed chic and intelligence. According to the story depicted on the screen, Johnson, a young solicitor, meets a former sweetheart during the absence of his wife and baby girl on a vacation trip. Upon the return of the latter, Eva, the wife grows suspicious because of her husband's conduct and gains from him a confession of his wrongding. Eva leaves him and with Jane, an old servant, and little Dorothy, makes her abode elsewhere.

The child is overtaken by illness and old Jane hastens to the father to notify him. It is agreed between them that he shall make a secret visit to his former home at eleven o'clock at night. While kneeling at the bedside of his baby the mother is aroused and, hearing a sound in the sickroom, supposes that a burglar has entered the house. The shot that she fires in the dark at the intruder results in a superficial wound and is the means of bringing about a reconciliation. The play is well acted and is a most interesting offering.

ITALA

THE WAR CORRESPONDENTS.—Bretton, furnished with credentials to Balkan officers, obtains a personal letter from the Minister of War, charging his subordinates to give the young newspaperman every assistance. On the train Bretton meets Clark, correspondent of a rival newspaper. While passing through the customs, Clark catches sight of Bretton's letters of recommendation. Not having any himself, he resolves to steal them.

The story jumps to the scene of warfare where Sonia and her father are tending their sheep. The old man is killed by a stray bullet and is buried by his mourning daughter.

The two correspondents proceed on foot to headquarters and notice, from the edge of a precipice, a skirmish between the contending forces. In order to more clearly observe the fight, Bretton throws down his knapsack. Approaching too near the edge, he makes a false step and falls. His cries are heard by Sonia, who, in going to his rescue, risks her life. Clark cuts open his rival's knapsack and steals the coveted papers. Bearing these he goes to headquarters, where he is warmly received.

Bretton recovers from his fall and is somewhat smitten by his rescuer. Found by the soldiers, without credentials, he is arrested as a spy. He escapes from the guard tent and gallops away on a horse, untouched by the sentry's pursuing bullets.

A battle is in progress and both correspondents have their stories ready. Clark, tricked by Sonia, is detained in his attempt to reach the telegraph office and so Bretton's telegram goes through. When Clark finally arrives the wires are congested. Disgruntled, he visits a neighboring theatre, but the enemy are within range and a well-directed shell crashes through the building and sends the audience and performers fleeing for their lives. Clark, among others, is rendered unconscious.

Bretton hearing of an impending battle on the sea, journeys there and, by climbing a tree, sees the demolition of a majestic war vessel by a hidden mine. Again the correspondents hasten to the telegraph office and Sonia, aiding Bretton, again foils Clark.

Bretton, to obtain a better view of a land conflict, goes aloft in an aeroplane. It is shattered by a shell and falls earthward with a sickening crash. Sonia, who has been captured by the Turks after being wounded, has escaped from a hospital mosque and is wandering around when she sees the aeroplane descend. She saves Bretton from being burned to death. Again Bretton is triumphant in getting his story over the wires ahead of Clark. He asks Sonia to return home with him as his wife.

The young people on the conclusion of hostilities arrive in Bretton's home town and are congratulated warmly on their work by the newspaper proprietors. Bretton and Sonia meet Clark, their former enemy, and all differences are ended in a warm handshake and the declaration that "all is fair in war and love."

There is a rapid succession of big and thrilling scenes. A bridge is exploded and the train plunges through the opening into the river. There is much burning of gunpowder, a theatre is destroyed by a bursting shell, and there are the active manoeuvres of artillery, cavalry and foot soldiers.

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SIMPLEX NOTES

The following installations have been made this last week by Hallberg: 2 complete machines for the Scenario Co. of Newark, N. J.; 1 complete machine for St. Johnsville, N. Y.

Through B. F. Porter: 1 complete machine for Winter Garden, New York City; 1 complete machine for True Feature Film, New York City; 1 complete machine for Ninety-ninth street Park West Theatre, New York City; and the following for the Jake Wells Circuit: 1 complete machine for the Bijou Theatre, Richmond, Va.; 1 complete machine for Grand Opera House, Atlanta, Ga.; 1 complete machine for Majestic Theatre, Birmingham, Ala.; and 1 in Bronx by the Emergency Machine Co., New York City.

Fifteen machines were shipped to the Kineto Co., of London, England, by the Precision Machine Co.

The Simplex Service Bureau booklets are being eagerly sought for by all operators and exhibitors.

The factory is still three hundred machines behind on orders, due to a large and increasing demand for this famous projector by the particular exhibitors.

J. E. Robin, special representative of the Precision Machine Co. for the past two years and who traveled more than 40,000 miles in the interest of the Simplex, has recently been appointed sales manager, due to the overburdening work on General Manager H. B. Coles.

KINEMACOLOR NEWS

Edward Frieberger, lecturer-at-large on Kinemacolor pictures, who has been touring the Chautauqua circuits with great success this summer, finds the audiences not only appreciative but anxious for more. Many wait after the show to ask questions, and some "speak out in meetin'." During the solemn Coronation scene a little boy piped up with the query: "Mister, why does the King wear that fur rug?"

During the Durbar scene, a lady sent up a request that Mr. Freiberger "make the elephants go slower," explaining that her daughter was an art student who wanted to sketch some of the designs on the state robes.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
June 28—The Exploits of the Randin Gang (2 Parts—Dr.)	
July 5—The Little Puppet Seller (2 Parts—Dr.)	
July 12—In the Hands of Conspirators (2 Parts—Dr.)	
July 19—The Triumph of Strength (2 Parts—Dr.)	
July 26—The Missionary's Sister (2 Parts—Dr.)	

AMERICAN

July 24—Tom Blake's Redemption (Dr.)	1000
July 26—She Will Never Know (Dr.)	1000
July 28—The Scapegoat (2 reel Dr.)	2000
July 31—Mission Bells (Dr.)	1000
Aug. 2—Single-Handed Jim (Dr.)	1000
Aug. 4—When Chemistry Counted (Dr.)	1000
Aug. 7—Golden Gate Park and Environs (Ed. and Sc.)	1000
Aug. 9—His Sister Lucia (Dr.)	1000
Aug. 11—The Adventures of Jacques (2 reel Dr.)	2000
Aug. 14—The Mystery of Tusa (Dr.)	1000
Aug. 16—While There's Life (Dr.)	1000
Aug. 18—A Tide in the Affairs of Men (Dr.)	1000
Aug. 21—The Golden Heart (Dr.)	1000
Aug. 23—Flesh of His Flesh (Dr.)	1000

BISON

July 22—The Law Breakers (2 reels)
July 29—Robinson Crusoe (3 reel Dr.)
Aug. 2—The Cage Brothers' Romance (2 reels)
Aug. 5—The Death Stone of India (3 reel Dr.)
Aug. 9—The Snaker (2 reel Indian Dr.)
Aug. 12—Campaigning with Custer (2 reel Dr.)
Aug. 16—Soldiers' Three (2 reel Dr.)
Aug. 19—The Iron Trial (2 reel Ind. Dr.)

BRONCHO

June 11—Indian's Gratitude (1 reel)	1100
June 18—From the Shadows (2 reels)	2000
June 25—The Transgressor (2 reels)	2070
July 2—All Rivers Meet at Sea (1 reel)	1000
July 9—Heart Throbs (2 reels)	2033
July 16—Mammy's Secret Code (3 reels)	2975
July 23—Grandad (2 reels)	
July 30—Reformation (2 reels)	
Aug. 6—Joe Hibbard's Claim (1 reel)	

CRYSTAL

July 20—How Men Propose
July 22—The Broken Spell (Dr.)
July 27—College Chums and Belmont Stung (Com.)
July 29—The Paper Doll (Dr.)
Aug. 3—What Papa Got
Aug. 3—Her Little Darling
Aug. 5—A Child's Influence (Dr.)
Aug. 10—Oh, You Scotch Lassie
Aug. 10—Starving for Love
Aug. 12—How Women Love (Dr.)
Aug. 17—Pearl and the Tramp (Com.)
Aug. 17—One Wife Too Much (Com.)
Aug. 19—A Greater Influence (Dr.)
Aug. 24—Caught in the Act
Aug. 24—Hypnotized

DE-KA-GE (Features)

June 23—Death or Divorce
June 30—The Stain

DRAGON
(Formerly Ryno)

June 23—A Sister's Devotion (Dr.)	1000
June 30—Our Future Heroes (Ed. Top.)	1000
July 7—The Ticket-of-Leave Man (Dr.)	2000
July 14—The Organist (Dr.)	1000
July 21—Memories of Long Ago	1000
July 28—Bride of the Sea	1000
Aug. 4—The Blindness of Courage (Dr.)	3000

ECLAIR

July 20—Through the Telescope (Com.)
July 20—Sacred Gazelles (Edu.)
July 23—The Greater Call (3 reel Dr.)
July 30—Soul to Soul (2 reel Dr.)
Aug. 3—Grease Paint Indians
Aug. 3—Holy Cities in Japan
Aug. 6—The Honor of Lady Beaumont (2 reel Dr.)
Aug. 10—Clara and Her Mysterious Toys (Trick Com.)
Aug. 10—A Woman's Trick (Com.)
Aug. 13—The Thirst for Gold (2 reel Dr.)
Aug. 17—Her Tutors (Com.)
Aug. 20—The Beaten Path (3 reel Dr.)
Aug. 24—"13" at Table (Com.)
Aug. 24—Sea Worms (Scientific)

FRONTIER

	Feet
July 26—The Toll of the Desert (Dr.)	
July 31—A Hasty Jilting (Com.)	
Aug. 2—A Brand from the Burning (Dr.)	
Aug. 7—Masquerading in Bear Canyon (Com. Dr.)	
Aug. 9—On the Ranger's Roll of Honor (Dr.)	
Aug. 14—The Suffragette Tames the Bandit (Com.)	
Aug. 16—The Retribution of Ysobel (Dr.)	
Aug. 21—Sailing Under False Colors (Com.)	
Aug. 23—The Eyes of the God of Friendship (Dr.)	

GAUMONT

Aug. 5—A Honeymoon Hoax
Aug. 6—Gaumont's Weekly No. 74
Aug. 7—Shooting the Wooer
Aug. 7—Up Mont Blanc
Aug. 12—Tiny Tim and the Adventures of His Elephant
Aug. 12—The Lakes of Salzburg
Aug. 13—Gaumont's Weekly No. 75
Aug. 14—His Stomach and His Heart
Aug. 14—Magnets
Aug. 20—Gaumont's Weekly No. 76

GEM

July 14—Little Buster (Com.)
July 21—The Life Savers (Com. Dr.)
July 28—Stars in My Crown
Aug. 4—Bob's Baby (Com.)
Aug. 11—A New Way to Win a Girl (Com.)
Aug. 18—The Would-Be Detective (Com.)
Aug. 18—The Elks at Rochester (Top.)

GREAT NORTHERN

June 28—The Flying Circus (3 reel Dr.)
July 5—Winning a Prize (Com.)
July 5—The Trondhjen Railway (Sc.)
July 12—The Jolly Recruits (Com.)
July 12—Short Scenic Subject
July 19—A Country Cousin (Com.)
July 19—Short Scenic Subject
July 25—The Governor's Daughter (2 reels)
July 26—A Shot in the Dark (Dr.)
Aug. 3—A Shot in the Dark

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)
May 31—Money Lender's Son (3 reels)
July 18—Therese, the Adventuress

GREAT NORTHERN
Universal

Aug. 23—The Great Circus Catastrophe (3 reels)

IMP

Aug. 9—Adventures of Mr. Phiffles, by Hy Mayer
Aug. 11—Mating (2 reel Dr.)
Aug. 14—'Lizbeth (Dr.)
Aug. 16—Poor Jake's Demise (Com.)
Aug. 16—In Laughland with Hy. Mayer (Com.)
Aug. 18—The Flower Girl and the Counterfeiter (Dr.)
Aug. 21—In Search of Quiet (Com.)
Aug. 23—The Statue
Aug. 23—Pen Laughs by Hy. Mayer

ITALA (Features)

June 2—The Dread of Doom
June 30—The Death Knell
July 14—The Fatal Grotto
July 14—Branded for Life
July 28—Unmasked
Aug. 11—The Greater Love
Aug. 25—The War Correspondents

KAY-BEE

June 20—Failure of Success (2 reels)	2000
June 27—The Seal of Silence (2 reels)	2000
July 4—The Crimson Stain (3 reels)	2875
July 11—The Banshee (2 reels)	1975
July 18—Red Mask (1 reel)	990
July 25—Flotsam (2 reels)	
Aug. 1—Banzai (2 reels)	
Aug. 8—House of Bondage (3 reels)	

KEYSTONE

June 30—For the Love of Mabel	1000
July 3—Rastus and the Game Cock	1000
July 7—Safe in Jail	1000
July 10—Tell-Tale Light	1000
July 14—Love and Rubbish	1000
July 17—A Noise from the Deep	1000
July 21—The Peddler	
July 21—Love and Courage	
July 24—Get Rich Quick	
July 28—Prof. Bean's Removal	
July 31—Just Kids	
Aug. 4—Cohen's Outing (Com.)	
Aug. 7—The Riot (Com.)	

LUX
By Prieur

	Feet
July 4—Pat Gets on the Trail (Com.)	410
July 4—An Easy Day (Com.)	537
July 11—The Train on Fire (Dr.)	1000
July 18—Fate and the Man (Dr.)	987
July 25—Pat's Fancy Dress (Com.)	492
July 25—You Never Can Tell (Com.)	492
Aug. 1—Oh! Wat'er Wet Day (Com.)	535
Aug. 1—The Girl I Left Behind Me (Com.)	436
Aug. 8—The Triumph of Love (Dr.)	535
Aug. 8—Should Women Work (Com.)	390

MAJESTIC

July 26—Just Skirts—The Adventurous Girls
July 27—The School Kids' Picnic
July 27—The Wild West Comes to Town
July 29—The Toy
Aug. 2—Tempesta
Aug. 3—Told in the Future
Aug. 5—Hearts and Hoofs
Aug. 9—Devilish Doctor—A Fish Story
Aug. 10—The Greater Love
Aug. 12—The Doctor's Ruse
Aug. 16—The Fickle Tramp—A Horse Unfed

NESTOR

Aug. 8—Almost a Rescue (Com.)
Aug. 11—Darkfeather's Sacrifice (Ind. Dr.)
Aug. 13—Juanita (Dr.)
Aug. 15—Hawkeye to the Rescue (Com.)
Aug. 18—The Maid of the Mountains (Dr.)
Aug. 20—When the Blood Calls (Dr.)
Aug. 22—When Cupid Won (Com.)
Aug. 22—Some Runner (Com.)

PILOT

July 10—Sanitary Gulch (Com.)	1000
July 17—Granny (Dr.)	1000
July 24—A Sure Tip (Com.)	500
July 24—The Bug Professor (Com.)	500
July 31—Loyal Hearts (Dr.)	1000
Aug. 7—The Green-Eyed Monster (Com. Dr.)	1000
Aug. 14—Getting the Evidence (Dr.)	1000

POWERS

July 30—While the Children Slept (Com. Dr.)
Aug. 1—Fate and Three
Aug. 6—The Village Blacksmith (Dr.)
Aug. 8—The Heart of a Heathen (2 reel Dr.)
Aug. 13—The Great Towel Robbery (Com.)
Aug. 15—Fate's Vengeance (Dr.)
Aug. 20—The Little Skipper (Dr.)
Aug. 22—The Sea Urchin (Dr.)

RAMO

July 23—The Silent House (Dr.)	1000
July 30—I Should Worry (Com.)	1000
Aug. 6—Checkered Lives (Dr.)	1000
Aug. 13—Love and Gold (Dr.)	1000
Aug. 20—Dangerous Sympathy (Dr.)	1000

RELIANCE

Aug. 4—The Doctor's Dilemma (1 reel)
Aug. 6—The Silly Sex
Aug. 9—The Fight for Right (2 reels)
Aug. 11—Kentucky Foes
Aug. 13—Runa Plays Cupid
Aug. 16—Of Such is the Kingdom
Aug. 18—The Smugglers Sister
Aug. 20—The Counsel for the Defense
Aug. 23—Success (2 reels)

REX

July 27—The Actor (Dr.)
July 31—The Powers of Heredity (Dr.)
Aug. 3—Civilized and Savage (Dr.)
Aug. 7—When the Prince Arrived (Dr.)
Aug. 10—Man's Duty (Dr.)
Aug. 14—Sally Scraggs, Housemaid (Com. Dr.)
Aug. 17—The Animal (Dr.)
Aug. 21—The Diamond Makers (2 reel Dr.)
Aug. 24—Just in Time (Dr.)

SOLAX

Aug. 15—A Drop of Blood (Dr.)	1000
Aug. 22—The Smuggler's Child (Dr.)	2000
Aug. 27—A Terrible Night (Com.)	1000
Aug. 20—A Child's Intuition (Dr.)	1000

THANHOUSER

Aug. 5—The Protectory's Oldest Boy
Aug. 8—The Girl of the Cabaret
Aug. 10—Oh, Such a Beautiful Ocean
Aug. 12—The Missing Witness
Aug. 15—The Lie that Failed
Aug. 17—Waiting for Hubby
Aug. 19—The Spirit of Envy
Aug. 22—The Medium's Nemesis

VICTOR

July 18—Nihilist Vengeance (2 reel Dr.)
Aug. 1—In After Years (Dr.)
Aug. 8—Nature's Vengeance (Dr.)
Aug. 15—The Heart of a Jewess (2 reel Dr.)
Aug. 22—The Ghost (Dr.)

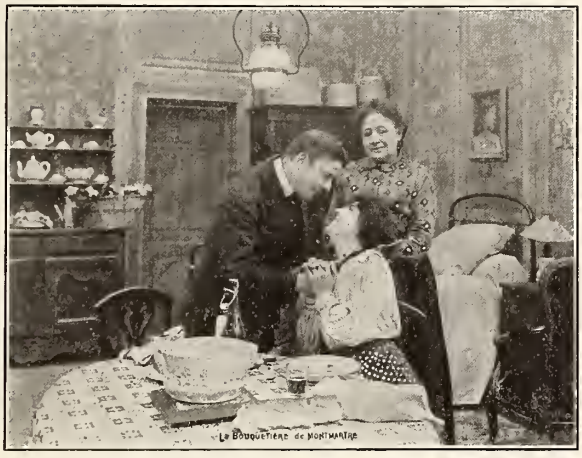
THE GREEN GOD

Union Features—Released August 6

Jealousy forms the theme of this three-reel feature. Marie Jannus, a flower-girl, makes her living by selling flowers in the fashionable but gay restaurants of Paris. Her fiance, Pierre Sandri, is a violinist at Maxim's and has been made a lot of by the after-theatre crowds. On this eventful evening the flower-girl, in selling her flowers among the diners, meets Baron Desroches, an elderly man of great wealth, who, taken with her beauty, makes advances, but is rebuffed by her. He then plans to win her.

He attends Maxim's with Gaby Derilly, a Parisian beauty of note, where they dine. Sandri wanders around until he comes to their table, and plays to Gaby, who flirts with him and proceeds to carry out the Baron's plans by ensnaring him in her net. Gaby Derilly gives a reception and begs Sandri to play. He goes, and Gaby uses her physical charm and beauty to captivate him. In a moment of passion he kisses her hand, and is seen by the flower-girl, who creates a scene, and Sandri renounces her. She turns to leave and meets the Baron, who offers to escort her, which she accepts.

They go to his hotel, where she is dressed by the maid in



SCENE FROM "THE GREEN GOD"

the latest fashion. She sends a farewell note to her mother and then goes to dinner with the Baron. He attempts to kiss her, but she beholds a vision of her Sandri and frees herself and runs to her mother's rooms. Sandri, anxious about her, calls to see her mother in the meantime to explain his actions and that he still loves her daughter. Marie is overjoyed at learning this and goes to his home the next day to see him. She discovers Gaby outside the door of his room, and is so enraged that she strikes her in the face with her hand. Gaby flees.

Marie is again seen at Maxim's selling flowers and approaches a couple, who purchase some flowers. The man, a friend of the Baron's, slips a purse in a pocket of Marie's, and she goes on her way selling her wares. Suddenly there is a commotion, and Marie is sent for. The purse is found on her and she is arrested and sent to a reformatory. Her term expired, she seeks justice. She again takes up her previous occupation of selling flowers and one evening overhears a conversation carried on between her accusers, and learns how her misfortune was planned by Gaby. She then goes home and dons boys' clothes and goes to the home of Gaby, seeking revenge. While hidden there she sees a burglar creeping from under Gaby's bed and about to choke Gaby, who is removing her jewels at her dressing-table, takes aim and fires. The bullet, which she first intended for Gaby, finds its mark in the thief, who proceeds to make his escape, but is intercepted by Marie. They struggle, but she is overpowered and he gets away.

Marie is taken to the hospital, where she is visited by Gaby. Marie forgives Gaby, who brings about the reunion of Sandri and the flower-girl. A tribute is sent to them by Gaby in the way of a floral piece, and Jealousy is at last vanquished.

The Green God is full of strong scenes and is well acted by a capable cast. The photography is excellent, as is characteristic of all French films.

FAMOUS PLAYERS' REGULAR RELEASES

An announcement is made by the Famous Players' Film Company to the effect that beginning September 1st it will inaugurate a policy of regular releases of three, four or five-reel features. These productions will be issued three times a month, their length to be determined by the particular requirements of each subject. This monthly program will be as important as the former releases of this company, and will conform entirely with the high standard established and maintained by this company.

This extended policy was formulated as a direct effect of the unanimous demand for more frequent and regular releases of the Famous Players' product, and is virtually an acknowledgment of the wide and general endorsement of the company's activities, and a favorable acquiescence to the repeated requests of exhibitors and state-right buyers throughout the country.

For several months past the Famous Players' Film Company has been planning to increase the volume of its output, but withheld announcements of its purpose until all necessary preparations were completed. Quietly but constantly it has been at work gathering a promising number of prominent stars and acquiring the rights to successful plays and popular novels, until now it has developed an organization including the most brilliant array of stars and possessing a most impressive selection of subjects for presentation in motion pictures.

To-day, with the amalgamation of motion picture and theatrical interests steadily increasing, this monthly program of the Famous Players assumes far reaching proportions. When the detailed plans of its widened scope are fully revealed, they will be found to contain the answer to a very perplexing and recurrent question in film circles, the growing demand for more serious and reputable subjects as against the stereotyped average of the present offerings.

Among the first few productions to be released under this new plan are Mrs. Fiske in her famous success, Thomas Hardy's pathetic story, "Tess of the D'Urbervilles," the film production of which has already attracted such wide attention in the daily newspapers throughout the country; Miss Mary Pickford in the favorite novel and play, "In the Bishop's Carriage"; Henry E. Dixey in "Chelsea 7750"; Lillie Langtry in a tense, dramatic play, "His Neighbor's Wife," described as a powerful sermon in film, and Laura Sawyer in "An Hour Before Dawn," a female detective play.

The Famous Players movement has been effective in raising the standard of motion pictures to a higher and more dignified plane. Its activities have been of a significantly helpful nature to the entire industry, and have been immeasurably instrumental in attaching a greater prestige to the motion picture. These activities are bound to reflect their importance on the history and progress of the trade.

THE TRUE FEATURE COMPANY

The True Feature Company, a new feature corporation incorporated under the laws of New York has opened offices on the seventh floor of the World's Tower Building, 110-112 West Fortieth street, where it will distribute the output of the Continental Kunst Film Society of Berlin. The product of this company has a world-wide reputation, it has a magnificent studio, the best talent of Europe, a corps of modern, progressive and daring directors and unlimited capital. Their feature output will average two per week. The first release will be "The Doom of Darkness," a four-reel tragedy of tremendous power, wholly original in plot and directed by F. Burkart, for many years the director of the Irving Place Theatre, in this city. Mr. Burkart takes the leading part in the play. The True Feature Company has now on hand a large supply of excellent features averaging about three reels in length. None of them have ever been shown here. Following the style of the London market the company has installed a roomy and comfortable projection room in its offices and buyers can see what they want when they want without any more delay than putting the reel in the magazine.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
July 7—The Noisy Suitors (Com.)	
July 10—The Enemy's Baby (Dr.)	
July 12—The Mistake (Dr.)	
July 28—The Vengeance of Galora (Dr.)	
July 31—Those Little Flowers (Com.)	
July 31—Mr. Spriggs Buys a Dog (Com.)	
Aug. 2—When Love Forgives (Dr.)	
Aug. 2—The Monument (Dr.)	
Aug. 4—The Widow's Kids (Com.)	
Aug. 4—Cupid and the Cook (Com.)	
Aug. 7—Under the Shadow of the Law (Dr.)	
Aug. 9—The Reformers; or the Lost Art of Minding One's Business (2 parts—Dr.)	

CINES
George Kleine

May 10—Beautiful Lake Como, Italy (Phy. Geo.)	300
May 13—Relics of Ancient Rome (Sc.)	175
May 13—Willie's Alarm Clock (Com.)	825
May 17—Gulf of Togulio (Sc.)	350
May 17—A Woman's Influence (Dr.)	650
May 20—Red Wins! (Dr.)	1000
May 24—Exceeding the Time Limit (Com.)	300
May 24—The Maid and the Yarn (Com.)	300
May 24—Curing a Would-Be Aviator (Com.)	400
May 27—Borrowed Plumage (Com.)	500
May 27—In Somaliland (Travel)	150
May 27—The Champion Fixer (Com.)	350
May 31—Interesting Scenes Abroad (Travel)	1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)	2500
June 3—The Irony of Fate (Dr.)	1000
June 7—Orbetello and Environs (Travel)	250
June 7—The Ring (Dr.)	750
June 16—The Rival Engineers—Part I (Dr.)	985
June 16—The Rival Engineers—Part II (Dr.)	955
July 25—Honor Thy Father (Dr.) (Part I and Part II)	2000
Aug. 8—The House of Mystery (Dr.) (Part I and Part II)	2000

EDISON

July 21—A Tardy Recognition (Dr.)	1000
July 22—A Great Metropolitan Newspaper (Edu.)	960
July 23—A Knife of Fire (Des.)	400
July 23—At Midnight (Com.)	600
July 25—The Meadow Lark (Dr.)	1000
July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary") (Dr.)	1025
July 28—The Creed of Osman Boy (Dr.)	1025
July 29—The Bells (Dr.)	1000
July 30—Grand Canyon of Arizona (Sc.)	400
July 30—As the Tooth Came Out (Com.)	600
Aug. 1—The Red Old Hills of Georgia (Dr.)	1000
Aug. 2—The Robbers (Dr.)	1000
Aug. 4—The Substitute Stenographer (Dr.)	1000
Aug. 5—Dolly Varden (Dr.)	1000
Aug. 6—The Romance of Rowena (Com.)	1000
Aug. 8—His Greatest Victory (Dr.)	1000
Aug. 9—By Fire and Water (Dr.)	1000
Aug. 11—The Treasure of Captain Kidd (Dr.)	1000
Aug. 12—The Rightful Heir (Dr.)	1000
Aug. 13—Battlefields Around Chattanooga (Sc.)	300
Aug. 13—The Right Number but the Wrong House (Com.)	700
Aug. 15—The Coast Guard's Sister	
Aug. 16—The Pied Piper of Hamelin (Dr.)	1000
Aug. 18—Starved Out (Com.)	1000
Aug. 19—Flood Tide (Dr.)	1000
Aug. 20—First Aid to the Injured (Edu.)	425
Aug. 20—Bobbie's Long Trousers (Com.)	575
Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.)	2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.)	1000

ESSANAY

July 19—The Two Ranchmen (W. Dr.)	
July 21—Tapped Wires (Dr.—2 parts)	
July 22—The Rose of Sharon (Dr.)	
July 23—The Dance at Eagle Pass	
July 24—The Browns Study Astrology (Com.)	
July 24—Building the Chattanooga Light and Power Dam (Edu.)	
July 25—Making Good (Com.)	
July 26—Broncho Billy, and the Schoolman's Sweetheart (W. Dr.)	
July 29—The Call of the Plains (W. Dr.)	
July 30—Bread Upon the Waters (Dr.)	
July 31—Tit for Tat (Com.)	
July 31—Through the Cumberland Mountains, Tennessee (Edu.)	
Aug. 1—Such Is Life (Com.)	
Aug. 1—His Wife's Friends (Com.)	
Aug. 2—The Tenderfoot Sheriff (Dr.)	1000
Aug. 4—King Robert of Sicily (2 parts)	
Aug. 5—Homespun (Dr.)	
Aug. 6—Their Promise (Com. Dr.)	
Aug. 7—The Incriminating Letter	
Aug. 7—An Intimate Study of a Mole (Edu.)	
Aug. 8—"Alkali" Ike's Gal (2 reels)	
Aug. 8—Mr. Ryhe Reforms	
Aug. 9—Broncho Billy and the Navajo Maid (W. Dr.)	

KALEM

July 18—What the Doctor Ordered (Com.)	
July 18—The Concrete Industry (Com.)	
July 19—The Smuggler (Dr.)	1000
July 21—A Bolt from the Sky (Dr.)	1000
July 23—The Tenderfoot's Luck (Com.)	
July 23—Historic Savannah, Georgia (Sc.)	
July 25—Baffled, Not Beaten (Dr.)	1000
July 26—The Moonshiner's Mistake (Dr.)	1000
July 28—The Girl and the Gangster (Special—2 parts—Dr.)	2000
July 28—The Flying Switch (Dr.)	1000
July 30—Birds of Prey (Dr.)	1000
Aug. 1—Hoodooed on His Wedding Day (Com.)	
Aug. 1—The Wonders of the Briny Deep	
Aug. 2—A Virginia Feud (Dr.)	1000
Aug. 4—Intemperance (Dr.)	1000
Aug. 6—Shipwrecked (Special—2 parts—Dr.)	2000
Aug. 8—The Hobo and the Hobble Skirt (Com.)	
Aug. 8—Coney Island (Sc.)	
Aug. 9—The Alibi (Dr.)	1000

LUBIN

July 17—The Wiles of Cupid (W. Dr.)	1000
July 18—The Hidden Bank Roll (Com.)	400
July 18—When Mary Married (Com.)	600
July 19—Jim's Reward (W. Dr.)	1000
July 21—An Actor's Strategy (W. Dr.)	1000
July 22—The Benefactor (Dr.)	1000
July 23—Home Sweet Home (2 reel Dr.)	
July 24—Coffee Industry in Jamaica (Indus.)	400
July 24—Zeb, Zack and the Zulus (Com.)	600
July 25—The Exile (Dr.)	1000
July 26—The Price Demanded (Dr.)	1000
July 28—The Widow's Wiles (Com.)	400
July 28—Rastus Among the Zulus (Com.)	600
July 29—The Call of Her Heart (Dr.)	1000
July 31—The Fatal Scar (W. Dr.)	1000
Aug. 1—The New Gown (Dr.)	1000
Aug. 2—The Message of the Rose (W. Dr.)	1000
Aug. 4—The Governor (Dr.)	1000
Aug. 5—Getting Married (Com.)	400
Aug. 5—Roses for Rosie (Com.)	600
Aug. 7—The Camera's Testimony (W. Dr.)	1000
Aug. 8—Her Husband's Wife (Dr.)	1000
Aug. 9—When Tony Pawned Louisa (Dr.)	1000
Aug. 11—The Outlaw's Gratitude (W. Dr.)	1000
Aug. 12—Into the Light (Dr.)	1000
Aug. 14—Good for Evil	2000
Aug. 15—Over the Crib (Dr.)	1000
Aug. 16—Dregs (Com.)	400
Aug. 16—Surprise for Four (Com.)	600
Aug. 18—Mary's Temptation (Dr.)	1000
Aug. 19—Black Beauty (W. Dr.)	1000
Aug. 21—The Burning Rivet	
Aug. 22—The Rag Bag (Com.)	400
Aug. 22—Smashing Time (Com.)	600
Aug. 23—The Tenderfoot Hero (W. Dr.)	1000

G. MELIES

June 5—Native Industries of Java (Ind.)	1000
June 12—The Stolen Claim (Dr.)	
June 12—Views of Samarang (Sc.)	
June 19—The Lure of the Sacred Pearl (Dr.)	
June 19—Diving for Pearl Oysters at Thursday Island (Edu.)	
June 26—The Sultan's Dagger (Dr.)	1000
July 3—The Rice Industry in Japan (Ind.)	1000
July 10—His Chinese Friend (Dr.)	1000
July 17—The Poisoned Darts (Dr.)	
July 17—A Chinese Funeral (Typical)	
July 24—Javanese Dancers	1000
July 31—It Happened in Java (Com. Dr.)	1000
Aug. 7—Snapshots of Java (Sc.)	1000
Aug. 14—The Robber of Angkor (Dr.)	1000

PATHE FRERES

July 14—Pathe's Weekly	
July 15—Denizens of the Deep (Sc. and Nature)	
July 15—Port of Marseilles, France (Sc.)	
July 16—The Snowy Egret and Its Extermination	
July 17—Pathe's Weekly	
July 17—Easy Money (Com.)	
July 18—Jiu Jitsu (Edu.)	
July 18—Beautiful Catalogne (Sc.)	
July 19—The Friendless Indian (Dr.)	
July 21—Pathe's Weekly	
July 22—In and Around Scutari After Its Capture (Edu.)	
July 22—In Weird Crimea (Sc.)	
July 23—A False Accusation (Western)	
July 24—Pathe's Weekly	
July 24—Opportunity and a Million Acres (Sc.)	
July 24—The Island of Tonga (Sc.)	
July 25—Vipers at Home (Edu.)	
July 25—A Trip to the Grottos of Baume (Sc.)	
July 26—The Mad Sculptor (Dr.)	
July 28—Pathe's Weekly	
July 29—Curious Sea Creatures (Sc.)	
July 29—Daily Doings in Manila	
July 30—The Haunted House (Dr.)	
July 31—Pathe's Weekly	
July 31—The Call of the Blood (Western)	
Aug. 1—A Study of Bird Life	
Aug. 1—Monte Carlo, Monaco	
Aug. 2—Where Clouds and Mountains Meet.	
Aug. 2—Colombo, Capital of the Island of Ceylon	
Aug. 4—Pathe's Weekly	
Aug. 5—The Love Letter	
Aug. 6—Grand Canyon of New York, Ausable Chasm	
Aug. 6—In Samoa	
Aug. 7—When a Woman Wastes	
Aug. 8—Genoa (Sc.)	
Aug. 8—Mount St. Michel	
Aug. 9—A Woman's Way	

SELIG

July 8—A Jolt for the Janitor	
July 9—The Reformation of Dad	
July 10—Made a Coward	
July 11—Budd Doble Comes Back	
July 14—The Only Chance	
July 15—The Tree and the Chaff	
July 16—Sweeney's Dream (Com.)	
July 16—Fancy Fowls (Edu.)	
July 17—Put to the Test	
July 18—Granny's Old Armchair	
July 18—A Moro Fish Drive at Jolo	
July 21—A Shortstop's Double (Dr.)	1000
July 22—The Senorita's Repentance (Dr.)	1000
July 23—The Unseen Defense (Dr.)	1000
July 24—Two Artists and One Suit of Clothes (Com.)	500
July 24—In Morland (Sc. Edu.)	500
July 25—The Acid Test (Dr.)	1000
July 25—The Devil and Tom Walker	
July 25—The Granite Dells, Prescott, Arizona	
July 28—The Stolen Face (Dr.)	1000
July 29—Henrietta's Hair (Com.)	500
July 29—Borrowing Trouble (Com.)	500
July 30—The Taming of Texas Pete (Dr.)	1000
July 30—Miss Arabian Nights	
July 31—Man and His Other Self (Dr.)	1000
Aug. 1—Through Another Man's Eyes (Dr.)	1000
Aug. 1—The Galloping Romeo	
Aug. 1—The Grocer's Revenge	
Aug. 5—A Mansion of Misery	
Aug. 6—The Stolen Moccasins	
Aug. 11—The Lonely Heart	
Aug. 11—The Magician Fisherman	
Aug. 12—The Broken Vase	
Aug. 13—The Coast of Chance	
Aug. 14—An Apache's Gratitude	
Aug. 15—Brown's New Monetary Standard	

URBAN ECLIPSE
George Kleine

May 14—The Will of Fate (Dr.)	1000
May 21—In the Tyrolese Alps (Travel)	175
May 21—The Chicken Industry (Ind.)	400
May 21—Big Game	425
May 31—The Indelible Stain (Dr.)	1000
June 4—The Armadillo (Zoölogical)	500
June 4—Delivering the Goods (Com.)	500
June 11—Behind a Mask (Dr.)	1000
June 27—A Villain Unmasked (Part I & II—Dr.)	2038
July 11—The Statue of Fright (Dr.) (Part I and Part II)	1770
Aug. 12—The Mong-Fu-Tont (2 reels)	

VITAGRAPH

July 12—The Moulding (Dr.)	1000
July 14—O'Hara as a Guardian Angel (Com. Dr.)	1000
July 15—My Lady of Idleness (Com. Dr.)	1000
July 16—The Master Painter (Dr.)	1000
July 17—Hubby's Toothache (Com.)	500
July 17—Sandy and Shorty Work Together (Com.)	500
July 18—The Yellow Streak (Dr.)	1000
July 19—River Life in Hongkong	1000
July 21—The Only Way (Dr.)	1000
July 22—The Pickpocket (Com.)	1000
July 23—An Error in Kidnapping (Com.)	1000
July 24—An Old Man's Love Story (Dr.)	1000
July 25—The Tables Turned (Com.)	860
July 25—Scenes in Honolulu (Topical)	150
July 26—The Spell (Dr.)	1000
July 28—Dr. Crathern's Experiment (Dr.)	1000
July 29—The Troublesome Daughters (Com.)	1000
July 30—The Sixth Commandment (Dr.)	1000
July 31—When Society Calls (Dr.)	1000
Aug. 1—Courage of the Commonplace (Dr.)	1000
Aug. 2—The Intruder (Dr.—2 parts)	1000
Aug. 4—The Fortune Hunters of Hicksville (Com.)	
Aug. 4—The Celestial Republic (Top.)	
Aug. 5—A Faithful Servant (Dr.)	1000
Aug. 6—The Late Mr. Jones (Com.)	1000
Aug. 7—The Penalties of Reputation (Dr.)	1000
Aug. 8—A Gentleman of Fashion (Com.)	1000
Aug. 9—The Line-Up (Dr.—2 parts)	2000
Aug. 11—When the Press Speaks (Com.)	1000
Aug. 12—Joys of a Jealous Wife (Com.)	
Aug. 12—Bingles' Nightmare (Com.)	

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Siren	Chimes	Thunder Storm and Rain
Steamboat	Baby Crying	Applause
Steamer	Escape of Steam	Motor—Auto or Motor Boat
Auto Horn	Ambulance Gong	Rumble of Trains
Lion	Sheep	Snare Drum
Tiger	Sleigh Bells	Trotting Horse
Pig	Door Bell	Rifle Shot
Dog	Knock on Door	Cannon Shot
Rooster	Rapid Fire Gun	Ocean Waves
Bird		

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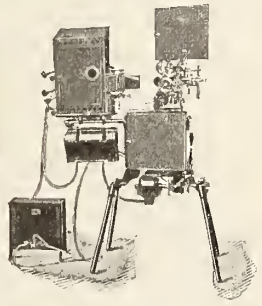
PROMINENT AT THE EXPOSITION



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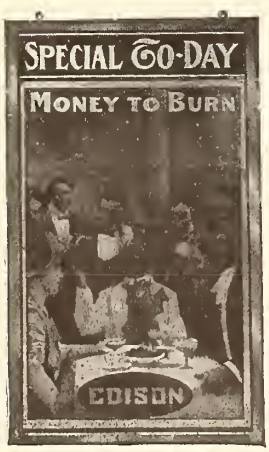

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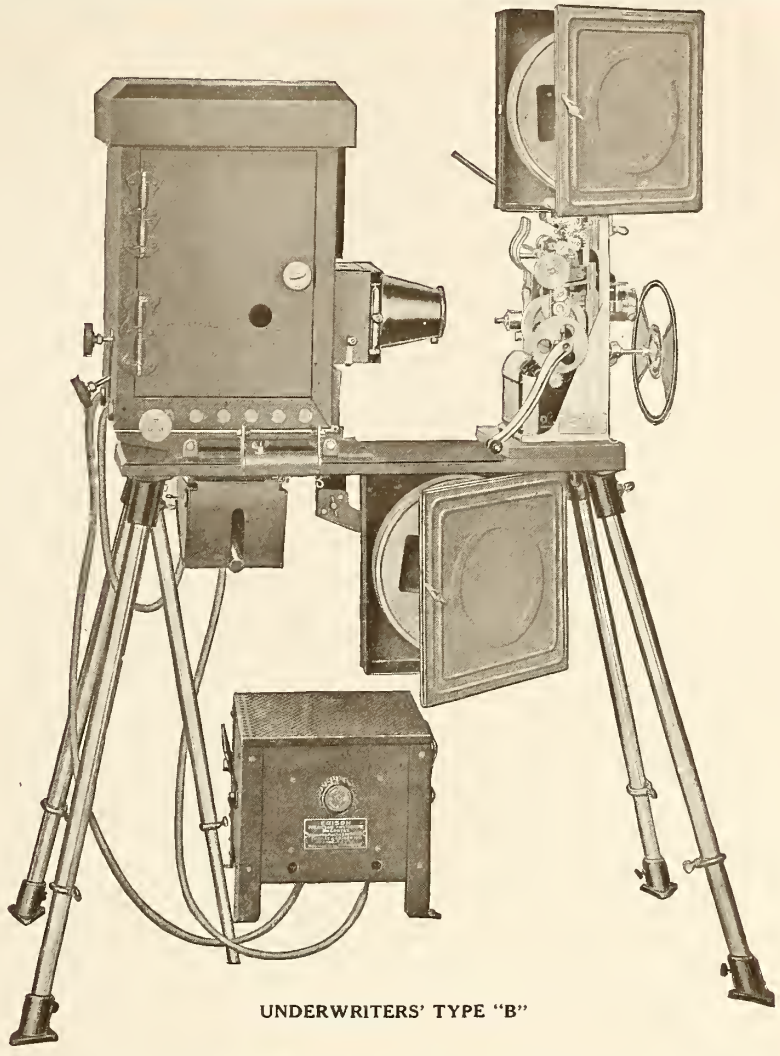

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VOLUME VIII
No. 6

AUGUST 9
1913

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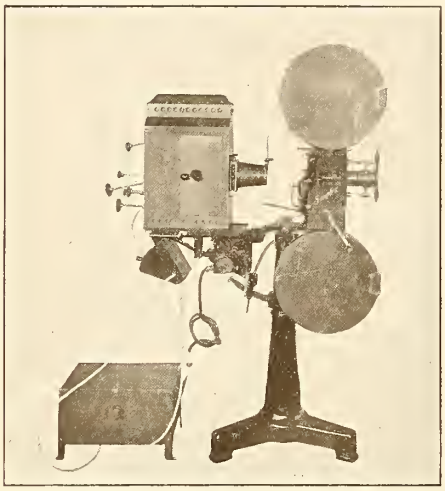

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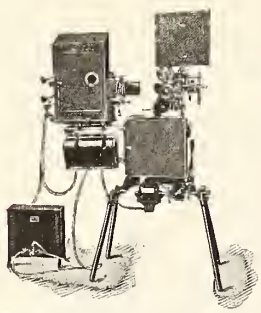

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Catalogue D gives full details of this

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Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Volume VIII **August 9, 1913** **Number 6**

NEW YORK EXHIBITORS CALL MEETING AND PERFECT NEW ORGANIZATION TO BE AFFILIATED WITH THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Name of New Organization Will Be The Motion Picture Exhibitors Board of Trade of New York State, Inc. State Conventioo to Be Held at Syracuse, Monday, August 11th

We present to our readers the report of the meeting called to organize the New York exhibitors which was held at 141-143-145 East Houston street, New York, on Tuesday, August 5th.

The meeting was called to order at 12:30 with Mr. John Mullaney temporary chairman and Mr. F. E. Samuels temporary secretary.

The following letter dated July 29th addressed to the Motion Picture Exhibitors' Association of Greater New York and the following report of the arbitration committee appointed by Samuel H. Trigger and L. F. Blumenthal were read:

Motion Picture Exhibitors' Assn. of Greater New York,
136 Third avenue, City.

Gentlemen:—Enclosed please find a copy of the report of the committee on arbitration that was appointed to represent both of our organizations at the meeting held at the Union Square Hotel yesterday.

We are sending this to you so that you may present it in its correct form at the meeting which you are calling for the purpose of taking up this matter.

We would deem it a favor if you will advise us of the action taken by your body not later than Monday, August 3d, as it is the wish of our committee to act in this matter at the earliest possible moment.

The nominating committee as appointed by Mr. Blumenthal are as follows: Ed. Valensi, L. Germain, John E. Mullaney, Jay L. Wolf. The fifth member to be chosen by the committee.

This committee will not convene until we have been notified of the action taken by your association.

Yours truly,
FRANK E SAMUELS, Temporary Secy.

Report of the arbitration committee appointed by Samuel H. Trigger and Louis F. Blumenthal:

This committee, after due consideration, recommend:

FIRST:—That we reorganize under the name of the MOTION PICTURE ASSOCIATION OF GREATER NEW YORK.

SECOND:—That we do not affiliate with any national or international body or movement for a period of one year and at the expiration of the year a two-thirds vote shall be required for us to become represented in any national or international body.

THIRD:—That the present board of officers be asked or requested to resign and shall not be eligible for any office for the period of one year.

FOURTH:—That our by-laws be so amended to read that no officer shall hold his or the same office for more than one year in succession.

After considerable debate, it was moved by Sidney Ascher and seconded by Mr. Marks that in view of the fact that our committee has been ignored and that up to the present time we have not received any answer either to the letter or the communication in reference to arbitration committees report.

BE IT RESOLVED, That we pay no further attention to the old organization and that we proceed to perfect a permanent organization. (Carried unanimously.)

Moved by Mr. Keppler and seconded by Mr. H. Jacobs that the organization shall be called the MOTION PICTURE EXHIBITORS' BOARD OF TRADE OF NEW YORK STATE, INC., and that on all printed matter the following be inserted to the above:

LOCAL NUMBER 1 OF NEW YORK STATE BRANCH, NUMBER III OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA. (Carried unanimously.)

Nomination of officers being the next order of business the following were nominated and unanimously elected:

President, Mr. Sidney Ascher; first vice-president, Mr. John Mullaney; second vice-president, Mr. F. Goldfarb; treasurer, Mr. Harring; secretary, Mr. F. E. Samuels; financial secretary, Mr. H. Cleich; sergeant-at-arms, Mr. Levins; chairman board of directors, Mr. Harry Jacobs; vice-chairman board of directors, Mr. Jay L. Wolf; secretary board of directors, Mr. Felischman.

It was then regularly moved, seconded and carried that the same officers shall hold their offices after the incorporation of the association.

A rising vote of thanks was given to Mr. Mullaney for the manner in which he conducted his temporary office and Mr. Ascher proceeded to take the chair of president.

Mr. Keppler then sent for incorporation papers for the association and the following members paid their initiation fee and signed the incorporation papers.

Mr. Sidney Ascher, Mr. R. L. McNabb, Mr. John Mullaney, Mr. F. Goldfarb, Mr. A. Levin, Mr. Harry Jacobs, Harring and Blumenthal, Jay L. Wolf, F. & G. Amusement Company, F. E. Samuels, S. Marks, J. H. Lubin, Nathan Vinegrad, Cleich & Kronacher, Tobias Keppler and Mr. Carlos.

The president appointed the following chairmen of different committees, reserving them the right to select their own members of the different committees.

Mr. Carlos, temporary chairman of by-laws and permanent chairman of law and legislation.

Mr. Marks, chairman membership committee; Mr. McNabb, chairman financial committee; Mr. Lubin, chairman publicity committee. The president requested the different chairmen to take a little time in selecting their different committees as the possibility of other members in the near future will give them each a better chance to pick a good committee.

The matter of the state convention was then taken up and it was regularly moved, seconded and carried that Mr. Ascher and Mr. Clem Kerr, national organizer, leave as soon as possible for upstate to reorganize the state branch of the MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA.

The secretary was authorized to secure necessary books, letterheads, envelopes, etc., and that there shall be secured a stenographer for the office work, to be paid for by the association; also that HEADQUARTERS UNION SQUARE HOTEL be inserted upon all stationery.

There being no further business, the meeting was adjourned, subject to the call of the chair.

F. E. SAMUELS, Secretary.

In a telegram from Clem Kerr he states that he has secured a large convention hall at the Yates Hotel, Syracuse,

for the state convention on Monday next. Sidney Ascher has wired the committee that members of the National body in Albany, Troy and Schenectady have all signified their intention to be with the organization.

M. P. E. LEAGUE OF AMERICA NOTES

President Neff received a letter from Otto Luedeking, treasurer of the Cincinnati Local No. 2, stating that he was having a splendid time touring Europe with his wife. As Mr. Luedeking left New York before the election of officers, he writes his congratulations on Mr. Neff's re-election.

Orene Parker, N. V. P. from Kentucky, was a caller at M. P. E. L. headquarters on his way to Michigan, where he is spending two weeks fishing.

J. R. Raymond, of Savannah, Ill., one of the active, progressive exhibitors of Illinois, was a caller at President Neff's office Friday.

Cleveland, Ohio, Local No. 1 will hold a meeting for the purpose of electing new officers on Wednesday, August 6th. Arrangements for a big meeting are being made by the Cleveland members to be held about the 13th or 14th, and they hope to have Mr. Neff stop off on his way home from New York.

A large number of letters are being received from Illinois, New York, Wisconsin, Minnesota and Indiana, expressing their loyalty to the M. P. E. L. of America.

Extensive preparations are being made to hold conventions in Indiana, Illinois and Wisconsin. The national organization is waiting to hear from the president of the State of Minnesota as to the day and date of the convention held in that state to fill the vacancies created.

A large number of letters are being received from New York, stating that they will attend the convention to be held the 11th of August.

RESOLVED, That the secretary of Cincinnati Local Branch No. 2, of the M. P. E. L. of America, be instructed to inform the national president of our league that Cincinnati Local Branch No. 2 stands ready at any time to advance the league $500.00 to assist in carrying on the good work so efficiently and honestly being done by its officers.

President M. A. Neff arrived in New York City on Monday and will have conferences with Messrs. Dyer, of the General Film Co.; Laemmle, of the Universal, and Tooney, of the Mutual, and will remain in the East to attend the New York State convention at Syracuse on the eleventh.

Senator Foraker is in New York, having left Cincinnati last Saturday. Senator Foraker is national counsel for the M. P. E. League of America and will be in New York ready to advise President Neff along any legal lines pertaining to the League. The amount of money due the National League so far has not been paid and this matter will be taken up by President Neff on his arrival in New York. The new secretary will have his printed matter out and officers established by the first of the week. His address will be Geo. H. Wiley, World Theatre, Eighth and Hyhland avenues, Kansas City, Mo.

EDGAR JONES
Leading Man Lubin Company.

A MIMIC RAILROAD WRECK

The Vitagraph Company Stages a Head-on Crash of Two Passenger Trains on the Raritan River Railroad

On the Raritan River Railroad, two miles out from South River, New Jersey, an unexpected head-on collision was pulled off by the Vitagraph Company last Sunday with all the attending scenes which naturally follow a terrific wreck of this character. Two weeks previous to the performance of the wreck scenes, preparations had been going on in view of making it the most realistic picture ever enacted. There was no disappointment in the results.

Five cameras were trained upon the point of contact to circumvent any possibility of failure. Attached to one of the engines were three day coaches running at full speed and filled with people. The other engine was running wild beyond the control of the engineer and his assistant. The collision was so nicely timed that every point of detail in this exciting crash is shown, giving a perfect idea of what it means to those who have gone through a railroad collision and have lived to tell their experiences.

At 11:45 a.m., the two great iron horses rushed together at terrific speed. The crash of the encounter was so great that the two boilers were forced into each other like two tomato cans, telescoping inextricably. As flames burst forth like the belching of a great furnace, the coal tender of the first engine was driven half way through the coach behind it, grinding it into kindling. Large bolts and other parts of the engine were thrown hundreds of feet away by the force

of the contact. One large section of the engine weighing forty or fifty pounds was thrown within three feet of one of the cameramen, who occupied a position of fifteen feet away from the point where the engines came together. Two of the cars were thrown from the track down the embankment where they lay on their sides.

The shrieks of men and women brought those within the sound of their voices and those passengers who were not seriously injured to their assistance and immediately the work of rescue began. People were pulled from the doors and from the upper sides of the burning cars, carried in strong arms or on stretchers to a safe distance from the wreck to receive the attentions of kind, administering hands. Messengers were sent to South River for doctors who came post haste in automobiles and other conveyances to give succor to the injured. When the nearby residents of the neighborhood heard that the wreck had taken place, they flocked in droves to see it.

The writer, who stood near a newly-arrived party of excited neighbors, heard them ejaculate cries of horror, saying "Wasn't it terrible." "How did it happen?" and those who were assisting in the portrayal of the play were obliged to restrain them from rushing into the scene. When told that it was only a moving picture, they looked with open eyes and mouths, more puzzled and startled than ever. It was the first time they had ever seen anything of the kind, and after their first fears had subsided they all indulged in a sort of hysterical laugh which gave relaxation to their first horrified and mistaken feelings at what they saw.

When the great clash of the engines was over, and before taking the subsequent scenes, refreshments were served

under the trees of a nearby grove. The participants in the trying ordeal through which they had just passed were thus given renewed vigor to take part in the work of the afternoon.

The whole picture was under the management of Director Ralph Ince. The arrangements and preparations for the collision were made by A. V. Smith and Walter Ackerman and their fellowworkers of the Vitagraph Company. So well did they carry out their work that during the taking of the fearful and heartrending scenes there was not one person injured or a mishap of any kind. After the day's work, which ended at five o'clock, the 150 Vitagraphers boarded the special train which had been engaged for their transportation and started homeward with song and laughter, well satisfied and happy over their mimic achievements.

The railroad wreck will be made the exciting climax of a film drama which will cost the Vitagraph Company over $35,000.

BIG FOUR FILM COMPANY TO HANDLE EXCLUSIVE SUPPLY CORPORATION FEATURES IN DALLAS, TEXAS

Contract for the handling of the feature product of the Itala, Solax, Great Northern and Gaumont companies has been arranged between Mr. Joseph R. Miles, representing the Exclusive Supply Corporation, and Mr. J. C. Corwin, acting for the newly organized Big Four Film Co., of Dallas, Texas. The headquarters of the Big Four Company will be in the Praetorian Building. The contract will cover a period of sixteen weeks.

Mr. Corwin, who is a capitalist and the possessor of large commercial interests in the Southwest, purposes putting "Big Business" methods into operation. His theories and practices of efficiency in the feature renting operations are expected to stimulate business.

FILM SHOWS ON BOARD

Transatlantic lines may soon add another item to their list of "home comforts." It is proposed to introduce moving pictures as part of the entertainment on the voyage.

The New York Times correspondent learns that there has been a movement for the last year on the part of several large concerns to get concessions from the steamship companies to give film shows on board, but that it has met considerable opposition on account of the declaration of the fire underwriters that the films were inflammable and would increase the insurance rates.

The idea of the promoters is to establish shows on board the twelve biggest boats and to run performances nightly in the first cabin saloon and to arrange special nights for the second cabin. They believe that there will be enough money in the venture from subscriptions, for the steamship companies will naturally not allow any direct charge to be made to passengers. One of the promoters, Sydney Cohen, formerly the representative of the Gaumont Film Company, will attend the conference in Liverpool.

It is understood that the project was first brought to the attention of the White Star Line, but was discouraged by Bruce Ismay, then Chairman of the Board of Directors, who said: "If we start this sort of thing we shall soon have to engage Melba for one of our boats, because a rival line has secured the services of Caruso." But it is now believed that if the underwriters do not object the companies will grant permits when they learn that the idea has had a trial on Pacific liners which have run a number of educational films showing the industrial development of various countries, and that the experiment has been successful. Films were also shown aboard the Imperator during the Kaiser's visit to Hamburg.

The class of films which it is proposed to show on the Atlantic liners is topical. There may also be various plays and a lecturer for each show—New York Times.

Philadelphia, Pa.—L. P. Shoemaker is estimating on alteration to the South Broad Street Theatre and to the Grand Opera House, Broad street and Montgomery avenue.

STREYCKMANS RESIGNS FROM THE MUTUAL TO ENTER BIG FEATURE FILM ENTERPRISE

The announcement that H. J. Streyckmans has resigned from the Mutual Film Corporation to exploit big features in six reels and more should make the exhibitor think seriously. Mr. Streyckmans has been a spectacular figure in the industry of America, and has probably helped to make more history than any man in it.

Among those who know him he is known as the "oracle," and he has never been wrong in his prognostications. It will be remembered that he launched the International Projecting & Producing Co., which was the first independent organization, and is in fact the father of the independent movement in America.

When the New York Motion Picture Co. was involved in warfare with the Universal Film Manufacturing Co., Mr. Streyckmans headed the Baumann-Kessel forces and took charge of the situation in Chicago and later in California.

To a representative of the News Mr. Streyckmans said: "I am firmly convinced that the evolution of the moving

H. J. STREYCKMANS

picture points to big productions. Every film of this kind—of merit, of course—has been highly profitable to those handling it and the theatre exhibiting it. My company, the Pasquali-American Co., will handle nothing but real feature films, produced at great expense. State rights will be sold on these pictures, with the exception of 'The Last Days of Pompeii,' for which we have paid $50,000 for the rights to America, and which we will book ourselves, handling the subject as though it were Sarah Bernhardt in the flesh. I have already been besieged by offers from big theatrical men to book this picture.

"That it pays to make these big subjects is proven by the fact that Pasquali has expended $250,000 on this production, but he has already sold the world's rights for $400,000,—a profit of $150,000. I will shortly announce an exhibition of 'The Last Days of Pompeii' for the press and theatrical representatives.'

The members of the feature film business are to be congratulated upon having in their midst a man like Mr. Streyckmans, who has the confidence of the trade, and whose reputation as a forceful, energetic man is well known.

Wichita, Kans.—Albert Baker, 225 South Fern street, and Charles Hill, 206 Fern street, are going to open a show at 1020 West Douglas avenue.

Moving Picture News

Published Every Saturday by the

CINEMATOGRAPH PUBLISHING CO.,

30 West 13th St., New York City

Telephone 4091 Chelsea.

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Business Manager and Treasurer

J. A. WILKENS
Secretary

The address of the officers is the office of the newspaper.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

Advertising Rate Card will be sent on application.

ALLIED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY 52

Entered as Second-class matter in the New York Post-Office.

Vol. VIII August 9, 1913 No. 6

EDITORIAL OBSERVATIONS

Yes, we have a new editor, with new ideas and plans for a forward movement. A new dress is contemplated.

* * * *

Our new editor has never been connected with dramatic or theatrical publications; rumors now current are without foundation in fact.

* * * *

Complexions may come and complexions may go but freckles stay on forever.

* * * *

From now on our editorial expression will consist of the consensus of opinion of our staff; it will never again be the independent conclusions of one man.

* * * *

The trade—manufacturer, exhibitor and projector—will find suggestions welcomed; if each of these three acts as censor to prohibit the exhibition of film whose moral effect is deleterious, the work of the Board of Censors will be comparatively small.

* * * *

In these comments much room is left for inference; infer what you will and it still remains true that the public does not know—has never been told—half the truth about the kings in the moving picture business; there are good kings and bad ones, little ones and big ones, in fact, all kinds; news is news and this paper purposes catering to the entertained public as well as to the trade in future.

* * * *

Clem Kerr called at our office a day or two ago. He is clean cut and forceful in his talk. He says the heads of most film-producing concerns have a history which ought to be published. Suggestions are always welcome and in order.

* * * *

No stream can ever be any purer than its source. Is it to be expected that former proprietors of gambling places, questionable houses of entertainment, circus and show barkers converted into producers or exhibitors of films will serve to improve the moral tone or effect of the picture shows?

* * * *

And there are exhibitors whose antecedents are equally as bad or worse than those of some producers. To enlighten the public it may be necessary to expose the concealed rottenness in the business. It can be done; the information is at hand.

* * * *

The best kind of an operator is a union operator. Why? Because the union establishes and endeavors to maintain an average ability among its journeyman projectors. The exhibitor and the audience are thus alike protected and served by skill in the booth. Every amateur operator should be looked upon as a sure fire, sooner or later, by the fire department.

* * * *

The News stands for all that is high, noble and beneficent in the moving picture business; it will expose the corrupt, praise the praiseworthy, condemn the wicked and, without fear or favor, exert itself to advance the cause; the day of pictured murders, robberies, hold-ups, domestic intrigues and piebald Indian fakes is over; the legitimate moving picture field is to be found in educational lines and there are many such.

With this issue the Moving Picture News enters upon a new era, but continues as a representative organ of an industry that has in a few years assumed proportions far beyond the expectations of the optimistic minds of the original master brains of the motion picture industry. Today new conditions have arisen, public demands more exacting, competition on a keener basis, but most manufacturers have arisen and are proving themselves equal to the new order and requirements. Enormous capital has been invested in the construction of studios and manufacturing plants which will enable them to produce films that will stand as a memorial to their genius and business acumen.

The Moving Picture News has seen this industry grow and thrive. It has represented it through its infancy and will continue to grow with it, advocating the good, condemning the bad. We join hands with the entire trade in mutual co-operation for the advancement of the greatest amusement and educational factor the world has ever known.

MISS MABEL NORMAND

Miss Mabel Normand, whose picture is presented on our cover this week, is the charming leading lady of the Keystone Film Company, and is considered one of the must beautiful as well as capable artists on the screen.

Before her present connection with the Keystone Company, Miss Normand was well and favorably known as a clever performer, both with the Vitagraph and later with the Biograph Company. Her work with these two organizations attracted considerable attention and praise and when the Keystone Film Company was formed Miss Normand was taken over, together with Mack Sennett, Fred Mace and Ford Sterling. This famous company of fun-makers made an enviable reputation for themselves while the Biograph Company and the Keystone Film Company are to be complimented on their business acumen in securing these prominent players.

Miss Normand, besides her personal charm and beauty, has an original style all of her own while working in pictures and in the particular style of comedy which the above company is now making a specialty of. Miss Normand has attracted attention by her work from picture-play fans all over the country.

She is an accomplished horsewoman and a champion swimmer and high diver and before entering picture work was recognized as one of the best women swimmers in the world. She is athletic to a degree and fond of outdoor sports of all kinds, in many of which she excels her male competitors.

Under the direction of Dr. Millard Knowlton, the New Jersey State Board of Health has made provision for lectures, with motion picture illustration, on hygiene and sanitation throughout the counties of the state. The names of the films shown, such as "The Trail of the Germs," "Boil Your Water" and "The Fly Pest," indicate their character. Afternoon exhibitions are given for school children and evening illustrated lectures for the general public. Audiences aggregating more than a hundred thousand have already attended.

KINEMACOLOR LICENSED BY PATENTS CO.

Licensed Exhibitors May Hereafter Use Kinemacolor in Their Houses

As we go to press the announcement is made by the Kinemacolor Company of America and also by the Motion Picture Patents Company, that Kinemacolor films have been licensed by the Patents Company and may hereafter be shown in all houses using licensed film.

This will not be so much of a surprise to those who have watched the career of Kinemacolor closely, as it has been well known amongst the exhibitors and manufacturers that Kinemacolor had made wonderfully rapid strides in the last twelve months and that it would have to be reckoned with as one of the big elements in the film business.

Since the beginning of the production of American made dramas and comedies over a year ago, the installations of Kinemacolor service have rapidly increased. A great many exhibitors, particularly in the high class vaudeville houses, who had been anxious to install Kinemacolor have hesitated to do so on account of the colored films not being licensed. Immediately on receipt of the Patents Company bulletin showing that Kinemacolor was listed amongst the licensed films, a deal was started through the United Booking Offices to supply Kinemacolor to a number of the big time houses.

It is understood that this arrangement with the Patents Company will not affect Independent houses now using Kinemacolor.

This arrangement will be independent of the General Film Company and the Kinemacolor output will not be released through them.

BARTLEY McCULLUM

Bartley McCullum is well and favorably known to the public as an able player for upwards of thirty years. Always clever, he is recognized as one of the stalwarts of the stock days when a player really served a rigid apprenticeship and became a real actor. Always anxious to be in harness, he for twenty-five years managed and directed stock companies, principally in his native city, Portland, Me. Seeking a more restful line of work he has joined the Lubin forces at the home plant, Philadelphia. His vast experence is a telling factor in the studio and doubtless he will be recognized in the photoplays as one of the old favorites of the stage.

THE GREEN-EYED MONSTER
Pilot release.

GAUMONT COMPANY TO HAVE CITY OFFICES

Suite 1503 Taken in World's Tower Building.

In order to more thoroughly cope with the amount of work necessitated by the recent additions made to their Flushing plant, whereby the capacity and output of the firm has been more than doubled, the Gaumont Company has rented a large suite in the World's Tower Building (14 West Fortieth street), New York City, consisting of offices, projecting room, shipping department, and reception rooms. From September 1st onward a great deal of the office work will be transferred from Flushing to New York, and it will undoubtedly be a very great convenience for customers.

The Gaumont firm has lately entered into extensive contracts for printing and developing. Its plant has recently been thoroughly overhauled, a lot of new machinery has been shipped from Paris to Flushing in order to render the plant up-to-date, and the Gaumont studios now rank on a par with the largest and best equipped moving picture plants in the United States.

MOVIES AT HOME IN THE SCHOOL HOUSE

Thomas A. Edison and other leading lights of the moving picture world, who have studied its serious aims, have been constantly predicting that the ultimate of the moving picture as a factor in civilization, will find its place as a basic matter of education in the schoolhouse, to be incorporated in the common school service studies, as well as in the special feature of advanced study in all branches of science and education. River Forest is a beautiful suburb of Chicago, in which municipality affairs have been administered in very up-to-date fashion. River Forest, for instance, has a business manager, who reports to the board of aldermen, and all the civic affairs are conducted upon a business basis. The latest innovation will be motion picture shows which will be placed in the public school buildings on Saturday nights when the schools open in September. A charge will be made for these shows until the complete equipment is paid for. Then the idea is to make them gratuitous.

THE SOLAX STUDIO AND ITS DIRECTORS

Artistic Careers of Herbert and Madame Blaché

There are two things worth knowing and seeing on the New Jersey side of the Hudson facing New York—the Palisades Park and the Solax studio at Fort Lee. Mme. Alice Blache is credited with being the chief reason for the prominence of the Solax Company to-day. Indeed, in a measure, Madame may be said to be the Solax. Paraphrasing the famous remark of Louis XIV she might well exclaim, "Le Solax c'est moi!" and say this with all due respect to the abilities of her talented and efficient husband, Herbert Blache. But of him, more anon!

Madame Blache is the president of the Solax Company, and is the only woman in America who produces

MADAME BLACHE

and manufactures moving pictures. She gained extensive experience during her connection with the Gaumont Company in Paris. She was serving her apprenticeship there when the Gaumont laboratory was almost entirely devoted to scientific work and paid no particular attention to cinematography as an amusement feature. Thus she has watched the artistic progress of cinematography almost from its inception, and is thoroughly versed in all of its artistic and mechanical developments.

Madame Blache came to this country about seven or eight years ago. When the Solax Company was established in 1910 she was placed at the head of its affairs. She is widely known for her dramatizations and productions of "Fra Diavolo," "Dick Whittington and His Cat," the "Violin Makers of Nuremberg," "Blood and Water," "Pit and the Pendulum" and many others. She was the pioneer in the production of photo-opera in this country, and is continually working toward the advancement and the uplift of the moving picture art. Her artistic efforts have attracted a great deal of attention here and abroad, and she has received several decorations from French academies of literature and art.

Herbert Blache is of French descent but was born in England. After leaving school he obtained a position with the London branch of the Gaumont Company, where he became thoroughly familiar with the technical and commercial ends of cinematography. He was associated with a number of their important productions, and was eventually given an important post in their business department. While on a business trip to Paris he had the good fortune to meet the charming young French artiste who afterwards became Madame Blache.

Mr. Blache came to New York about 1905 to represent the Gaumont laboratory, and has had marked success in distributing and exhibiting the Gaumont films in this country. A few months ago he decided to devote all his energies toward advancing the interests of the Solax Company. He will be associated entirely with the production department as his duties in that department will not leave him the requisite time to look after the business end.

At present he is at work on a scenario of Scott's "Fair Maid of Perth." He is also actively engaged on a forthcoming animal three-reel production entitled "Under the Tiger's Paw." The plot is placed in India, but the scenic realism emanates from New Jersey. The plot involves all sorts of exciting episodes. There is a wicked rajah, who has the widow of his predecessor burned on a funeral pyre in accordance with Hindoo custom. The widow is rescued by a trained tiger. The rajah is then killed by the tiger, and his palace is blown up by British troops who arrive just in time to save the widow and her lover from the fury of a Hindoo mob. The part of the widow is to be impersonated by a foreign baroness, who has acted similar roles in Europe.

When the Moving Picture News representative reached the Solax studio he was met by H. Z. Levine, the sales-manager who has also charge of the publicity work of the company. Mr. Levine, on being asked for information in regard to new productions said that the Solax would release on August 22d a play called, "Brennan of the Moor," a story of adventure, remance and realism, abounding in thrill and sensation. Barney Gilmore, the well-known Irish star, will be seen in the title role. Mr. Gilmore will also play the stellar role in "Dublin Dan," another Irish pictureplay from the Solax studio.

Mr. Levine added that other feature productions under way comprise "The Mystery of the Missing Man," to be released in September; "Ninety-three," a three-reel drama adapted by Madame Blache from Victor Hugo, to be

HERBERT BLACHE

VIOLET HORNER
New Leading Woman of the Solax Company

released in November, and "Oliver Cromwell," to be released in December, another adaptation by Mme. Blache taken partly from Victor Hugo's play and to some extent based on Theodore Roosevelt's biography of the great commoner.

The Solax has one of the largest studios in America devoted exclusively to moving pictures. Mme. Blache is very proud of the studio as it possesses every modern improvement and is especially well equipped in its lighting apparatus. In general appearance the studio may be said to resemble a glass palace.

In the course of a brief chat with the MOVING PICTURE NEWS representative Mme. Blache said: "And what do you think of our studio now that I have shown you around the place? You don't think we are behind the times, do you, if we are located out in the woods here? You must have a big studio to-day or you can't turn out the feature plays the public require."

"And what do you find most in demand at present?"

"Melodrama, sensation. You know, I prepared an elaborate production of 'Dick Whittington and His Cat.' They said it was fine but we lost money on it. So what can you do? You must follow the public taste. But I don't mean that the public requires melodrama exclusively. Audiences like comedy, too, and dramatizations of standard novels when they are well done. But it is so difficult to get good scenarios. I devote a good portion of my time to writing my own scenarios for feature plays. The scarcity of good scenarios is one of the reasons why my husband resigned his position in the Gaumont Company. In future he and I will both give all the time we can to writing and revising scenarios. There are so few writers of pictureplays who understand the practical and technical requirements of film productions. Many scenarios with good ideas have to be worked over and changed from start to finish before they are suitable to be submitted to the camera."

"How do you like your work here compared with your work in the Gaumont Company?"

"Oh, I like America! There are such great opportunities for advancement. Perhaps I had more artistic surroundings in Paris, and had more artistic people to give me suggestions and encourage me in my work. But, on the other hand, my experience in America has made me depend on my own ideas. It will be a great help to me to be able to consult with Mr. Blache, as two heads are better than one. You know, I am now adapting 'Ninety-three' from Victor Hugo, and we expect it will prove a great feature play."

Afterwards Mr. Blache corroborated what Mr. Levine had previously said in regard to his intention of devoting himself in future exclusively to production work. On entering his office the M. P. N. representative found him hard at work on the scenario of "The Fair Maid of Perth."

"I believe," said Mr. Blache, "that there is a growing demand for historical pictureplays, and if the "Fair Maid of Perth" proves a success I am going to delve for suitable material in all the historical novels I have time to read. I will let you know when the "Fair Maid of Perth" is ready for release, and you must come over and see it thrown on the screen."

Then the M. P. N. representative rode to the Fort Lee ferry in the big Solax stage. On the way he encountered some of the members of the company returning from an outdoor rehearsal.

Violet Horner is the new leading woman of the Solax company. She was formerly with the Imp company, playing opposite to King Baggot. An excellent portrait of Miss Horner is presented on the previous page.

The company includes Joseph Levering, leading man in drama; James, Johnson, heavy; Barney Gilmore, Irish comedian and feature star; Darwin Karr, leads; Blanche Cornwall, character work; Edward Fitzgerald, utility; John Haas, utility, and Frannie Faunholz, comedian.

Dunkirk, N. Y.—The First Methodist Church building will be torn down to make room for a moving picture theatre building.

Marshfield, Wis.—Conductor Fred Richmond has purchased the Rex moving picture show at Eau Claire and will move there shortly.

BIBLE STUDENTS VOTE IN FAVOR OF MOTION PICTURES FOR TEACHING BIBLE HISTORY

Two thousand Bible students, representing every state in the Union, in session at Springfield, Mass., have voted unanimously in favor of moving pictures as a means of teaching Bible history and Bible truths. It was resolved that all such motion pictures, as well as stereopticon slides, used by evangelists and teachers be classified under one general title, "The Photo-Drama of Creation."

It may be inferred from this title that the ambitious purpose of the Bible students is to portray the events of biblical history from the beginning, but it seems likely that securing films representing the first six days of the world in the making will tax the powers of the most ingenious picture makers. To depict the creation of the firmament and of the waters of the earth and of the sun and moon and stars out of the void will be, it can hardly be denied, a rather formidable undertaking.

The Bible contains many interesting and dramatic stories which would be equally interesting if they could be reproduced in a visual way, but how will the "movie" managers get them? How, for example, shall Jacob's ladder be portrayed, with the angels ascending and descending on it? The little episode of Samson and the 300 foxes, whose tails he tied together, "with a firebrand in the midst between two tails," and then turned the animals loose in the Philistines' corn, will afford some difficulties. Less trouble may be experienced in representing him as pulling down the house at Gaza, in which were thousands of his enemies, killing them and himself.

In these days of ready manipulation of lights and electricity the fiery furnace into which Shadrach, Meshach and Abednego were cast without being consumed could easily be managed. The lions' den, with Daniel unharmed in its midst, could be arranged at any "zoo." The translation of Elijah to heaven in the midst of a whirlwind might be less easy and the handing down to Moses of the tables of stone bearing the Ten Commandments might present difficulties. The Crucifixion and the Resurrection have been so often portrayed in art that these sacred themes could be studied and arranged from great paintings with less chance of sacrilegious treatment than if left wholly to the handling of photographers. The dramatic conversion of Saul might be puzzling and the beasts of revelation could not readily be reduced to films, though as a suggestion it may be mentioned that some wonderful carvings of these beasts of seven heads and many horns are to be found in a certain museum in Indiana.

People in these days, it is certain, do not know what they ought to know about the Bible, and moving pictures might be very instructive, not to say fascinating, for the Bible is a condensed and most dramatic history of a long period of world development. But all the benefit of the instruction would be lost if the work were done in a way to lessen reverence for the Holy Book.

CITIZEN SOLDIERS IN MIMIC WAR

The citizen soldiers of Massachusetts encamped in the Buzzards Bay district gave somie imitations of real war yesterday when they posed for moving pictures. Under the direction of Adjutent-General Pearson, a battalion of the Eighth Regiment went through a series of maneuvers. They scouted for the enemy and found and captured him. They made camp and broke it and took "long" dusty hikes over country roads. And most realistically they assembled for dinner. The pictures will be exhibited in the various armories in New England next winter as a part of the instruction for the militiamen. This and the long marches of the cavalry were the only incidents in a monotonous day of camp routine. The cavalry's record performance to date was a ride of eighty-eight miles in thirty-one hours by three troops. The whole regiment under Major Francis C. Marshall, United States Army, will have a day and night ride to-day.—Springfield Republican.

Sweetwater, Tex.—S. H. Prim, of Dublin, Tex., has been here arranging for the building of a modern opera house on Oak street.

Corsicana, Tex.—Herman Airdrome Theatre building will be erected on the corner of No. Eleventh street and Fifth avenue.

P. A. POWERS TO PROVIDE EXCLUSIVE FILMS

The Warner's Features, Incorporated, Open a New Epoch in the Moving Picture Field to Avoid Ruinous Competition and Shelving of Meritorious Pictureplays

In the last issue we published the announcement that P. A. Powers had accepted the office of president of the Warner's Features, Incorporated. This ought to prove an important step in advancing the best interests of moving picture productions. When the Sales Company was formed it was Mr. Powers who realized the necessity of such an organization, deeming it of vital importance that the moving picture business be provided with an adequate exchange. He also recognized the fact that the provision of a program was an absolute necessity in any large moving picture venture, both for the making and distribution of films.

At the present time Mr. Powers controls the majority of the stock of the Universal Film Company. He is one of the most prominent men who have identified themselves with the independent side of the motion picture business. His success has been largely due to his unusual business ability combined with ambitious and artistic ideas. He has ample capital to carry out these ideas as he has made considerable money as a real estate operator and in various other commercial enterprises. About six years ago he became interested in moving pictures. He is at present treasurer of Joe Weber's Photo-Play Company and is general manager of the Independent Film Exchange. Early in September he expects to complete the elaborate moving picture factory that is being constructed at Bayonne, N. J., and which is to be known as Powers' Laboratory.

On entering the offices of Mr. Powers, in the Candler Building, the Moving Picture News representative first encountered J. A. McKinney, secretary of the Warner's Features, Incorporated. Mr. McKinney said that the agreement under which the company was organized was ratified on August 1st. He said the new concern will take over the twenty-two exchanges in this country and Canada operating hitherto under the Warner's Feature Film Company, with headquarters at New York City. The cities in which the exchanges are located comprise Philadelphia, Pittsburgh, Kansas City, Indianapolis, Dallas, Washington, San Francisco, Los Angeles, Chicago, Cleveland, St. Louis, Boston, Buffalo, Minneapolis, New Orleans, Seattle, Denver and Toledo. The two Canadian cities that have exchanges are Toronto and Montreal. The company has also an important exchange in London, England.

Mr. McKinney laid stress on the fact that the new Warner's Company is a solution of the problem that has been a stumbling block to producers. Many manufacturers have undertaken and many others have been willing to undertake the making of pictures of the greatest proportions and value, but owing to the present combinations, they could not reach the exhibitors with their output. "On the other hand," said Mr. McKinney, "the exhibitors have been handicapped in their efforts to increase their business by the stronghold in which manufacturers who have had exchange interests have entrenched themselves and followed their own disposition as regards the quantity and quality of the film they prepared. The new company's operations open a new epoch in the motion picture field. Exhibitors will have the assurance from now on that the American and European manufacturers will vie with each other in their efforts to meet the growing and exacting demands of the patrons of moving picture playhouses for productions of excellence and originality. No motion pictureplays of extraordinary quality will be shelved by reason of there not being an opportunity for spectators to place the stamp of their approval thereon and secure for the manufacturer the returns he deserves for his initiative and ability in producing the kind of film on which the growth of the patronage of the business depends.

"A number of manufacturers have been anxiously awaiting the opportunity of securing this outlet, and with their co-operation the program handled by the Warner's exchanges in September will equal any source of supply now available to exhibitors, and give to manufacturers the opportunity they have sought of successful disposition of the productions they can make. The company will perfect its reorganization and direct its operations from its headquarters in the Candler Building.

"As you wish to see Mr. Powers," concluded Mr. McKinney, "I had better take you in to see him while he is at leisure."

Accordingly the Moving Picture News representative was ushered into the private office of Mr. Powers, where he had apparently been holding a business confab with Messrs. A. Warner, H. M. Warner and H. M. Goetz, the officers associated with him in the company. In the course of the interview that followed Mr. Powers said, "As Mr. McKinney has no doubt explained to you, we propose that the Warner's Features, Incorporated, will successfully solve the distributing problem. At present there is a great need of better distribution. The moving picture houses are now entirely dependent on what is provided by the manufacturers, regardless of the quality and of pictures their patrons demand. Our plan is to furnish, by September, a program of three three-part features and three single reels a week, twelve reels in all. This will be an exclusive service—that is, we will not furnish films to any two houses on the same block or to any two houses in the same radius where their respective audiences would see the same pictures and consequently diminish the box-office receipts. In small towns we should only supply our films to a single exhibitor. Our exclusive service will greatly improve the quality and standard of the pictures hitherto provided. We shall pay manufacturers of films from 10 cents to 15 cents a foot and we can afford to pay manufacturers favorable prices because exhibitors are ready and willing to pay an increased rental rate if they can secure the films of quality to increase their patronage.

"There are at least 16,000 moving picture houses in the United States. Many of these houses have been compelled to compete with each other in presenting the same pictures. Those who make arrangements for our exclusive service will no longer be compelled to submit to this ruinous competition. They will no longer have to change their pictures every day, as the exclusiveness of our service will enable them to exhibit our films for two days. We shall obtain our pictures from a dozen different manufacturers. As we are paying good prices we shall have no difficulty in that respect, and shall insist on our privilege to accept only such films as we deem worthy of distribution."

"How many houses do you expect to supply with films?"

"Well, as I told you, there are 16,000 houses in the United States. We shall be satisfied to secure 1,000 of these and probably we shall secure a great many more, owing to the unquestionable demand for exclusive service. The manufacturers who supply us with films will be provided with a special trade-mark so that their work may be duly distinguished, and at the same time give them the benefit of having the good quality of their work advertised. Thus each manufacturer on our staff will be known by his individual brand. The subjects we select will cover both comedy and drama. At present there seems to be a demand for melodramatic and sensational subjects. There is likewise a growing market for films on the educational order. It will not be the policy of our exchanges in the various cities to purchase films. They will be branch offices of the Warner's Features and will rent films to exhibitors in their territory. Our American output will be augmented by securing films from several foreign manufacturers, and these will be exclusive and of the very best type."

BROENING WITH FAMOUS PLAYERS

H. Lyman Broening, responsible for the very unusual and conspicuous camera work of the Monopol Film Company in the past, has severed his connections with that concern and has been engaged by the Famous Players Film Company as camera man for the productions directed by J. Searle Dawley.

For Those Who Worry O'er Plots and Plays

Credit on Posters

CAPTAIN LESLIE PEACOCKE, that Nestor of script writers in a recent interview advocated crediting the name of the author on the film poster. For lo, these many years, we have been advocating the very same thing and we are glad to have such backing as that of Captain Peacocke. If the writer evolves an original story, correctly laid out, why he should not receive due credit for it is more than we can understand. The author should have credit on the poster, on the film, in the trade journals and other advertisements. The writer of the short story, the novel, the comic opera, or melodrama, is given due credit before the public. Why not the writer of the moving pictureplay? Thirty-five or fifty dollars payment is not enough; give credit where credit is due. There is probably no more versatile or able literary worker in the moving picture world to-day than Captain Peacocke. He understands, if anyone does, the labor and the invention necessary to turn out a good moving pictureplay. And when he advocates poster credit for the author he advocates only what is just and right.

A Note of Discouragement

Here is a letter to the department that sounds a note of discouragement: "I believe I am about through writing pictureplays. I cannot sell them. Let us reason a moment. There is a cause for it. First, it is not due to improper preparation, nor yet the lack of an interesting story, nor a dearth of tense situation in the action. Neither are my rejections due to favoritism shown others, at least not all instances, though it might be true in some instances For example: My own success in selling a comedy-drama to Vitagraph was, in my opinion, nothing more or less than a mark of appreciation of the stand I took in defending their production of that masterpiece, 'The Reincarnation of Karma' and they practically made me a present in recognition of their appreciation. They have never produced the story on the screen and never will. They did not buy it because they wanted it, for they have refused to purchase any more of my efforts. No other company has ever accepted one of my scripts and, in all likelihood, never will. To 'get the money 'is not all; it is an infinitesimal part of the earnest worker's idea of success. My solution of the situation is that there are too many would-be and really-are successful writers in the field, with the result that companies are flooded not only with worthless scripts, but with strong, worth-while scenarios, and I merely happen to be one of the unfortunate ones who do not arrive. It is the fault of neither the editors nor myself. It is the result of a condition over which neither they nor I have any control. A quitter? No. But I am not sufficiently a gambler to stay in the game with such overwhelming odds against me. You may, and probably will call me a quitter, but you will, at least, give me credit for knowing when I've had enough."

Now the fact is that the rejection of a three-reel script was the straw that broke this particular camel's back, etc. He is not a quitter. For a year past this particular writer had been trying, and trying hard, to succeed—and he has sold but one story. In this, his hour of discouragement, he is inclined to think that Vitagraph accepted the plot out of gratitude. We do not believe that Vitagraph is handing around checks from any sentimental standpoint, and we think that they wanted that story or they would not have purchased it. Reputable film concerns are not to be bribed or coaxed, Vitagraph least of all. There are not too many successful writers in the field. There are far too few. Many of those successful writers, so-called, would not last ten minutes if stories other than machine-made would come along in satisfying quantities. There is invariably a market for strong worth-while plots. Why become discouraged; the profession is not a gamble. Gamblers do not like to work and toil; you must if you would become successful in the writing of moving pictureplays. We wrote twenty scripts before we had one accepted; we know of a star writer who labored over two years before he made any headway; there are certain obstacles to overcome before any goal can be reached. Perk up, you who are discouraged; keep pegging away; what others can do, you can also do with some thought and labor. Be optimistic and work, and this time next year just write us another letter!

Editorial Etchings

Henry W. Mattoni, successful script writer, is also a world-famous inventor.

R. D. Stoddard, author and editor, has returned to Cleveland after a vacation spent in the Empire State.

Walter MacNamara has enlisted again under the Universal bunting and is an assistant director. He deserves the promotion.

Raymond Hoadley, son of Editor and Mrs. C. B. Hoadley, is a comer in the New York film game.

Calder Johnson expects to go to the coast to look over conditions there as to needs in way of Universal scripts.

George Hall has quit directing and is back in the scenario game. He is a Universalite.

"Giles Warren is one of the best directors in the game and he will succeed if any of them will," is the sentence contained in an official letter received from the head of a big film group.

Our Opinion Also

In a series of articles on "The Photoplay" appearing in The Photoplay Author, written by Arthur Leeds and J. Berg Esenwein, we quote the following paragraph: "There can be no doubt that, once each has mastered the working rules of pictureplay construction, in spite of the fact that one man in a thousand without any previous knowledge of writing may become extremely successful, the chances for quick and continued success are about ten to one in favor of the trained fiction writer." This has been our opinion for a long time. It stands to reason that the writer of fiction, a writer trained to plot-invention, or the newspaper man trained to almost every kind of writing should be among the first to score in the new profession once they have learned the rules. However, every writer was once a beginner and the novice who will persevere has an opportunity to show. In one sense of the word no literary training is necessary for pictureplay construction, but imagination and the ability to see an idea and grasp it are of essential import. As we have repeated in the past, if you have the goods you will be accorded recognition whether a famed writer or a newcomer.

Essanay Needs

Essanay is in need of comedies, farce comedies, heart interest dramas and sensational melodramas in one and two reels that, of course, are within the bounds of the Board of Censorship. Essanay has a company of artists capable of portraying only the best that can be written for them as their former work on the stage has been in the best productions. It is impressed upon well-known writers that Essanay is paying top-notch prices for available material that is carefully written. The Essanay company is not an easy market, and it is no use sending slip-shod or inferior stories, but large sized checks await those who can submit the kind of stuff Essanay wishes.

The Deitz Family

Maibelle Heikes Justice, who has slipped away to the country to make up for lost time in fiction work, has just completed and handed in to a Chicago industrial concern the three-reel scenario which she was engaged to do of the history of the Deitz family and their famous defense of Cameron dam. The picture was the idea of the two young Deitz sons and, produced on the actual land, this promises to be an interesting picture. The play covers a period of seven years and entailed much research work. It is expected that the picture will do much toward securing the pardon of John Deitz as there is already a petition in circulation toward that end. Miss Justice read over 250,000 words of press clippings while preparing her story.

PERTINENT POINTERS

Send no split-reel stuff to Vitagraph at present.

* * * *

No concern will pay $1,000 for a "winning script" so keep your work for legitimate advertisers.

* * * *

Cut our your Westerns; the market is getting more and more difficult.

Philip A. Holman is editor of the Pilot Films Corporation, Yonkers, N. Y., and he is in the market for both comedy and drama.

* * * *

Don't ever roll your manuscript. This is almost as great a crime as to write on both sides of the paper.

* * * *

Remember the European market when submitting your stories. Make your plots universally interesting. American humor or tragedy is not always French or English ideas.

* * * *

If you are selling one company pretty regularly do not bombard that particular editor with all kinds and designs of plots. Submit only your very best and do not go too fast.

* * * *

Staff writers will not interfere with your work, providing it is meritorious. Most of the staff writers have exhausted all originality and many are paid to reconstruct the fresh ideas of the outside contributor. Write the story that is interesting in itself, not bcause of the dictagraph which you have figured so prominently. Then the dictagraph can be cut out and the plot used otherwise. In other words, have a good story and do not write a string of incidents around a battleship, a dictagraph, or an airship.

* * * *

Learn to know a story when you see it. The cub reporter doesn't know a good story when he sees it and that is why he is a cub. The knack of discovering a good story or plot, taking it apart and finding out its greatest possibilities, is no small art. Observation must first be cultivated to get the story, then experience in construction is necessary to get the idea down properly on paper. Be observant and notice the little things.

* * * *

The field is not overcrowded with good writers, as some experts would have you think. In fact, the pictureplay-writing field is rather large right at present and many manufacturers are desperately hard up for the right kind of ideas. The star writer of two years ago may be the hack writer of to-day. He cannot always turn out highly original stuff. There is room for the capable amateur. Hit upon truly ingenious plots and situations and you will be welcomed with open arms by any editor in the business to-day.

Do Your Best

Are you doing your level best? Many are not. Every day we get long letters from amateurs breathing discouragement and lack of faith. These writers are spending time in fancied grievances which could well be occupied in studying the pictureplay. Rewrite old plays you have seen in the theatre, not for market but for practice, and endeavor to discover the methods of construction. Visit the pictures regularly, not for entertainment but for study. Try and find the reason for this and that situation. Study the casts, their numbers, and the methods of subtitling. And above all write. Grit your teeth and keep at it. Do your best. Oh, no, you're not doing your best, either! You spend time and postage writing us about some little grievance, generally springing from your own imagination. Use that imagination to a better purpose. Do your level best and you will have no time for lengthy letters and no time to pick out fancied wrongs. Persevere and—do your best!

Something of Value

The use of adjectives is important in the pictureplay script. Make your adjectives tell right from the shoulder. Here is a little adjective hint from The Writer's Magazine:

"We are sometimes lost for the best adjective. I have made an adjective dictionary which has proved invaluable to me. The words are not classified alphabetically, but under titles of the subjects which they describe. For instance, take "color" for a subject. On the top of a page I write the word color and under this heading every adjective, or word, however foreign, which could be used as an adjective of any color, tint, shade, etc. I have pages for adjectives of immensity and greatness, for smallness and insignificance, for virtue, meanness, power and allied subjects which we write about every day. In reading, as I find words used as adjectives in new ways, I enter them in my dictionary under their proper classification. By constant reference to the dictionary when writing, I can quickly find the best of a dozen or more adjectives and select the one of exact weight for my purpose."

Front Page Stuff

Not so very long ago the "front page stuff" was all about the war in the Balkans and, consequently the film editors were deluged with Balkan war plots. Then the scene shifted to scare-heads about Japan and Uncle Sam and, consequently, the editors have been receiving stories in which the Jap spy and the brave Yankee lieutenant figure. Then the "front page stuff" shifted to Mexico and Mexican stories will be plentiful. Don't do it! Avoid the "front page stuff." If you are searching the newspapers for plots look away on the inside for some obscure item that will furnish an idea to you alone and not to thousands of others. Better avoid the newspapers in your search for plots unless you can search intelligently.

The Use of the Sub-Title

The sub-title or leader is to be used when needed and not otherwise. Certain writers think they must insert a sub-title every so often in their script whether it is essenial or not. Avoid the sub-title wherever possible. Never begin the first scene in a script with a sub-title notwithstanding the fact that you see it frequently. Use subitles only when essential, and be sure they are essential, for sometimes the scene can be so written as to avoid their use.

The Great Tragedy

A beginner writes in that he "is strong on tragedy" which leads us to jot down a few thoughts on tragedy. The great tragedy enables the beholder in reality to discuss his own griefs, his own loves, his own repressions under a discussion of the play which handles these themes. It is really a form of confession. Tragedy may be compared not to the symptoms of hysteria, but to its cure. Tragedy furnishes an emotional outlet for our suppressions. Good tragedy gives us a sense of expansion and elevation and makes us feel that our taste for it is not merely permissible but salutory. There will always be a market for good tragedy. It is easier to evolve than comedy—but it is not easy at that.

Knowing Your Market

"Hundreds of writers are failures because they are ignorant of the kind of material wanted by the script editors," remarked an editor recently. "A good rule is to create an interesting romance and then surround the principals with a sequential series of setbacks. Finally remove all obstacles by evolving a big climatic scene. The love story should be started in the very first scene and should keep the leading characters busy until the final fade-out. All scenes should be numbered "Scene 1, Scene 2," etc. About thirty-five scenes should make one reel of film or a thousand feet. Have your scenes contrasting to avoid sameness. Avoid all morbid themes. Aim to teach a lesson. The motion picture story is marching ahead, not standing still, and what the editors long for is the fresh idea. Old stuff has been revamped so long by the contract writer that the directors are almost desperate for something new. It is hard to find and so you find many literary adaptations. Look at the coming releases, Scott, Thackeray, Dumas, Dickens, yes, and many others of the old authors are pressed into service simply because of the dearth of ideas. Good money will be paid for original stuff whether it is in technical form or not." The editor who is quoted above is actively engaged in the work and his statement is worthy of profound attention from script writers.

Another Call

We issue another call to our friends. We want you to make use of this department. Send in your experiences, an account of your trials; maybe we can aid you. Fall is approaching and winter will be here before you know it. Get ready for the long winter evenings, and your work. Tell your friends about the department. Come in yourself. You are welcome and we are here to give you and your letters careful attention.

WM. LORD WRIGHT.

THE FILM RELEASES OF AMERICA

New Feature Film Company Present Strong Subject for Their First Offering

The new feature company, The Film Releases of America, makes its debut under most favorable auspices. Its first offering, "Doctor Nicholson and the Blue Diamond," is chock-a-block throughout its four thousand feet with excitement of the kind which keeps us lying awake nights thinking of it.

In Dr. Nicholson we have a new and entertaining variation of the Raffles character. The scientific crook is the doctor, a sort of Sherlock Holmes gone wrong. A man of mysterious ways and means, his malevolent schemes to obtain possession of the blue diamond keep the spectator on edge as to whether the rule of happy endings can be consistently carried out.

The scenes of the kind which send thrills cavorting up and down our spines, are abundant. They come. They crowd so quickly that as one spectator said upon its first showing, "I lost my breath and had a hard time recovering it."

The story wastes little time in getting into action. There is the baffling element of mystery and the doctor's office with its mysterious doors and grinning skulls is significant of dire deeds to follow.

Dr. Nicholson commands a band of consummate crooks who make things lively for the hero, the heroine and their detective. This band has the faculty of running

DR. NICHOLSON TRAPS THE COUNT

around in dark and daylight in speedy automobiles, black cloaks and concealing masks. At the gentle art of overpowering servants and twentieth century burglary they are adept. Their methods are strictly up to date. In drilling their way into the safe which contains the blue diamond, they attach their drill to an electric current and swiftly, keenly, the bit bites its way through the adamant steel.

One of the clever pieces of diabolical work on Dr. Nicholson's part is his projected revenge on the hero, who fails to come under the doctor's devilish dominance. He has an especially prepared bomb inside of the clock's mechanism which at the hour of one, by its own workings, will explode and destroy the mansion and its occupants.

It is exciting to see the seconds quickly tick away, until it is within two minutes of the hour of destruction.

Then the alert detective discovers that within the clock is the engine of doom, of whose explosion at the hour of one, the hero had been kindly notified. The detective grasps the clock and accompanied by the Count, he dashes out into the grounds and throws it into the lake. Just before it reaches the water it explodes. The concussion stuns both detective and Count. As they lie unconscious, Nicholson and his miscreants arrive, bind the Count and carry him away to a dungeon keep.

After intimidation has failed and the Count has refused to drown, although he has been thrown off a high bridge with his hands and feet tied, the doctor decides to take matters into his own hands and goes himself to the home of the heiress and steals the diamond.

Even villains are susceptible to feminine charms, however, and the doctor's infatuation for Anitra, a premiere dancer, leads to his undoing. Anitra persuades him to allow her to wear the wonderful stone at her debut in a new theatre. The Count and heiress bride are at the theatre

THE DETECTIVE RESTORES THE STOLEN DIAMOND

that evening as is also his doctorship. Through his opera glasses the Count sees and recognizes the blue diamond on the dancer's corsage and immediately goes to her dressing room to recover it. Quicker than he, however, is the doctor, who, seeing the Count and his wife, scents danger and runs madly to the dressing room. Snatching the stone from its setting he flees down the fire escape into the covering of night. On the street, however, he is recognized by the detective, around at this propitious minute, and the latter follows our most interesting villian.

The detective chases the doctor into a railroad station and swings on board the train as it is leaving the station. He pursues the doctor along a narrow footrail. The doctor, realizing that he is being hotly pursued, loses his wonted sang-froid and seeks refuge on the roof of the train that shakes sickeningly on its rapid transit. In his hurry he has forgotten the blue diamond and there on the seat, sparkling in its prismatic scintillance, the detective finds it.

The doctor, desperate at the hot pursuit, decides that he would rather take a chance in chilly waters than to battle with the detective's revolver and the minions of the law. Accordingly as the train rumbles over a high trestle spanning a river, he leaps into the swirling flood. Whether he dies in its lethal embrace or whether he is as masterful a swimmer as a "black art-ist" is left to conjecture.

This is a film in which the reviewer finds so much to interest him that he finds himself in a quandary as to what scenes from the many good ones he should choose for description.

It is not a film for a man to see who goes into a picture theatre with an idea of taking a quiet snooze. If he starts to look at it he will have to continue.

CHANGE OF TITLE

Cines release of August 8th, under title of "House of Mystery" will be released on that date but under the new title "By Unseen Hands." This change was made necessary on account of another picture of same name. We have been advised from the offices of George Kleine that arrangements have been made to care for change of posters.

Indianapolis, Ind.—S. A. Hastings, architect, has plans in progress for the erection of a moving picture theatre for the Atlas Amusement Company at College avenue and Nineteenth street.

WILLIAM LORD WRIGHT'S PAGE

WE also favor safe and sane films.

* * * *

The Kodak folk have naturally filed a negative answer to the Government's allegations.

* * * *

The trouble with trying to scatter sunshine at all times is that many of our callers rather object to having their names in the paper and then surprise us by ordering one hundred extra copies.

* * * *

Meredith Nicholson, of the Indiana literary belt, may become a foreign diplomat. Thus is the danger of him joining the "star" script writers temporarily averted.

* * * *

Our idea of a perfectly delightful picture would be a film showing the neighbor we don't like very well trying to manipulate a dull lawn mower.

* * * *

Some of our moving picture stars go to Europe and some have Europe thrust upon them.

* * * *

Personally we think the meaning of the pictureplay actor who recently said he was going to England with a director in order to get atmosphere, is cloudy.

* * * *

Of course we are partial to the animated weeklies but we failed to work up any great amount of spontaneous enthusiasm over two hundred feet of film showing an American winning the lawn tennis championship.

* * * *

Will somebody please write a pictureplay with a brunette heroine?

* * * *

Many good intentions have been dissipated by an electric piano in a picture theatre.

* * * *

We should like to see Congress arrange for the preservation of every animated news weekly released. What a record of the world's events such a collection of films would show in years to come. Public men of to-day, events that tend to make history, catastrophes on land and sea, all these would be preserved for many years to come.

* * * *

The exhibitor should be his own advertising agent. He should buy and pay for judicious advertising in the daily and weekly newspapers of his home town. He should labor long to make these advertisements dignified and convincing and, at the same time, attractive. We have seen more than one exhibitor win out because he appreciated the value of newspaper advertising and possessed the talent of truthfully describing his moving picture programs. Advertise in every one of your city newspapers. Do not play favorites. It is a sad mistake. Every newspaper or journal has its readers. The right kind of advertising will return the expediture a hundred fold.

* * * *

And while on the subject of advertising we recall our prediction of over a year ago, that the press would see the value of Cinematography and would prove a most valued ally. Our prediction has come true. We do not claim to be a prophet but we did perceive a natural sequence because we were in the profession of newspaper-making for many years. Newspapers are merely reflections of the wishes of the people or of a very large part of a people. The people collectively liked the moving pictures. What could the larger journals do but honestly represent the desires of the readers. Hence the establishment of moving picture departments in almost all newspapers of any circulation in America; hence the nice things said editorially about the moving picture plays and players; hence the sudden change in sentiment of that ringleader of the opposition, the New York World. Good editors keep fingers on the public pulse. The New York World lost the count for a season but it is better to be late than never. The newspapers of this country are doing much to advance the interests of Cinematography. And when they get experts to write their moving picture lore and not depend too much on press agents, the output of newspaper "moving picture dope" will be more to the standard.

* * * *

The little town of Ashland, Ohio, has a mail-order genius. If you send him a stamp he will send you, aided by Uncle Sam, full particulars as to the most successful way to become a pictureplay actor or actress. He says it is one of the most pleasant and well paid professions. The Ashland genius also asserts that he is head of "the largest manuscript brokerage office in the United States." The Ashland offices will also teach one to write pictureplay scripts in odd moments. "It's a very easy and fascinating pursuit and one makes $100 weekly at it." Were you ever in Ashland, Ohio? It's a pretty little town. There are quiet shaded streets, also the I. O. O. F. Hall, and the Methodist church is a beautiful structure for a town the size of Ashland. The town of Ashland is the county-seat of Ashland County. The entire county has a voting population of 23,000. We wonder if the good folks of Ashland County, Ohio, appreciate the opportunity extended to them at their very doors. The Ashland genius will teach them to earn $100 weekly or will coach them to become moving picture actors and actresses. The Ashland broker is hiding his light under a bushel. He should fold his tents and steal away to more fertile fields. No man is a prophet in his own country excepting the Ashland genius. The world owes him a debt of gratitude for supplying finished actors and actresses and accomplished pictureplaywrights. Three loud cheers for Ashland, Ohio, and its versatile genius, say we!

* * * *

That sign tacked in the lobbies of many moving picture theatres and reading "Children Under Sixteen Years Not Admitted Without Parents" does not appeal to us. Why is it necessary to have that placard in front of moving picture theatres. The sign is prevalent in certain Eastern states. Happily it is not yet customary in the Middle West to put up the forbidding placard. Who is to blame for the growing necessity for the "Children Under Sixteen Not Admitted" notice? It is not the exhibitor, for he likes the children and desires to be popular with them. It is only infrequently the exchanges. Then who is responsible? Theatres showing those "successful crook plays" which will tour the provinces next season will not display the sign. Children will be admitted, if they have the price. Vaudeville theatres, good or bad, do not find it necessary to tack up the warning sign to the children. Why, then, the moving picture theatre, we repeat. We don't want to see this sign travel further westward. We want to see such stories released that the sign will be unnecessary anywhere. "Children Under Sixteen Not Admitted" is not a good sign; it does not tend to elevate the moving picture industry in the thoughts of passersby who, maybe, are not conversant with the ins and outs of Cinematography. We don't want to see theatres where films for children only are shown. We want to see theatres where pictures are shown that are fit for men, women and children, individually and collectively. This can be done with better judgment and care on the part of certain producers. Make the pictures all for one and one for all. This sign "Children Under Sixteen Not Admitted Without Parents" has gone far enough. Make the pictures and the picture theatres of such an excellent standard that parents will feel no hesitancy in taking their offspring to the entertainments; make them of such character and atmosphere that parents will send their children to the picture shows to keep them out of mischief.

Pottsville, Pa.—Harry Hersker will erect a theatre in W. Hazleton, and work on same will start this week.

Washington, Ind.—Architect A. M. Johnson, of Brazil, received the contract for drafting plans for the new theatre building here.

Chillicothe, Ohio.—Frank E. Aid and Dr. Frank Merkle have purchased a piece of land in the heart of the city, on which they are contemplating the erection of an airdome for moving pictures.

PICTURE MUSIC

Ernst Luz

Playing the Picture

WHAT is playing the pictures? Who is an authority? Has there ever been such a vocation? Who should be a reliable critic? From whence can we hope for aid and encouragement?

Verbal criticism of picture playing has been so overdone that it can be safely relegated to the dead languages, for no good has been accomplished thereby, it having had a tendency to discourage those who could do the most, viz., the producers of film. Wherever it is discussed at all, you will hear the same antagonizing reply. Everybody has different ideas; who is right? What has been the primary reason for such a condition, when it is known that the public hunger for an appreciable musical tone in the picture theatre?

There is but one possible authority, viz., the producer—and he can only be so after he has surrounded himself by a capable, not necessarily a talented performer, but one conversant with the "psychology of music," which is the only study which will to any degree aid one to determine the probable or possible effects attainable by the different combinations of musical tones. No one ever denied that music did not have certain tension effect on all animate beings. While all natures do not respond to it, the effect is there nevertheless, and a response can be obtained even in these cases when a slight suggestion is used to arouse the mental faculties of the desired subject.

Up to the present time the picture has not extended a welcome hand to the really capable musician, who could with a proper study of its intricacies create certain theme ideas which would make picture playing less difficult. Publishers, knowing that there is a positive lack of talent and desire in the majority of cases, feel that it would not be profitable or beneficial to cater to picture music further than a distribution of such suggestive numbers gathered from their catalogues. In the few instances where certain capable musicians of advanced ability were interested in the work, it was an advertising idea on the part of the producers and a sad mistake for the musician. We can all rest assured that no better musical conditions will be created by the pianist who styles him or herself as only a picture player. This type get a position on the "I-hope-I-am-lucky" plan, and if no one complains they are good for a few weeks until the exhibitor is tired of hearing the same old music, when he makes a change if he is at all particular.

In such places where the picture theatre is run on the same principle as a tobacco store, with an atmosphere of anything is good enough if it does not cost much money, the chances are that no music at all would be just as well, were the exhibitor to have nerve enough to try it. Such players surely cannot call their work a vocation, for were it adopted as such they would necessarily attain a certain amount of proficiency, with which they could demand enough respect to be above the floating-around type, yet there are few who dally long in one position.

The players of this type have so disturbed the patronizing public, that the criticisms have taken on the form of suggestion and at the present time any person, even if the nearest thing to a musical instrument that has been in their own home has been a washboard, feels that they are good authority, and competent to give proper musical suggestions for the picture, and you can rest assured they do, and if they are a regular nickel customer, what they say bears a great amount of weight. It is really ridiculous, still the exhibitor cannot be blamed, for if there is no standard, he must cater to the majority of his audience, however difficult it may be.

One could go on forever citing conditions and give obsolete criticism all to no avail, for until the picture caters to the more talented and capable musician, as well as willing, many remedies can never be hoped for, and the only valuable critic will be a satisfied public.

There never will be a more opportune condition for satisfying the greater number of the public than the picture theatre. It affords opportunities for the rendering of all kinds of music at such times when your musical endeavors will be twofold, assisted by the picture on the screen, giving the more critical something to enthuse over, while music lovers will appreciate your endeavors regardless of picture effects. Another point that should interest the musician to know, is that it would be an impossible venture to install an orchestra of average commendable capabilities and hope that the public would pay an admission fee to hear them play; still it is known that in many theatres where the orchestras get fairly good results, many of the audience, when the pictures have an off day, which often happens, will exit, saying, "The pictures were poor to-day, but the music was worth double the money."

When the pictures fall flat, it is in most cases pictures of a prosy kind which have no serious and well-acted plot. It would be much to expect that a musician should be inspired at such times, and were he capable of his best efforts, his work would be entirely for naught. Nevertheless, at this point he can shine, and if he cannot assist the picture, he can musically satisfy the audience, which reverts to the management's interest, who, after all, is the one that supports you and the family. I waited two months to find a good spot in my show to play the "Ballet Egyptien," by Luigini, and the Edison Company was kind enough to make the spot, just as they so often do, by releasing "The Greed of Osman Bey" July 28th. To those interested I would say that this number plays the entire picture by repeating No. 2. This is a classy picture, with the Luigini music it is more so. Another easy one that will have a telling effect on an audience and lay the foundation stone of giving your orchestra a reputation, can be gotten over in connection with the Biograph release of August 2d, "The Monument." Use Tosti's "Good-bye" as trombone solo. Once through, played with expression, will bring tears, and fits the subject, as well as playing the entire picture. And some will say that "picture and music" is not a combination. It is even more than a combination, for they are positively necessary to each other in the advance strides of Cinematography as an art, as well as a stable and lasting form of inexpensive entertainment.

* * * *

Over the signature of "J. B." a should-be picture music critic writes in a recent issue of a picture periodical, citing incidents as proof that an orchestra is an impossibility in a picture theatre. I would not waste valuable time to contradict such a foolish assertion, were I not positive that the writer was misinformed and, in the words of the street, "talking through his hat." His suggestion of paying picture pianists $50 per week may have been well meant, yet I might suggest that he better wake up soon or all the picture pianist positions will be taken at a great deal less money. When he can show me where I can hear a pianist that is a feature in a picture show, I will find the time to go and enjoy what would be to me a novelty. The day may come soon when pianist orchestral directors can demand some such salary, but never a lone so-called picture pianist, which usually means that the player has a limited repertoire of music as well as ability.

I would also call the attention of this writer to the fact that in a large number of homes pianos will be found upon which many play better music than is usually heard in a picture "show," while others are able to produce noise which makes you hope that you may never hear the instrument played on again. When we get to realize how common the instrument really is, how can we hope that it may ever be a feature that may attract patronage. It is an addition to the small picture theatre, and takes away the monotony of a continued silence, which assists in making the theatre attractive, but don't ever believe that the patrons come for anything other than the pictures. I know of many instances where one or more instruments were added to the piano in small theatres and it was found profitable, for no exhibitor would be foolish enough to add an unprofitable expense.

The writer further shows the smallness of his ideals

by telling us that an orchestra is too expensive and no picture theatre could profitably afford one. I wonder does he know how much money can be taken in at the booth of a theatre such as he criticised. His every word would prove that any experience he may have had was limited to the nickelodion. The orchestra he so intelligently criticised was nine days in the pictureplaying business and the leader took his chair for the first time on this July 18th mentioned.

How much could be expected in that time? The picture mentioned was a miserable padded affair, with oft-repeated singing action, not at all necessary to picture clarity. The story required the action in question three times, yet it was put into nearly every scene and each time more or less footage was used. This made the picture musically impossible for pianist as well as orchestra. The only difference is found in the fact that the orchestra will continue to play music and the pianist would kill it. Had this picture been padded with anything else but its musical suggestive action, it would have been inspiring and could have been assisted by music. Musicians need have no fear of such critics, for the plaintive wail exclusively proves that the business is growing out of his or her grasp, and Divine Providence hurry the day.

THE COAST GUARD'S SISTER

Edison

(Taken on the Coast of Cornwall, England)

When Fay Trevenna accepted George Rowe, and Nell Teague simultaneously accepted Captain Moon, things were by no means in so delightful a situation as might have been expected. For Neli had wanted George for herself, and when she saw her case was hopeless, she accepted Captain Moon out of sheer pique.

Captain Moon was old and rich. The engagement ring he gave Nell Teague had been sent all the way from London, and it was something to be proud of. No wonder Fay Trevenna was ashamed of the simple little ring her George had given her when she saw Nell's. And you may be sure Nell Teague lost no opportunities of flaunting the beautiful trinket before Fay.

Smuggling has always been an irresistible temptation to a Cornishman in need of ready money. When George found that nothing would please Fay but a ring like Nell's, he readily entered into a scheme to run a cargo of contraband tobacco across the channel.

Nell discovered the scheme, and hastily wrote an anonymous note to Fay's brother, the captain of the coast guards. Pascoe Trevenna read the note to Fay and she, instantly suspecting the source of her lover's suddenly acquired wealth, locked Pascoe in the guardhouse, and, disguised in one of his uniforms, ran to warn George. As she waited on the beach, she was captured by confederates of the smugglers, but escaped in the nick of time and met her lover as he was bringing the first boatload ashore.

"Oh, Jarge, Jarge," she cried. "Do'ee think I'd have'ee a thief for the likes of I?"

Although George would willingly have destroyed all the tobacco in the world at a mere word from Fay, there was some slight opposition on the part of his smuggling comrades when he set fire to the cargo in obedience to his sweetheart's entreaties. While George was settling this small difference of opinion with his fists, and completing his work of destruction, Fay, still in her brother's uniform, led the finally aroused coast guard far away from their right destination and then disappeared.

The next morning George laughingly agreed with Pascoe Trevenna that the anonymous letter must have been a hoax.

AMERICAN STUDIO NEWS

A two-part military drama production will be released by American Film Mfg. Company, Monday August 25th. This is a vivid, impressive and powerful dramatization of love and intrigue in which J. Warren Kerrigan gives a splendid interpretation of that type of American soldier imbued with the spirit of loyalty to his country and willing to serve his country at all hazards. Full of action and of exquisite photographic quality.

* * * *

V. A. Kipp, of Loraine, O., a screen admirer of J. Warren Kerrigan, the handsome Flying A star, visited Santa Barbara, Cal., especially to meet Mr. Kerrigan. Mr. Kipp presented Mr. Kerrigan with a very pretty pillow case on which was embroidered a "Flying A" with the initials "J. W. K." The gift was much appreciated.

* * * *

A coming two-part production of the American Film Mfg. Company is the second of the "Adventures of Jacques" series, replete with gorgeous material settings, costumes of the King Louis XIV period, and splendid dramatization by the foremost exponents of the pantomimic art.

* * * *

National president of Mu Gamma Sorority extends invitation to Miss Vivian Rich of the Flying A stock company, to become an honorary member of the moving picture chapter. Following is copy of letter received by Miss Rich:

> My dear Miss Rich: The Mu Gamma Sorority is starting a motion picture chapter, and it is my pleasant duty to ask you to become an honorary member of it. Needless to say, we should feel honored by your acceptance. I shall be glad to answer any questions you may care to ask. Hoping for a favorable reply, I am cordially yours,
>
> (Signed) Editha Latta Watson,
> National President,
> Pinos Altos, N. M. Mu Gamma Sorority.

DIAMOND & COMPANY OPEN BRANCH STORE UPTOWN

L. Diamond & Company, manufacturers of fibre reel cases, carrying cases, trunks, etc., have opened an uptown branch for the convenience of their customers at 175 West Forty-fifth street.

SCENES FROM "THE COAST GUARD'S SISTER"

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

The Committee on Patent Litigation appointed by the Electric Club, of Chicago, Ill., recently reported in favor of the following:

"*Resolved, That The Electric Club strongly disapproves of both form and substance of the bill H. R. 23,417, commonly known as the Oldfield Bill, and would regard its enactment as highly prejudicial to the interests of both inventors and the general public;* except that the provision limiting the duration of a patent to nineteen years from the date of application is approved."

The report, which is concise, logical and comprehensive, is worthy of further quotation, to wit:

"Our patent system is intended to benefit both the general public and the individual to whom the patent is granted. The latter receives a legal title to property which he has created, this property consisting of an idea which has originated with him and whose application will be useful. From the moral standpoint this idea is as much the property of the individual who creates it as any tangible property may be. Indeed, the property claim may be considered superior to that in real estate, since land is not created by man and is acquired only by taking possession. Our laws give utmost protection, however, to the owner of tangible property, yet even under the protection of our patent laws the exclusive title to an invention is limited to a period of seventeen years. Without the protection of a patent the only way in which the creator of new ideas can retain complete possession of them is through the medium of secrecy. Since it is exceedingly difficult to keep an idea secret at the same time that use is being made of it, it is usually considered advantageous for the inventor to disclose his idea, provided he is given a legal monopoly in its use for a limited period.

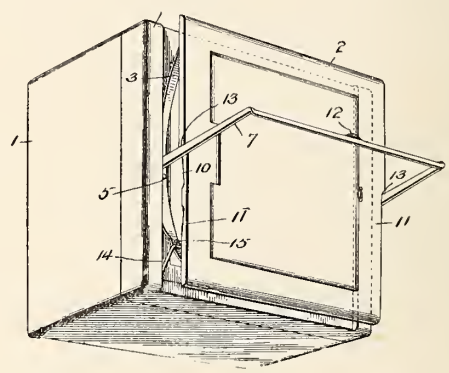
"On the other hand, the patent system is of benefit to the public in discouraging the practice of secrecy and inducing inventors to make public their inventions for the unhampered future use of all mankind, and in stimulating inventors to greater activity by assuring them exclusive property right in their inventions.

"The American system of patents is based upon the conception and application of these ideas, and is no doubt one of the factors which has put the United States in the front rank of nations as an inventive people. This is reflected in the extent of our manufacturing industries. *The American system is undoubtedly one of the best in the world, and its results have been in the main satisfactory.* There are, however, certain details of our system which it is usually conceded can be improved, and any change which is made in existing laws or practice should be with the idea of remedying these minor defects rather than in the line of making any radical departure from the main principles."

Seven hundred and twenty patents issued last week is a pretty good midsummer record, and indicates that Uncle Sam is still able to sit up and take notice—a true progressive industrially at any rate. New York leads with 102 to its credit; Illinois next with 79, and every State is represented excepting only Arizona, Maine, New Mexico and Wyoming. Of the foreigners Germany leads with 28.

The Ryno Film Company, Inc., of New York, N. Y., have applied for the registration of the subjoined Trade-mark for Motion-Picture Films and Projecting Apparatus Therefor, used since April 1, 1913.

The perspective view of the camera box herewith presented is taken from Patent No. 1,066,941 issued to Otto Petermann, of Grotan, N. Y., whose object is to obviate the annoyance and difficulty frequently experienced by reason of disturbance and change of focus when placing or removing the plate holder, etc. 1 designates a camera box, 2 a ground glass frame designed to fit against the rear of the camera box and held yieldingly in position by spring strips 3 applied to opposite sides thereof. The frame 2 is received between side flanges 4 when collapsed against the camera box, the back of the frame being then flush with the said flanges. The spring strips 3 are secured intermediate in their length to the camera box 1, as indicated at 5, the ends of the spring strips engaging pins upon frame 2. The above is the usual construction, one end of the ground glass being adapted to be grasped by the fingers and pulled away from the camera box to admit the end of a plate holder preparatory to forcibly pushing it into position. This manner of inserting the plate holder is unsatisfactory, however, since it is frequently necessary to apply a considerable amount of force thereto, thereby either moving the camera so as to destroy the focus thereof or injuring some part of the plate holder or camera. This annoying feature has been eliminated in the present instance by the provision of a lever 7 by which the frame 2 can be forced away from the camera box and held spaced therefrom when manipulating the plate holder. The ends of the lever 7 are pivotally connected to the camera box, and the opposite sides of the lever are provided with pins adapted to engage the frame 2. When the lever is swung outwardly the pins engage cam depressions 10 in the sides of the frame 2 and force the frame outwardly against the action of the spring strips. When it is desired to release the frame 2 it is merely necessary to swing the lever 7 against the camera box. The two arms of the lever are then received within cut away portions 11 formed in the side edges of the frame 2 while the cross-bar of the lever fits closely against the sides of the camera. This cross-bar may be provided with a finger piece 12 for convenience in manipulating the same, and the outward swinging movement of the said lever is limited by contact of the arms thereof with the shoulders 13 at the inner ends of the cut away portions 11.

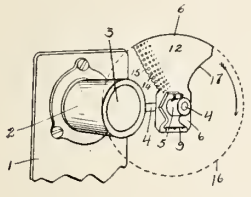


William Lord Wright in a recent issue said, "Far be it from us to knock moving pictures, but we do think there are too many death-bed scenes, too many representations of cruelty to children, too many masked robbers shown on the screen, and too much suffering of every kind portrayed. There is enough of all this in real life without adding the unreal." Amen. "So mote it be." We know personally of many individuals who have been disenchanted by gruesome, morbid films, and will not risk attendance at an ordinary mobile picture show for fear of encountering others repugnant to good taste or pleasure. The main function, particularly of the summer garden variety of mobile picture show, ought to be to entertain, instruct and amuse—

there should be no chance of disappointment or disgust. "The public be d——d" policy is a poor one in the long run in so far as mobile picture films are concerned. We wish producers and exhibitors could hear and heed what their audiences say about them.

Startled he looked about him. "My legs are comfortable," he muttered. "My knees aren't cramped. I can get the kinks out of my calves and even lean back a little. My line of sight is unobstructed. Why, not only can I see everything, I can also hear everything. I can retire to the foyer without disturbing fifteen people, or even one, but I'm so comfortable sitting here that I'd rather stay just where I am. These lights—the music—the scenery—all look real, yes, they strongly suggest reality—but it's impossible. Whoever heard of a comfortable theatre? I must be dreaming." And doggone it, that's just what he was doing.—The Masses.

A shutter designed to cut off the light abruptly and allow the light to come on gradually so as to throw a steady light on the screen, and prevent flickering and agitation, is the subject of Patent No. 1,067,750 issued to Allen C. Miles, of Belleville, Kentucky. The accompanying perspective view illustrates the essential features of the invention. The frame 1, a part of the machine, has secured to it the projected lens frame 2, carrying the lens 3. From the machine is extended a revolving shaft 4, on which is a clamp 5, in which is firmly gripped the shutter 6. A counterbalance weight 9 is used to balance the shutter. On one side of the head 12 of the shutter 6 are holes 14 and recesses 15 on the edge. These perforations are formed in rows, but may be irregular if desired. Usually they are larger near the edge and diminish in size as they recede. The shutter in revolving describes a circle and moves in the direction shown by the arrow. The picture is thrown upon the screen through the lens 3 and is upon the screen about three-fourths of the time required for the revolution of the shutter 6, the other fourth of the time the space between the pictures is passing through the machine, and at this time the shutter is passing over the face of the lens 3, shutting off the light, and as the solid side 17 of the shutter 6 first reaches the lens, the light is cut off abruptly, and as the shutter passes on in its path the perforated side reaches and leaves the front of the lens, allowing the light to come on gradually, thus giving more light and preventing the flickering and jerking motion of the picture on the screen. In this operation the machine can be run with less electric current as the light is increased and the picture is transferred to the screen in a natural, steady and uniform manner. The gist of the invention consists in providing a shutter which abruptly cuts off the light and turns it on gradually and not suddenly; and the patent contains a claim to a moving picture machine, a revolving shutter provided with a plain uninterrupted side edge, and a perforated side, the edge of the perforated side being recessed as set forth.



Patent No. 1,066,955 relates to apparatus for charging light-sensitive elements united in packages with light-proof under sheets or intermediate sheets. The changing is effected in a dark slide provided with a change box into which the package is removably inserted, and at each withdrawal of the change box from the slide catches provided on the change box withdraw the uppermost element of the pack, which is then pushed in at the bottom when the box is reinserted into the package-container. These purposes are primarily realized by adapting the package to the dark slide, namely, by providing the top of the package with a shutting slide, which in the closed position lies against the catches of the change box when the package is inserted into the slide, so that the catches are unable to prevent the withdrawal of the package from the slide, but immediately engage the uppermost element as soon as the shutting slide is pulled out. Joseph Schmuck, of Steglitz, near Berlin, Germany, is the inventor, assignor to the firm of Optische Anstalt C. T. Goertz Aktienzestellschaft, of Friedenan, Germany.

The German scientist Dessauer has succeeded in producing mobile X-Ray pictures by means of an apparatus of such exceptional X-Ray power that he is enabled to take six photographs per second, and then by means of a cinematograph to show the movements of swallowing, the throbbing of the heart and other natural phenomena. In the apparatus by which the X-rays are produced is an improved current breaker for the primary of an induction coil which insures rapid break, and a secondary current from the coil of much higher power than usual. When this device is used in conjunction with an X-ray tube rays are obtained of which sharp and rapid radiographs may be taken. At this rate of progress how long will it be before we are able to reveal and review man's subconscious nature, his idiosyncrasies, etc.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

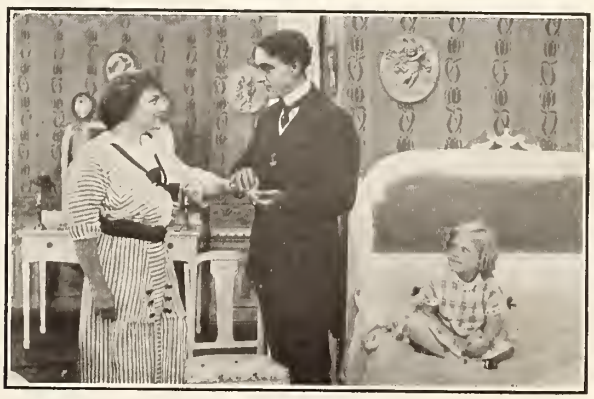
NOTES

"The Treasure of Captain Kidd," a story based upon the life of the famous buccaneer, is shortly to be released. It is the first of a series of stories dealing with famous treasures. The film shows, among other exciting scenes, the capture of a ship and the pirate's attempt to murder a young girl so that her ghost will guard the treasure which he is about to bury.

In order to get the proper atmosphere for a comedy the Pilot is turning out, Miss Louise Vale, the leading lady, spent two days down in the Italian section of New York. Miss Vale played the part of an Italian sweetheart in Pilot's release, "Tony, the Tenor," and her characterization is superb.

St. Clementine, that picturesque and rugged island off the Southern California coast, was the objective point of a recent trip of Fred Granville, the Universal camera man. It was the first time that a motion picture camera had ever invaded the isle, and Granville brought back some splendid films with him.

Mrs. Langtry (now Lady de Bathe) says, "I am proud and happy to appear in a motion picture for contemporary audiences and future generations. To be enrolled in the famous Players Gallery of Artists is a distinction that will survive myself. I am immortal—I am a film."



RUNA PLAYS CUPID
Reliance release August 13th.

Manufacturers' Synopses of Films

LUBIN

OVER THE CRIB (Aug. 15).—The tale of two lonely hearts that are brought together by a child whose mother, in great trouble at first, gets her child back and a renewed happiness after the child has accomplished her mission of love. Jerry Smithson is a lonely bachelor with a great and deep love for children. In desperation and to smother the heartache he goes to the asylum where he makes daily pilgrimages to watch the youngsters at play. About the same time a Mrs. Wendell, deserted by her husband and almost destitute, takes her child to the asylum in the hope that it may be adopted into a family that will give it the care and love it needs. Smithson is the man that adopts the child and Dorothy soon reigns complete mistress of the lonely bachelor's heart and home. Finding he, in his awkward ignorant way, is unable to properly take care of her he advertises for a day nurse and Ethel Langdon, suffering from an equal amount of child hunger, applies for the position and gets it. The child, Dorothy, takes to Ethel at once and gradually Smithson finds himself in love with his adopted child's nurse. The culmination of their romance comes when Dorothy, playing a kissing game with the two, orders Smithson to kiss "nursie" and the door to a happy future is opened to both. They are married and wonderfully happy in their own love and almost worship of the tot that brought them together. Mrs. Wendell, however, finds herself in dire straits and just about the time she thinks she can bear the fight no longer her husband returns, penitent and rich. She forgives him and then he learns of the child's being sent to the asylum to be adopted. They go to the asylum and their terrible grief has its effect upon the authorities and they let them have the child's address. Smithson breaks down under their plea, but Ethel realizes, great as her own misery is, that the real parents have a greater right than they to Dorothy. Dorothy is taken to her parent's home and Smithson alone gives way to his grief. Ethel at the side of the empty crib suffers cruelly at its emptiness and weeps over it. Then her sorrow changes gradually to another realization and hurriedly she gets out some tiny baby clothes from her work basket and at the side of the crib, with the tiny garments held tight to her breast, she smiles into a future brighter and fuller than even the wonderfully happy past has been.

RELIANCE

KENTUCKY FOES (Aug. 11).—A feud exists between the houses of Amsden and Nelson. Fred, the only son of Amsden, desiring to procure some property owned by Nelson, writes him a note of truce, which Old Man Nelson promptly returns torn to bits. Fred has a far more bitter disappointment in store when Dorothy Lewis refuses his love and accepts that of Andy Nelson, a braggart and imbiber. Next day, Dorothy scrambling around the rocks near Amsden's estate, sees her lover approaching. Spying her, Andy goes to her and she sees to her indignation that he is intoxicated. She repulses him, but he persistently endeavors to embrace her, until, with raging spirit, she pushes him over the rocky incline. Fred Amsden, on his way home from the fields, hears her screams. She tells him frantically she has killed Andy Nelson. Desiring to shield the girl he loves, Fred drags the lifeless form toward some nearby bushes and is seen by the youngest Nelson boy, Tom. So while Fred is overtaking Dorothy and half carrying her to his house, Tom is racing home with the terrible news. Grabbing their guns, the Nelsons make for their enemy's home. Fred and Dorothy, seeing their approach, repel their attack. One against six appearing hopeless, Dorothy escapes from the rear and runs for help. In the meantime, Fred is holding off the enemy with an occasional shot. Andy, having recovered by this time, staggers to his feet and up the path. Dorothy, running along at full speed, runs fully into him and at first thinks it is a spectre. She then realizes that she is not a murderess. Fred, in the meantime, having used up all his ammunition, is captured by the Nelsons and dragged out and then taken to the place of the supposed murder to be shot for his crime. Arriving at the spot, Dorothy explains all and they learn the truth. The Nelsons are so overjoyed at the recovery of their son that they bold forth the hand of friendship to Fred and depart, taking Andy with them. Then Dorothy turns gratefully to her real hero.

RUNA PLAYS CUPID (Aug. 13).—Runa's mother, a pretty widow, and handsome Dr. Hale know each other by sight only. He, in his garden, has seen her in hers across the way. They meet at a garden party and become good friends through the medium of the child, who takes quite a fancy to the doctor. Runa is taken sick and all through the terrifying hours of her illness Dr. Hale and the frightened mother watch at the little bedside. The night of the crisis is a long, wearying siege, but the dawn brings restful sleep and surcease of fever to the child. In her joy at the baby's recovery the mother sobs out her relief in Hale's arms and it is then that they realize their love. Happy days follow with Runa a cheerful convalescent. But Mrs. Adams' lawyer comes from the city to see her on business. She introduces Hale and, knowing he is a trifle jealous, she pretends a great interest in the other man. After his departure he angrily accuses her of flirting. Proudly she resents his attitude, angry words follow, and the doctor returns home with his ring in his pocket. The days that follow are lonely. When Runa asks why the doctor doesn't come any more Mrs. Adams has to admit that he will never come again. Runa then takes matters into her own hands. She decides that she will be sick again so the doctor will have to come to her. When he arrives Runa explains her deception to him and he, ashamed of his foolishness, goes to the mother and their quarrel is soon a thing of the past.

SELIG

THE FLIGHT OF THE CROW (Aug. 11). —FIRST REEL.—"The Flight of the Crow" is a thrilling drama of to-day, dealing with the worries of a wealthy man who has a ne'er-do-well but beloved son, weak and wayward, who drifts from the roseate lights of fashionable clubland down to the depths where, poisoned and enervated, actuated by "wanderlust," he goes out into the great world and becomes a tramp.

The scene opens in the palatial residence of aged John Morgan, whose sole comfort is an adopted daughter, Edwina Washburn. The father had long hoped for a marriage between his son and this lovely girl. Dan Morgan, however, weak of will, spends his time and substance at the fashionable club. Evicted from this association, he goes on down—he finally drifts out from the home city into the byways of the world in the repellent rags of the tramp.

Two years fly by, and the old father, keenly feeling his disgrace, makes a will in which he stipulates his son, Dan Morgan, if he returns and marries Edwina Washburn, will inherit $1,000,000. If she marries anybody else she shall receive the old home place and $1. His legal adviser, Philip Moore, is commissioned to exert every effort to find the son. If he fails to bring the wanderer back to him before he dies, the legal adviser is to receive $250,000, and Edwina, the ward, will receive $750,000 in case she remains single. The old man shows signs of mental failing, and all the cupidity that lurks deep down in Philip Moore bestirs him to delay the coming of the son or frustrate any search that may happily reveal his whereabouts.

Chester Thompson, a prosperous young business man, is deeply in love with Edwina, and while she reciprocates his affection, she is too modest and too considerate of her foster father's wishes to show her love. She does not wish to marry Dan. She and Chester tacitly agree that the ne'er-do-well son should be restored, but he has sized up the lawyer who, instead of trying to conform with the will, devises everything in his power to defeat it. Urged on by Edwina, Chester tries to discover the whereabouts of the wanderer. Accidently visiting an auction house he observes a battered suit case bearing the "monaker" (the signature of the tramp), which is an arrow, the sign of "The Crow." Dan Morgan had been a collector of Indian curios, and when he adopted the nickname of "The Crow" he took the sign of the arrow as significant.

The lawyer has employed a detective whose mission is to shadow Chester and cross his plans in any attempt to discover "The Crow." When the good young man buys the tramp's frayed old suit case, he is accosted by "Pencil Willie," who has been a pal of "The Crow." The result is that he engages "Pencil Willie" to accompany him on a tramping trip.

SECOND REEL.—The scene opens in the office of Lawyer Moore, who has brought legal astuteness and detective acuteness to bear in trying to prevent the finding of the lost heir and secure himself a small fortune while depriving an old friend of the last comfort of his lifelong wish. He was, however, barking up the wrong tree, for Chester had

"A purse as long, and arm as strong,
And an eye as keen as the man he battled with."

A man of wealth, willing to risk the road, riding brakebeams, visiting barrel houses and battling with bums, has a nerve of that quality not to be overcome by the cheap devices of a pettifogger or so-called "de-tec-tive" who preys upon the weakness of his fellowmen—deceiving for profit.

Then follows a series of daring hairbreadth adventures by flood and field, over the cinder-paths, along dusty roads, riding on platforms or brake beams, hiding in musty box cars or camping with the bobos, cooking in tomato cans and dividing the "handouts"—scenes vivid, varied and picturesque that make up the lusty life of the ragged knights of the road. Chester Thompson and "Pencil Willie" study the signs of the arrow upon water tanks, old barns, deserted boats by the waterside,

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following the trail of the vagrant unerringly. Eventually they discover that "The Crow" has straightened out, married and settled, and in a sense become regenerated. Chester gets Dan Morgan and his wife back to the old home before the father passes to the Beyond, gives him comfort and cheer for his dying moments, so that he accepts the new condition of things, makes a new will, so that justice is done for all. The lawyer scornfully hands Edwina a silver dollar, but she has found a greater wealth of love, as Chester Thompson defies him and takes her in his arms. The old man dies with the child of his son in his lap, which gives peace to his passing. Thus ends the flight of the crow—that turned white.

PATHE FRERES

PATHES' WEEKLY (Aug. 11).

EVERY DOUBLE CAUSES TROUBLE (Aug. 12).—The inimitable Whiffles learns that he is a double to the newly appointed Secretary of Aviation and, being curious, he goes to the Secretary's home. When the latter comes out, Whiffles goes in and he is admitted without question to the private office. He discovers that the Secretary has two appointments—one at three with the Ambassador of Hoboken and one at four with the Secretary's sweetheart. The Ambassador calls, he and Whiffles exchanges notes of doubtful courtesy through the medium of the butler and the Ambassador departs in high dudgeon. Successful in this, Whiffles calls on the Secretary's sweetheart and gets away with it until the Secretary himself arrives.

THE ERRING BROTHER (Aug. 13).—Dan and Tom Reilly work on the same ranch. Tom is a wild boy and gets into trouble with the ranch owner. Dan comes to his brother's rescue at the height of the altercation. They are both discharged. In a moment of drunken frenzy Tom kills a man and makes his escape with his sweetheart Lillian. With their home shattered Dan quits ranching and becomes a traveling salesman for a product which takes him from ranch to ranch. A few years after the murder Dan finds Lillian and, while waiting for his brother to come in, shows Lillian how the magic silver plate, which he sells, operates. This silver plate is poison. In the meantime Tom, who is still frequenting saloons, is recognized as the murderer wanted by the police and is pursued. Reaching home he dashes into the cabin while the others are barricading the house. He reaches a glass receptacle which apparently holds water and takes a drink. The hand of fate had directed him to the cup of poison and he dies before his pursuers can reach him. After his death Lillian finds real happiness in marrying Dan.

THE HOUSE DIVIDED (Aug. 14).—This is a Mexican story in which a Federal officer's sister is in love with a rebel. Through many thrilling scenes the rebel, Jose, leads the pursuing Federals and many times finds an opportunity to see his little sweetheart, though he risks his life to do so. Once, when visiting her, he is discovered by her brother and placed under arrest, but through her efforts he escapes. In punishment for her aiding the rebel she is locked in her room and here, when Jose comes to rescue her, he is caught and led out to be executed. In one last effort to save the life of her sweetheart Dolores rushes to the scene of execution and, throwing herself into his arms, is pierced by the same bullets which end the rebel's life.

PATHES' WEEKY (Aug. 14).

COSMOPOLITAN LIFE IN CAIRO (Aug. 15).—Here, indeed, is one of the most interesting travel pictures ever issued. The life in Cairo is certainly cosmopolitan and we see it in all its phases in this film. The native streets swarming with Arab life, the snake charmer, the street singers, the dancers, all are pictured plying their various trades and winning the shekels from the innocent tourist. The beauties of the Nile, the crude methods of transportation, the marvelous pyramids and the inscrutable sphinx are faithfully portrayed.

On the same reel:

LAKES OF BAYRISCH.—This film takes us into Bavaria, a land little known by those who have not traveled extensively. The Bayrisch lakes are gems of beauty, set in the surrounding hills like emeralds. Wide expansions of water invite the lover of aquatic sports and the natives add a touch of color which makes the scene one of unending pleasure and one long cherished in the memory of the beholder.

On the same reel:

PICTURESQUE JURA.—This little frequented spot in France is well worth the attention of the tourist, abounding, as it does, in verdant valleys and luxuriant vegetation. Winding roads zigzagging up the mountainside afford many opportunities for beautiful vistas across miles and miles of picturesque grandeur. After a lovely view of the River Bienne at Malinges, we conclude with "Evening on the Lake of Chalin." A picture of magic beauty, this, the expanse of peaceful water in the foreground; in the background the mountains fading away in the darkening distance.

THE TURNING POINT (Aug. 16).—Here we have a film dealing with the most fascinating subject: the effort of a band of criminals to obtain a very valuable picture. Their tool is a woman, who, in the power of the leading criminal, attempts to secure the picture by making love to the owner of it. She succeeds in winning his love but also awakens her own with it, her conscience and a desire to live a right life. Her struggle for freedom from her evil associations and the determination of the criminals not to lose so valuable an assistant form one of the most interesting and melodramatic films released in a good many months.

EDISON

BATTLEFIELDS AROUND CHATTANOOGA (Aug. 13).—About the city of Chattanooga in the Fall of 1863 were fought several battles which for fierceness and bloodiness have few equals in the history of the world. Beginning with the Confederate victory at Chickamauga in September when the Union line under Rosecrans was crumpled up like so much paper and thrown back on Chattanooga, the Southern forces under Braxton-Bragg maintained a close investiture of the city which lasted until the arrival of reinforcements under Grant, Hooker and Sherman in late October.

On November 24, 1863, the Union army commenced a general attack along the line. Hooker, on the Union right, fought the famous "Battle Among the Clouds" on Lookout Mountain, and succeeded in dislodging an equal force of Confederates from that position. On the afternoon of the 25th there occurred one of the most dramatic episodes of the war. The Union troops lying down and resting before the Confederate trenches at the foot of Missionary Ridge suddenly and without orders from either Grant or their officers, arose and charged the Confederate position. Thousands fell in the resulting encounter, but the outcome was a distinct success for the Northern troops.

In 1895 the battlefield of Chickamauga proper was made into a national park. Missionary Ridge and Lookout Mountain have been made into beautiful parks by the city and state. To-day splendid monuments and monoliths mark the situation of all the stirring events of the early sixties.

The more important monuments and memorial tablets erected by various war societies and states are shown in these pictures. Very striking are the statues erected by the states of Ohio, Minnesota, Florida, Iowa, Kentucky and Illinois to commemorate the heroism of their fallen sons.

Interesting pictures are shown of the cable railway which leads to the top of Lookout Mountain and several glorious views have been taken from the top of that height showing the shining Tennessee River flowing through the heart of the rich valley.

The pictures are excellent photographically and are of decided interest to Americans of the present day.

VITAGRAPH

THE LADY AND THE GLOVE (Aug. 15).—The leading favorite of King Francis' court is the Lady Viola, a lady as witty as she is beautiful. She is courted by the Comte De Lorge and leads him on in his protestations of love. She does not really love him but likes to keep him away from other women.

The Queen secures a new lady-in-waiting, the Lady Anne, a charming young woman, fully as beautiful as the Lady Viola, who at once becomes insanely jealous of her. The courtiers are soon at the feet of the new favorite, who shows her preference for none, save possibly the Comte De Lorge. The Lady Viola is furious and does all in her power to keep him away from her.

By way of amusement, King Francis arranges a tournament of lions, at that time considered a royal sport. The front of the balcony overlooking the arena is occupied by the King and Queen and their principal attendants, among them the Lady Viola the Lady Anne and the Comte De Lorge.

Thinking to force a public showing of the Comte's love for her, the Lady Viola throws her glove into the arena among the lions and dares any man to retrieve it. The Comte, who sees perfectly well what is in the lady's mind, goes to the rail and prepares to descend.

All watch the young man's descent with intense excitement, mingled with fears for his safety, with the exception of the Lady Anne, who cannot bear the sight but faints away. De Lorge picks up the glove and gets back safely to his place on the balcony. Instead of humbly handing the glove to the Lady Viola, as she expects, he throws it in her face, publicly rebuking her. Then, seeing that the Lady Anne has fainted, he takes her in his arms and helps to revive her. His betrothal to the fair court beauty is at once announced and their marriage at the Cathedral is performed amid great pomp and splendor in the presence of the King and Queen and the whole of his glorious court.

AMERICAN

THE BEATEN PATH (Three Parts) (Aug. 20).—The story lifts us up and carries us on, on, into a blinding glare that reveals our innermost thoughts and feelings. It proves the old theory that men are but pawns on the chessboard of Fate; that they may labor, and strive and starve and kill to change her course, but she only smiles, continuing on her inexorable way. In the immortal words of Omar Khayyam, "The moving finger writes; and having writ, nor smile nor tear shall blot a word of it."

Randolph Thorne (Alec B. Francis) and George Ed. Lacelles Hall (Will E. Sheerer) were gentlemen of family and means, whose estates adjoined. A question of the dividing line between the estates resulted in a bitter quarrel which had suddenly reached its climax in a personal encounter between the two men, at the point of land in controversy. Randolph Thorne had drawn a paper from his pocket and

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declared it proved him right absolutely. Lacelles Hall, whose son Arnold was with him, had been so emphatic in his contentions that the reaction left him weak. Arnold, with the rashness of youth, entered the Thorne library that night, to purloin the paper Randolph Thorne had flaunted. He was seen and recognized by Thorne and followed to his home. Lacelles Hall, feeling himself to blame for the boy's predicament, insisted on hearing the disgrace of arrest and imprisonment. He was led away, on being identified by Thorne amid the pleadings of his son Arnold, and the tears of his bewildered daughter Barbara. His conviction, arrest and confinement resulted in an illness that shortly had its sequel in death.

During the progress of the quarrel, two innocent young persons suffered great distress. One was Chester Randolph Thorne (O. A. C. Lund), the carefully nurtured heir of Randolph Thorne, whose every action was governed by his father and guided by the precepts of his forefathers as set forth in the diary of Randolph Thorne, dating back to 1600. The other was Barbara (Barbara Tennant), the beautiful and unworldly daughter of Lacelles Hall, who had been home from the finishing schools but a short while, and knew little and cared less about the boundary dispute. Chester tried to stop his father from taking extreme measures. Barbara submitted mutely when those measures took her father from her, frightened away her betrothed, Caspar Black, and drove her brother to seek forgetfulness in the primitive world of the great Northwest.

After the death of Lacelles Hall, but two friends remained to Barbara, her diary of the Lacelles Halls, dating back to 1700, and the maid Laura, who refused to leave her. Several years had gone by before Barbara even ventured outdoors. A short distance away, Chester Randolph Thorne sat on a garden bench, rereading for the hundredth time the Thorne diary. In the heat of the noonday sun, he dozed off, and dreamed that the wonderful deeds he had read of in the diary were reenacted before his eyes. As he saw the privations the first Randolph Thornes had endured that he might—as his father kept saying—walk the Beaten Path—Chester was moved to a clearer understanding of his father's motive in fighting so bitterly to conserve the estates for him, Chester.

The maid Laura had persuaded Barbara to play in the neglected tennis courts on the Hall estate. Barbara's muscles, grown unresponsive from disuse, refused to follow her will. So, when she intended to throw the nimble tennis ball to Laura, it flew instead with the speed of an imp, over that same boundary line, and abruptly awakened the dreaming Chester as it smote his eye. Laura recovered the ball and apologized, but Chester had caught a glimpse of Barbara and was determined to meet her. She returned to her room, angry at having forgotten her father even for a moment. His vision appeared to her, begging her to throw away the diary and seek happiness. Impulsively she threw it out the window. At that instant Chester had come up the path. He picked up the book, looked up as she looked down, and smilingly held it out to her. When she did come down, he was so entirely confused that he gave her the Thorne diary and kept that of the Lascelles Halls. That evening, the Hall diary brought melancholy to him, and the Thorne diary strange thoughts of revenge to her. In the days that followed rapidly, Barbara deliberately encouraged Chester's interest in her, in the hope of revenging his father's cruelty to her father thereby. Chester invited her to a dance, and she steeled herself to again appear among those who had shunned her as a convict's daughter. At the dance, Caspar Black, who had become tipsy, publicly denounced her as a convict's daughter. Chester drew her to the protecting side of his parents where she became hysterical and derided his father as the author of her family's misfortunes. She turned abruptly to leave, ran full tilt into a stumbling figure on the grand stairway, and the next moment saw Black stretched dead as his head struck the rail. Chester, running after her, grasped the situation, heroically threw his glove and dance-card beside the dead man, and drew Barbara away. Leaving her in charge of a friend, he raced off in his machine, stopping at her home for a moment to leave a farewell note. Barbara, after telling Randolph Thorne that his son too was now a murderer, reached home as Chester was leaving. To his words of endearment she answered with mockery, and fell raving, bereft of reason, as the man she had striven to not love, left her. Chester fled and was a hunted thing, welcoming what seemed sure death in a forest fire which caught him in his flight. Fate would have it, he was rescued by Arnold, Barbara's regenerate brother. But the flames had done their work. Death claimed him before the officer of the law found his retreat. Babbling of the Beaten Path, Chester closed his eyes to worldly things in the West, as Barbara closed hers in the East. The love that was denied them in life claimed them in death, and together their souls took the Beaten Path to the Great Beyond.

CRYSTAL

A GREATER INFLUENCE (Aug. 19).—Bob Graham, out on a shooting trip in the Maine woods, accidentally shoots himself. He is found and cared for by Norah, a pretty girl, who takes him to her home and nurses him back to health. After his recovery he leaves for the city, his mother having arrived to bring him home. Despite a strong attachment that has grown between the young couple they are separated. Norah later leaves for the city and takes a position as housemaid to the Grantleys. Bob and his mother visit the Grantleys and Bob and Norah, to their surprise, meet again. After dinner, Dick, the handsome son of the Grantley household, excuses himself and goes into the library to smoke. There he finds Norah and forces his attentions on her. Bob comes into the room just as Dick forces Norah to kiss him, and Bob knocks him down. The commotion is heard and all hands enter the library, among them Bob's mother. Bob sticks up for and defends Norah, but to no avail, and she is given her notice. Bob's mother, fearful of the great attachment between her son and the housemaid sends her a letter offering her a pittance if she would promise never to see Bob again. She returns the money and Bob arrives just in time to see her leave the house. He hastily follows her and requests an explanation for her tears. She shows him the letter and assures him that her love is away above any amount his mother could ever give her. Bob, convinced that social relations were of no importance where the greater influence of love is concerned, takes Norah to a minister and they are married.

VICTOR

THE GHOST (Aug. 22).—A country house has the reputation of being haunted. Two boys are frightened away by a thief who pretends to be a ghost. He has made the place a receptacle for the Remington diamonds, which he and his pals have stolen. They are waiting for the affair to blow over, so that they can remove their plunder in safety.

Jim, a young man of the village, is in love with Gertrude, but her father, Howard, withholds his consent to their marriage until Jim shall have made some money. Jim hears the boys' tale of the ghost and laughs at it, and Reed, a smart young chap, offers to bet Jim ten dollars that he dare not spend the night in the haunted house. Jim takes the bet and goes to the house.

Reed tells Gertrude what Jim has done and she is greatly concerned. She appeals to her father to go and induce Jim to abandon his plan; he refuses, and Gertrude goes alone.

The thief, who has fallen asleep in the house, is awakened by Jim's entrance. Jim overcomes him, and takes away the Remington diamonds. But the other members of the gang arrive, and Jim is compelled to escape to an upper room. The gang follows, delayed by the necessity of breaking down the intervening doors. By means of a fireplace and a chimney Jim reaches the roof. The thieves return to the ground and begin shooting at him.

Meanwhile Gertrude has reached the house, discovered Jim's peril and has gone for help. She returns with the constable and some armed villagers. They find Jim crouched behind the chimney, seeking shelter from the shots of the gangsters, who are surpised and captured.

Afterwards Jim receives a reward of five thousand dollars for the return of the Remington diamonds, and Howard withdraws his objection to Jim's marriage to Gertrude.

IMP

THE STATUE (Aug. 23).—Mrs. Swell, a lover of fine art, visits the studio of a young sculptor and purchases a life-size statute of Gladiator tableau. The young artist, fearing that his customer may change her mind, hurriedly engages the service of Mike and Jake, two expressmen of unusual eccentricities, to convey the costly statue to the home of his customer.

After carefully instructing the expressmen in the handling of the statue the inexperienced handlers of art fall over the tahleau and hopelessly destroy it. The artist, pressed for the need of money, goes into a frenzy, and is only pacified by the possible chance of replacing the tableau by the two expressmen in statue pose. Mike and Jake in sympathy offer their services and are immediately posed for the final inspection of Mr. Swell, who is forced to question his state of mind by the various positions assumed by the Gladiators at different intervals of his inspection. However, he complies with his wife's desire and gives orders for its immediate delivery.

Mike and Jake are crated in statue form and suffer to endure rough usage en route to the Swells' residence. Upon arrival they are met by the artist, who uncrates and poses the expressmen in the well-kept grounds of his purchaser.

A lawn party is given in celebration of the magnificent unshrouding of the statue, and wine and food are plentifully spread before the half-famished statues. At last the temptation becomes unbearable and to the surprise of the entire party the hold Gladiators invade the feast and take their fill, bringing about the exposure of the young sculptor, whose art they had so greatly appraised.

At the police station their voices are raised in protest, but to no avail. An after-scene shows these three serving a like number of years upon the rock pile.

POWERS

THE LITTLE SKIPPER (Aug. 20).—Old Captain Hardson, tired of seafaring, sells his ship, the Liza Ann, intending to give the money to his two children, Robert and Alice.

Alice is in love with Phil, a young fisherman, and the father threatens her with disinheritance unless she marries the man of his choice, also a skipper and a friend of his. Alice refuses and quietly marries Phil. The old Captain sends her from him, telling her she will never get any of his money.

Some years later, an old shipmate and friend of the Captain dies, leaving his fortune of some $20,000 to the Captain. In the meantime Robert has married Margaret, a society belle. The Captain determines to pay them a visit before giving his fortune to his son, and departs for their home.

Arriving there he receives a very chilly welcome from his daughter-in-law, who sniffs at his pipe and is shocked by his manners. The Captain, on one of his visits to the old wharf, meets two old cronies and invites them home to lunch with him. They reach his son's home to find Robert and Margaret impatiently waiting, and she becomes speechless with rage when the Captain invites the two cronies to sit down at the table with them and passes the grog. She commands her husband to order them out, and leaves the table. Robert, fearing his wife's anger, does as he is bid, and the old Captain leaves, broken-hearted, with his friends.

They wander down to the beach, and while the two old cronies are commiserating with the Captain, he suddenly sees a little boy playing in the water, who, in attempting to rescue his toy sailboat, has overreached and struggles in the deeper water. The Captain rescues the little fellow at his own peril and when he brings him to the shore and hands the boy over to the anxious mother who has come down to look for the lad, he discovers in her his own daughter Alice. A happy reunion and recon-

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ciliation is brought about and the Captain writes to bis son Robert, telling him he has decided to "dock" with Alice and Phil and give his "cargo" of $40,000 to The Little Skipper.

NESTOR

WHEN THE BLOOD CALLS (Aug. 20).—A miner, Shaw, with his wife and little boy, Jim, is working a claim in the Sioux country. Jim crawls into the tunnel, while his father is at work, and falls asleep. A band of Sioux attack the miner's cabin, and when he goes to rescue his wife, the Indians kill the father and mother and burn the cabin.

Later, Jim comes out, finds the bodies of his parents, and after burying them as best he can, wanders away. He is found in the woods by little Mona, the daughter of Chief Long Knife, who takes him to tbe camp. Mona takes a fancy to little Jim, and the Chief adopts him. Jim forgets his white ancestry, and becomes, to all appearances, an Indian, with tbeir customs and manners.

Ten years pass, and Jim and Mona, now grown, are sweethearts. By killing his first bear, unaided, he wins his first Eagle Feather. He is taught the prowess of a Chief, and is looking forward to some great deed by which he may win the right to wear a war bonnet.

A fort has been established in the region, and the Colonel's daughter, against advice, goes alone for a ride. She is captured by Long Knife's band and taken to his camp. There she is tied to a tree, and the Chief tells Jim that bere is bis chance to win his war bonnet. Here is a paleface for him to torture to death. Jim is elated at his opportunity and advances to begin the torture.

As he is about to strike, his forgotten childhood comes back to him, and he remembers that he and this captive are of the same blood. His Indian training battles with his racial sympathy, but the blood call is too strong and he refuses to torture Alice.

The Indians accuse him of being a coward with the heart of a squaw. They condemn him to wear a squaw's dress and be treated as one. He is made to do squaw's work. Mona's love keeps her faithful to him in spite of his humiliation. Together, they conspire to get Alice away. Jim is sent for water. He slips away and goes to the fort.

Arriving at the fort, be tells the anxious Colonel of his daughter's fate, and leads the soldiers back toward the camp. Wben near to it, he tells them to wait and slip back into camp with the water he was sent for. The squaws beat him for his long delay, and Mona protects him.

Jim and Mona go to the tepee where Alice is confined. Alice and Mona change clothes, and Jim ties Mona where Alice was. Jim and Alice slip away, but are seen by a squaw, who tells Long Knife his daughter is with the despised coward. Long Knife sends his braves after them, and the Indians and soldiers meet. The Indians are forced to retreat and when they report the result to Long Chief, he rushes to the tepee and stabs Mona (tbinking it is Alice), in revenge. When he discovers bis mistake, Long Chief stabs himself.

Jim, accompanied by Alice and tbe Colonel, returns to get Mona, and finds her dying. He carries her out of tbe tepee. Mona dies, after bidding Alice and Jim farewell. They bury her according to Indian custom, and at her grave the Colonel asks Jim to return to the fort with Alice and himself. But Jim, true to his love for Mona, refuses, preferring death where she lies.

MIATT PATENTS

AMERICAN

A TIDE IN THE AFFAIRS OF MEN (Aug. 18).—Vivenot, miser, old and helpless, lives in an attic. Little Jessie, daughter of the landlord of the house, is good to him, bringing him food and water. He counts out the money for his purchases from a bag of coin, which he keeps in his closet. In her visits to the attic Jessie has also seen a bag of money and jewels, which he tucks away in a hidden cranny of the chimney. Dying, the old miser names Jessie as his heir, but her father and the lawyer find only a few pennies in the box. These they give to the little girl with the will, jestingly calling her "the little heiress."

Jessie, grown up, married, witb a little daugbter of her own, is a flood victim. In the wrecks of her household goods she finds the old will. At the same time her husband brings her the news that her childhood home has been condemned as a menace and is to be torn down. A vague recollection of seeing the old miser with a bag in bis hand, when she was a child comes to Jessie. She slips away to her old home and searches in the chimney and is attacked by a ghoul, as she triumphantly brings forth the bag. She is rescued by her husband in the desperate struggle that ensues.

Jessie is then made an heiress in very truth.

FLESH OF HIS FLESH (Aug. 23).—"Blood is thicker than water," an old maxim, is again proven.

The fire of love has burned low on the hearth of domestic bliss.

The husband's suit for divorce is granted by the magistrate and the decree is thrice welcome to the indolent wife. Little thought has been given to the child, that symbol of love, until tbe stern judge awards the custody of the boy to the father. This was an angle the woman had not contemplated, but the ruling had been made and there was no alternative, so after an affectionate farewell, mother and child part. In the woman's heart sbe has resolved to regain her child so she bides her time, secures the child and departs to the seacoast where she lives a secluded life, but happy in the possession of her only boy.

Years have passed and the fatber has become the county sheriff—hard and stern—carrying out the mandates of the courts without a tremor in voice or manner.

Visiting the town one day the boy, now a young man, becomes involved in an altercation and in self-defense strikes his antagonist, felling the latter with one blow. The alarm is given and the young man seeks refuge in flight. At the coast he enters his boat and puts to sea; the sheriff and his deputy give chase, but too late to apprehend the man. They follow the direction of the boat along the shore, preventing the boat from effecting a landing. Without food the young man at sea becomes exhausted and, too weak to manipulate the boat, is drifting about aimlessly.

Patiently the expectant mother awaits the return of her son, little dreaming of his dire distress out at sea. Neighbors sight the boat and put out to rescue, returning with the all but dead seaman. The sheriff has watcbed from a distance and is soon on hand to arrest his man, not knowing his identity.

At the little shack be recognizes the wife and upon inquiry as to their boy is led into the room where the young man, exhausted from hunger and exposure, is being carefully nursed back to life.

The sheriff came to arrest a man—not his son. At the bed of the boy the two estranged hearts are reunited and the almost dead embers of love are fanned back to life to blaze anew until the divine edict "until death doth part" shall be executed.

FRONTIER

SAILING UNDER FALSE COLORS (Aug. 21).—This is the story of the cruel parent, the neglected orphan, the tomboy and the unwelcome suitor. The neglected orphan is very much neglected indeed, for her deceased parent has done all he could when he kept her at the convent and had her educated. He died very inconsiderately, just before the story is commenced and he left his daughter his blessing and $200.00 that he got from the sale of a book.

Poor orphan, she was very mucb undecided what to do, but she had modern business sense and hunted up an employment agency. About this same time the cruel parent, who was not really cruel at all, was wishing that he could control the tomboy, who liked to throw apples at all sorts of things, himself included. The cruel parent decided upon a governess as the only possible solution of the tomboy's disposition. He wired the employment agency for one. The cruel parent had been a customer and the lady boss of the employment bureau is loath to disappoint him. He specifies an elderly woman and she offers the post to the only available old maid, but the proffer is rejected with scorn.

The neglected orphan, witty and wise in her way, suggests that she has the education necessary and can impersonate an aged woman. The lady boss clutches at the straw, and off to the ranch is packed the poor orphan, now rich in the promise of $25.00 a month witb room and board free.

The tomboy is much incensed at her presence and mistreats ber shamefully, but eventually the orphan wins ber over and becomes her confidante. This puts the grand high kibosh on the governess stuff and the cruel parent sees

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that his idea is not the right one after all. What the tomboy really needs, he thinks, is a mother. He asks the orphan to be one to her, hut the orphan has seen the cruel parent actually being cruel to the unwelcome suitor and she decides she will not take the risk just yet of incurring his displeasure. Putting off an answer she agrees to help the tomhoy wed the unwelcome suitor, who is not a hit unwelcome to the tomboy. She has determined that her usefulness is ended and has vague thoughts of resigning, a decision which is crystallized into actual effort when the cruel parent catches her false hair and discovers she is really not as old as she looks. But fond persuasions prevail at the last, and the cruel parent agrees to hecome the charming husband of the orphan, and dear old dad to the tomhoy and the unwelcome suitor, now no longer unwelcome. Peace and plenty reign at the ranch after this, and the charming husband changed his mind in regard to what the tomboy needed, as it was a governess after all that tamed her.

REX

THE HARVEST OF FLAME (Aug. 21).—The factory owner's daughter, Pauline, is engaged to the young inspector of factories. At the opening of the story, the factory owner is given notice that on the morrow his factory will be inspected as to safety appliances and compliance with the city fire laws. He, knowing that his factory is painfully deficient, endeavors that evening to bribe the young inspector when the latter calls on Pauline. The inspector very quietly refuses the bribe.

The next morning, when the inspector comes to the factory, the owner tells him that unless a favorahle report is made, the engagement of the inspector to Pauline will be broken. The young man is considerably tempted; but when comparing the safety of the lives of hundreds of girls and the happiness of two young people —himself and his fiancee—his conscience will not permit him to hand in any but a truthful report. The owner tenders the inspector the engagement ring, which he accepts, and leaves.

The young foreman of the factory is an inveterate cigarette smoker, and, although he has been severely reprimanded on several occasions by his employer, persists in his habit irrespective of orders. He is just about to light a cigarette when the factory owner, coming from his office where he has just left Pauline in tears, interrupts him. The foreman drops the flaming match and hides his cigarette. The factory owner goes on out, upon a short errand, and in the meantime the match has started a flame of fire in the scraps and cuttings in one of the finishing rooms, that the foreman is unahle to put out; and, as the factory owner returns, he finds his factory in flames, most of his employees safe, and realizes that his daughter is trapped in the office behind a wall of flame.

In the meantime the foreman has run out and sent in an alarm to the fire department. He meets the inspector and the two return to the scene of the fire. The factory owner apprises them of Pauline's whereabouts in the burning building, and the foreman, realizing that he has been the cause of it, slinks away. The inspector attempts to go through the door, but is driven back by the flames and at this point, looking up, sees Pauline silhouetted in the window against the roaring flames.

At this window is only a coil of rope—the only fire escape the building boasts. He climbs the rope, lifts Pauline on to his shoulders and climhs down safely to the ground, where they are met by the frenzied father, who receives them with open arms, while the foreman, with grim determination, eschews the further use of cigarettes.

101 BISON

THE IRON TRAIL (Two Reel) (Aug. 19).—William Clifford, the new railroad construction foreman, arrives from the East to superintend the construction of the Santa Fe Railroad upon its first invasion of the West. He arrives at a time when the Indians are on the verge of an uprising—incensed at the intrusion of the iron monster which drives away their wild game and kills their people.

Sly Fox, the young Indian Chief, whose brother is killed by the construction train, visits the construction camp and threatens to exterminate the crew unless they cease further work. Alarmed at this attitude, Clifford sends for Crandall, the superintendent. Crandall, upon receiving the news, immediately starts for the construction camp and on the way meets with an accident. Fearing the injury may prove fatal, he sends for his wife and daughter.

In the meantime, Sly Fox, who is in love with Starlight, a beautiful Indian maid, tries to force her to his will and threatens her with death unless she consents. He is prevented from killing her by the timely arrival of Clifford, who is out inspecting the new road. With the assistance of several cowboys, who are on their way to the camp with a herd of horses for construction work, Sly Fox is taken prisoner. One of the cowboys volunteers to take Sly Fox to the fort, while the rest continue their way to the construction camp with the horses.

Hawanna, who is in love with Sly Fox, with Indian cunning succeeds in shooting the cowboy and liberating Sly Fox. Enraged at the white man's interference, Sly Fox returns to the Indian camp and incites the tribe to an attack on the white men, with the purpose of driving them away. Starlight, who has overheard their plans, rides out to warn the white men.

She first rides to the construction camp, where they make immediate preparations for defense, and have barely succeeded in getting on the train, with the intention of leaving camp, when the Indians attack. The Indians follow the train out, and a running fight ensues. The engineer is shot, and as he falls with his hand on the lever, stops the train. Clifford goes forward to take his place, and before the train is again started, the Indians succeed in setting fire to the box car, in which Crandall, his wife and daughter are secreted. The explosives used in construction work are also contained in the box car, and when the fire is finally discovered, the train is brought to a stop. Crandall and his family are taken out, and the box car is uncoupled, and just as the train starts away from it, a terrific explosion follows.

In the meantime Starlight has ridden to the garrison and also to the neighboring ranch and notified the soldiers and the cowboys that the Indians are on the war path and attacking the construction crew. They immediately start out, meeting on the road, and finding the construction camp deserted, follow the path of the track and come to the timely rescue of the party just as the Indians have them completely at their mercy. Starlight, who has followed with the cowboys, is wounded in the skirmish. When she regains consciousness, she attempts to crawl to safety across the railroad tracks, but falls exhausted on the tracks just as the train comes along on its way back to the camp. Clifford sees her from the engine. He crawls out on the pilot of the engine, and just as the train nears her, lifts Starlight to safety.

GAUMONT

A HONEYMOON HOAX (Aug. 5).—Leonard Smith and his bride set out for their honeymoon, Nancy's father and mother attending their departure by automobile for the ancient city of Tours. Just before the start Nancy's mother states that she will call up the couple at ten that evening, by which time they should have arrived at the Grand Hotel, Tours.

On the road an unfortunate breakdown occurs, and by courtesy of a passing motorist the loving couple are carried back a short distance to the nearby town of Blois. They decide to stay at the Blois Hotel until their car shall be repaired, and Leonard Smith telegraphs to his bride's parents announcing the fact, and also to the Grand Hotel, Tours, informing the manager that he may let room 16 for that night.

Meanwhile things have been happening in Tours. Just previous to the receipt of Smith's wire a saucy-looking drummer has asked for a room, only to be informed that all the rooms are engaged. Smith's telegram, however, releases room 16 and our commercial friend is duly ushered into the bridal chamber. He quickly orders the room cleared of all wedding knickknacks and prepares for slumher. At 10 o'clock he is aroused by a terrific ring on the telephone, and on answering same learns that the parents of the bridal couple are calling from Paris. What an opportunity for some fun! An opportunity not to be missed! Therefore he first imitates the bride's voice when talking to her mother, and afterwards the hridegroom's when conversing with the father. His replies scandalize the doting parents and they are in a terrible fright until the receipt of Leonard's telegram puts them at their ease, and later we see the dear old folks lying in hed dreaming lovely dreams of their grandchildren-to-be.

SHOOING THE WOOER (Aug. 7).—Gerald King, a "masher" of advancing years, rides on the platform of a street car one morning and insists upon talking to pretty little Suzanne, a post-office clerk. He follows her to the Martinville post-office and discovers in what department she is engaged and also finds out her name. Gerald then asks at the general delivery window for letters which he knows cannot he waiting for him, but whilst he excites the admiration of an elderly lady customer, his efforts at enchanting the lovely Suzanne meet with scant success. In fact, he becomes such a nuisance that Suzanne only rids herself of him by slamming the window upon his fingers.

Gerald, however, is pachydermous as an elephant, and will not accept rehuff. He goes home and calls up on the 'phone in order to renew his protestations of eternal affection, but is again frustrated in his amorous intentions. Yet another idea occurs to the wily one, and he mails a blank sheet of paper addressed to himself at the Martinville general delivery. Gerald's valet has been awaiting an opportunity to "put one over" on his employer, and here occurs his chance. The valet calls at the post-office an hour before the impressionable Gerald and fixes up a fine "josh" with Suzanne, whereby Gerald will be made to appear even more foolish than nature made him.

So when Gerald again calls for his mail he finds Suzanne's face wreathed in smiles. She reaches for his letter, drops it, leaves her lily-white hand on the counter, which, when Gerald proceeds to stroke it fondly, is quickly changed for that of a burly mail-carrier, who demands in fierce accents an explanation of Gerald's motive in placing a hunch of violets in the aforementioned burly fist. Gerald retires, disgusted, but is recalled by the smiling Suzanne, who hands him the forgotten letter. Seeing that his letter has been opened, he hopes to find a loving note therein from Suzanne; he gets, however, this message: "There is no fool like an old fool." And looking up from the reading of this proverb, he espies Suzanne and her fellow clerks derisively laughing at him through the post-office window.

SELIG

THE CHILD OF THE SEA (Aug. 18).—The leading two-reel special release will be a big moving melodrama dealing with the light-

COMING

BRENNAN OF THE MOOR

(He Stole from the Rich to Give to the Poor)

THREE REELS—STATE RIGHTS

A story of the nobleman-bandit. Featuring BARNEY GILMORE

SOLAX COMPANY, Fort Lee, New Jersey

house service. It shows storm and shipwreck, and deals with love and duty.

TOBIAS TURNS THE TABLES (Aug. 19).—An amusing comedy enlisting a new recruit in the U. S. service, who furnishes fun by seeming greenness and then turns the tables, showing himself a man of consequence.

THE TEN THOUSAND DOLLAR TOE (Aug. 20).—The difficulty of detecting a scar on a coy lady's toe is the thing that keeps a young man busy as it means a big inheritance.

On the same reel with

SCENES IN MOROLAND.

FATE FASHIONS A LETTER (Aug. 21).—A slick criminal almost outwits the wife of a famous detective hut gets caught.

THE GOOD INDIAN (Aug. 22).—How the clever consort of a doctor saves an Indian's sick child from death, and is in turn saved from red devils on the warpath. A thrilling story.

LUX

THE POISONED DAGGER (Aug. 15).—Returning from a voyage to the East, a sailor distributes presents among his friends. To his fiancee he gives a gaudily colored shawl, and to her father he makes a present of a quaint knife of Oriental manufacture. The arrival of the sailor entirely ruins the hopes of Claude Baker, a village lad who aspires to the hand of Dolly, the daughter of an old miner. Dolly prefers the sailor, and Claude is greatly enraged. When the old miner descends the mine the rope attached to the cage is cut and he is hurled several feet into the depths below. The affair is a mystery until Claude Baker comes forward with a knife he found near the scene of the outrage. The knife is identified, and suspicion falls immediately upon the sailor, who is arrested. Just as the police are about to remove their prisoner Claude Baker is seized with dreadful pains and, as he expires, confesses his guilt. It is then found that he has cut himself with the dagger, which he used to cut the rope. Thus the biter is bit, for the dagger has been dipped in a deadly poison, the existence of which is only known to the denizens of the mysterious Far East.

CONSCIENCE

3 REEL FEATURE FILM

DON'T MISS THIS WONDERFUL PHOTODRAMA

This is an entertainment that instructs. Visit with us the Haunts of the underworld and feel the pulse of Life in the great Metropolis. Saunter along the Great White Way, dine in the Lobster Palaces, dance the fashionable tangos and witness the wonderful Spanish and Oriental dances in the Cabarets. Watch the feverish Poolroom Gambling. Descend for a moment, Dante like, to the depths of wickedness, and through it all, let "Conscience" teach you a great moral lesson.

This Drama is Sanctioned by the Board of Education of City of New York.

Address Communications to

CONSCIENCE FILM CO., 116 W. 31st St., New York City

POSTERS IN 3 SHEET, 2 ONES, AND 6 SHEET OF SCENES IN THE PICTURE

NEW FAMOUS PLAYERS POLICY APPROVED

The Famous Players Film Company's announcement last week to the effect that beginning September 1st, it would release three feature productions a month of the same standard maintained in the past, is being generally and favorably commented upon. Interpreting the majority of opinions, this extension of Famous Players activities was anticipated.

Inquiries from every state in the country still pour in to the Mutual Film Corporation for terms and bookings on the "Battle of Gettysburg." This five-reel masterpiece of the New York Motion Picture Corporation is now "packing them in" at the Crescent Theatre, Brooklyn, N. Y., and the Bronx Theatre, New York City, both Keith houses. In the largest theatres of the foremost cities in the United States it is booked as a headliner feature and fully living up to its billing. Kessel & Baumann have given the public and exhibitors one of the most pretentious films of the season and their efforts and those of Thos. H. Ince, who produced the picture, are meeting with enthusiastic approval from the press and public of the country.

"Doc" Willet, who, in his working hours, bears the title of superintendent of the New York Motion Picture Corporation laboratories, will tell you that "automobiling is no business." "Doc" was hurrying Bert Ennis in his fast little Buick on Saturday last to keep an urgent appointment. They were proceeding "leisurely" through Prospect Park when a courteous motor-cop held them up and handed "Doc" a neatly worded little invitation to appear in the Adams Street Court on Monday morning and "tell it to the judge." "And we were only doing thirty-five an hour," says "Doc." Ask Bert about that political pull of his.

While the historic picture play of "Nathan Hale" was being shown, a little girl was so overcome with the tragic fate of the martyr spy that she burst out crying; upon which her mother tried to console her by saying: "Don't cry, dearie—it'll all turn out right in the end. It always does in moving pictures, you know."

"Historic Trenton" was recently filmed in Kinemacolor showing all the statues and relics of Revolutionary times, in contrast with scenes of modern progress. The conclusion shows the Boy Scouts crossing the Delaware at the point where George Washington made his famous ferry trip to give the Hessians a surprise party. The pictures were shown to the amateur actors therein at the State Street Theatre on the following day.

LOOK OUT FOR THIS FELLOW

Detroit, Mich., August 1st, 1913.

Moving Picture News,
New York, N. Y.

Dear Sir: A young man, representing himself as Jack Wright, of the Jerome H. Remick Music House, has been working among the moving picture theatres in Michigan and adjoining states. His game is to take orders at $2.00 each, for which he agrees to send professional copies of new publications, three each week for one year.

We wish to advise the theatre proprietors and musicians in general that this party has no connection whatever with our house and nobody in our employ is authorized or instructed to make any such arrangements, so Jack Wright is simply a swindler. We understand that another music publishing house is being used in the same way under another name, but so far we have heard from about twenty people who have been victimized by this man. All of them, with the exception of two, are connected with theatres in Michigan.

The last report that came to us regarding the whereabouts of Jack Wright was from Eau Claire, Wis. He has also worked Saginaw, Mich., to a finish.

We wish you would run an article regarding this matter in your next issue so that your readers will be on the lookout for this party and can notify us if they should come in contact with him. We are anxious to have this man arrested and will prosecute him, if it is possible.

Yours very truly,
Jerome H. Remick & Co.

O. F. SPAHR NEW MANAGER OF THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

O. F. Spahr, for many years connected with the Enterprise Optical Manufacturing Company, has assumed the active management of the company, L. A. Woodward, the former vice-president and manager, having retired and is no longer connected with the company.

Mr. Spahr has been in close touch, during the past several years, with the president and general manager, Mr. Roebuck, and is well qualified to carry out the well-known Enterprise policies.

OPERATOR—Very expert and trustworthy; with large experience in projecting and in operating all kinds of moving picture machines; also experienced in developing high class pictures; wishes to secure a position immediately. Please answer by letter. Address JOHN HUBER, 845 Beck St., Bronx, N. Y.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

June 28—The Exploits of the Randin Gang (2 Parts—Dr.) .....
July 5—The Little Puppet Seller (2 Parts—Dr.) .....
July 12—In the Hands of Conspirators (2 Parts—Dr.) .....
July 19—The Triumph of Strength (2 Parts—Dr.) .....
July 26—The Missionary's Sister (2 Parts—Dr.) .....

AMERICAN

July 24—Tom Blake's Redemption (Dr.)....1000
July 26—She Will Never Know (Dr.).....1000
July 28—The Scapegoat (2 reel Dr.).....2000
July 31—Mission Bells (Dr.).....1000
Aug. 2—Single-Handed Jim (Dr.).....1000
Aug. 4—When Chemistry Counted (Dr.)....1000
Aug. 7—Golden Gate Park and Environs (Ed. and Sc.) 1000
Aug. 9—His Sister Lucia (Dr.).....1000
Aug. 11—The Adventures of Jacques (2 reel Dr.) 2000
Aug. 14—The Mystery of Tusa (Dr.).....1000
Aug. 16—An Even Exchange (Dr.).....1000
Aug. 18—A Tide in the Affairs of Men (Dr.).1000
Aug. 21—The Golden Heart (Dr.).....1000
Aug. 23—Flesh of His Flesh (Dr.).....1000

BISON

July 22—The Law Breakers (2 reels).....
July 29—Robinson Crusoe (3 reel Dr.).....
Aug. 2—The Cage Brothers' Romance (2 reels) .....
Aug. 5—The Death Stone of India (3 reel Dr.) .....
Aug. 9—The Snaker (2 reel Indian Dr.)....
Aug. 12—Campaigning with Custer (2 reel Dr.) .....
Aug. 16—Soldiers' Three (2 reel Dr.).....
Aug. 19—The Iron Trial (2 reel Ind. Dr.)..

BRONCHO

June 11—Indian's Gratitude (1 reel).....1100
June 18—From the Shadows (2 reels).....2000
June 25—The Transgressor (2 reels).....2070
July 2—All Rivers Meet at Sea (1 reel)....1000
July 9—Heart Throbs (2 reels).....2033
July 16—Mammy's Secret Code (3 reels)...2975
July 23—Grandad (2 reels).....
July 30—Reformation (2 reels).....
Aug. 6—Joe Hibbard's Claim (1 reel).....

CRYSTAL

July 29—The Paper Doll (Dr.).....
Aug. 3—What Papa Got.....
Aug. 3—Her Little Darling.....
Aug. 5—A Child's Influence (Dr.).....
Aug. 10—Oh, You Scotch Lassie.....
Aug. 10—Starving for Love.....
Aug. 12—How Women Love (Dr.).....
Aug. 17—Pearl and the Tramp (Com.).....
Aug. 17—One Wife Too Much (Com.).....
Aug. 19—A Greater Influence (Dr.).....
Aug. 24—Caught in the Act.....
Aug. 24—Hypnotized .....
Aug. 26—His Aunt Emma (Com.).....
Aug. 26—That Crying Baby (Com.).....
Aug. 31—The Red Heart (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 23—A Sister's Devotion (Dr.).....1000
June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—Memories of Long Ago.....1000
July 28—Bride of the Sea.....1000
Aug. 4—The Blindness of Courage (Dr.)..3000

ECLAIR

July 20—Sacred Gazelles (Edu.).....
July 23—The Greater Call (3 reel Dr.).....
July 30—Soul to Soul (2 reel Dr.).....
Aug. 3—Grease Paint Indians.....
Aug. 3—Holy Cities in Japan.....
Aug. 6—The Honor of Lady Beaumont (2 reel Dr.) .....
Aug. 10—Clara and Her Mysterious Toys (Trick Com.) .....
Aug. 10—A Woman's Trick (Com.).....
Aug. 13—The Thirst for Gold (2 reel Dr.)...
Aug. 17—Her Tutors (Com.).....
Aug. 20—The Beaten Path (3 reel Dr.).....
Aug. 24—"13" at Table (Com.).....
Aug. 24—Sea Worms (Scientific).....
Aug. 27—The Better Father (2 reel Dr.)....
Aug. 31—The Runaway Uncle (Com.).....

FRONTIER

Feet

Aug. 2—A Brand from the Burning (Dr.)..
Aug. 7—Masquerading in Bear Canyon (Com. Dr.) .....
Aug. 9—On the Ranger's Roll of Honor (Dr.) .....
Aug. 14—The Suffragette Tames the Bandit (Com.) .....
Aug. 16—The Retribution of Ysobel (Dr.)...
Aug. 21—Sailing Under False Colors (Com.)
Aug. 23—The Eyes of the God of Friendship (Dr.) .....
Aug. 28—A Much-Wanted Baby (Com.).....
Aug. 30—Maya; Just an Indian (Dr.).....

GAUMONT

Aug. 12—Tiny Tim and the Adventures of His Elephant .....
Aug. 13—Gaumont's Weekly No. 75.....
Aug. 14—His Stomach and His Heart.....
Aug. 14—Magnets .....
Aug. 19—An Explorer's Tragedy (Dr.).....
Aug. 20—Gaumont's Weekly No. 76.....
Aug. 21—A Tree-mendous Proposition (Com.)
Aug. 26—Saved by His Child (Dr.).....
Aug. 27—Gaumont's Weekly No. 77 (Top.)..
Aug. 28—Two Jilted Lovers (Com.).....

GEM

July 21—The Life Savers (Com. Dr.).....
July 28—Stars in My Crown.....
Aug. 4—Bob's Baby (Com.).....
Aug. 11—A New Way to Win a Girl (Com.).
Aug. 18—The Would-Be Detective (Com.)...
Aug. 18—The Elks at Rochester (Top.).....
Aug. 25—What Girls Will Do (Com.).....

GREAT NORTHERN

July 5—Winning a Prize (Com.).....
July 5—The Trondhjen Railway (Sc.).....
July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
July 26—A Shot in the Dark (Dr.).....
Aug. 3—A Shot in the Dark.....
Aug. 9—The Five Copies (Com.).....

GREAT NORTHERN
Special Feature

July 28—A Woman Scorned, or The Last of the Old Mill (Dr.).....
Aug. 16—A Dash for Liberty (Dr.).....
Aug. 23—The Steel King's Last Wish (Dr.)..

GREAT NORTHERN
Universal

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Aug. 16—Poor Jake's Demise (Com.).....
Aug. 16—In Laughland with Hy. Mayer (Com.) .....
Aug. 18—The Flower Girl and the Counterfeiter (Dr.) .....
Aug. 21—In Search of Quiet (Com.).....
Aug. 23—The Statue .....
Aug. 23—Pen Laughs by Hy. Mayer.....
Aug. 25—Uncle Tom's Cabin (2 reel Dr.)....
Aug. 28—His Mother's Song (Dr.).....
Aug. 30—Binks Advertises for a Wife.....
Aug. 30—Hy. Mayer; His Merry Pen.....

ITALA (Features)

June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....
Aug. 25—The War Correspondents .....

KAY-BEE

June 20—Failure of Success (2 reels).....2000
June 27—The Seal of Silence (2 reels).....2000
July 4—The Crimson Stain (3 reels).....2875
July 11—The Banshee (2 reels).....1975
July 18—Red Mask (1 reel)..... 990
July 25—Flotsam (2 reels).....
Aug. 1—Banzai (2 reels).....
Aug. 8—House of Bondage (3 reels).....

KEYSTONE

June 30—For the Love of Mabel.....1000
July 3—Rastus and the Game Cock.....1000
July 7—Safe in Jail.....1000
July 10—Tell-Tale Light 1000
July 14—Love and Rubbish.....1000
July 17—A Noise from the Deep.....1000
July 21—The Peddler .....
July 21—Love and Courage.....
July 24—Get Rich Quick.....
July 28—Prof. Bean's Removal.....
July 31—Just Kids .....
Aug. 4—Cohen's Outing (Com.).....
Aug. 7—The Riot (Com.).....

LUX

By Prieur

Feet

July 18—Fate and the Man (Dr.)..... 987
July 25—Pat's Fancy Dress (Com.)..... 492
July 25—You Never Can Tell (Com.)..... 492
Aug. 1—Oh! Wat'er Wet Day (Com.)..... 535
Aug. 1—The Girl I Left Behind Me (Com.). 436
Aug. 8—The Triumph of Love (Dr.)..... 535
Aug. 8—Should Women Work (Com.)..... 390
Aug. 15—The Poisoned Dagger (Dr.)..... 950
Aug. 22—Over the Garden Wall (Com.)..... 450
Aug. 22—The Registered Letter (Dr.)..... 510

MAJESTIC

July 26—Just Skirts—The Adventurous Girls
July 27—The School Kids' Picnic.....
July 27—The Wild West Comes to Town....
July 29—The Toy .....
Aug. 2—Tempesta .....
Aug. 3—Told in the Future.....
Aug. 5—Hearts and Hoofs.....
Aug. 9—Devilish Doctor—A Fish Story.....
Aug. 12—The Doctor's Ruse.....
Aug. 16—The Fickle Tramp—A Horse Unfed

NESTOR

Aug. 18—The Maid of the Mountains (Dr.).
Aug. 20—When the Blood Calls (Dr.).....
Aug. 22—When Cupid Won (Com.).....
Aug. 22—Some Runner (Com.).....
Aug. 25—Weighed in the Balance (Dr.).....
Aug. 27—The Passing of Bad Hutchins (Dr.)
Aug. 29—Two Hearts and a Thief.....
Aug. 29—Cupid's Bad Aim.....

PILOT

July 10—Sanitary Gulch (Com.).....1000
July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.).....1000
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 14—Getting the Evidence (Dr.).....1000

POWERS

Aug. 6—The Village Blacksmith (Dr.).....
Aug. 8—The Heart of a Heathen (2 reel Dr.)
Aug. 13—The Great Towel Robbery (Com.)..
Aug. 15—Fate's Vengeance (Dr.).....
Aug. 20—The Little Skipper (Dr.).....
Aug. 22—The Sea Urchin (Dr.).....
Aug. 27—Everybody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Dr.).....

RAMO

July 30—I Should Worry (Com.).....1000
Aug. 6—Checkered Lives (Dr.).....1000
Aug. 13—Love and Gold (Dr.).....1000
Aug. 20—Dangerous Sympathy (Dr.).....1000
Aug. 27—Springtime of Love (Dr.).....1000

RELIANCE

Aug. 9—The Fight for Right (2 reels).....
Aug. 11—Kentucky Foes .....
Aug. 13—Runa Plays Cupid.....
Aug. 16—Of Such is the Kingdom.....
Aug. 18—The Smugglers Sister .....
Aug. 20—The Counsel for the Defense.....
Aug. 23—Success (2 reels).....
Aug. 25—The Girl Spy's Atonement (1 reel).
Aug. 27—Peg of the Polly P (1 reel).....

REX

Aug. 3—Civilized and Savage (Dr.).....
Aug. 7—When the Prince Arrived (Dr.)....
Aug. 10—Man's Duty (Dr.).....
Aug. 14—Sally Scraggs, Housemaid (Com. Dr.) .....
Aug. 17—The Animal (Dr.).....
Aug. 21—The Diamond Makers (2 reel Dr.)..
Aug. 24—Just in Time (Dr.).....
Aug. 28—A Woman's Stratagem (Dr.).....
Aug. 31—The Call (Dr.).....

SOLAX

Aug. 27—A Terrible Night (Com.).....1000
Aug. 29—A Child's Intuition (Dr.).....1000

THANHOUSER

Aug. 5—The Protectory's Oldest Boy.....
Aug. 8—The Girl of the Cabaret.....
Aug. 10—Oh, Such a Beautiful Ocean.....
Aug. 12—The Missing Witness.....
Aug. 15—The Lie that Failed.....
Aug. 17—Waiting for Hubby .....
Aug. 19—The Spirit of Envy.....
Aug. 22—The Medium's Nemesis .....

VICTOR

Aug. 1—In After Years (Dr.).....
Aug. 8—Nature's Vengeance (Dr.).....
Aug. 15—The Heart of a Jewess (2 reel Dr.).
Aug. 22—The Ghost (Dr.) .....
Aug. 29—His Vacation (Dr.).....

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

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OUR MOTTO—ONE FOR ALL, ALL FOR ONE

The next regular meeting of the M. P. M. O. U. No. 1 will be on Monday, August 18, 1913, at 12 p.m. at the meeting rooms, Teutonia Hall, 66 Essex street.

* * * *

The meeting on Monday, August 4, 1913, of the M. P. M. O. U. No. 1 was attended by 200 members, the last obligation of new members took place, ten new members were admitted. The books being closed, no more applications will be received until further notice. Regular routine of business was quickly transacted and reports of various committees read and accepted. President Robert Goldblatt made a few remarks of intense interest to the members and during his speech was interrupted by applause on several occasions. The meeting closed at 4 a.m.

* * * *

The arrangements committee of the recent moonlight excursion are to be congratulated on their efforts to make the affair a success, for Boos, Freedman and Gertler worked like beavers to bring the affair to a successful conclusion.

* * * *

The moonlight excursion which took place on Saturday, August 2, 1913, was attended by about 1,000 people. An enjoyable time was had by all, dancing began at 9 p.m. and was indulged in until daylight. Caberet artists helped to pass the time away with music and song. A feature of the occasion was the Operators' Misery Quartet, who proved themselves excellent singers; one of the members of the quartet, Brother Jack Tillman, broke all records by playing a harmonica five hours, giving all the latest rags and popular opera selections. Brothers Frank MacDonald and Harry Volmer also could go some when it came to the song thing. The boat landed at 6 a.m. and everyone went home thoroughly satisfied that an enjoyable time was had.

* * * *

There is one feature of the moonlight excursion that is worthy of remark, and that is, the members of M. P. M. O. U. No. 1 are to be congratulated on the behavior of the boys, because when liquid refreshments are served on any occasion they partake only moderately, and during the entire time on the boat not one member of the M. P. M. O. U. No. 1 was under the influence of liquor. A more sober bunch of boys will be hard to find than we have in this organization. A man cannot be a booze fighter and be a good operator.

* * * *

The writer has received several letters endorsing last week's remarks in the Chat in regard to the Union label, and trusts that all Union men are of the same opinion and will act accordingly.

* * * *

Why is it that during the heated term the owners and managers of the moving picture theatres, when business gets slack, start to cut expenses and the very first man whose salary they try to cut is the operator's? Mr. Manager, don't you realize that this is a wrong proceeding. You don't gain anything by such methods of false economy; the operator is really the mainstay of the moving picture theatre, and, Mr. Manager, when you start to cut his salary you only "cut off your nose to spite your face," and gain nothing by it in the long run.

Notice: To members of the M. P. M. O. U. No. 1 who are unable to attend meetings and are in arrears with dues, etc., don't forget that the office is open every day from 9 a.m. to 5 p.m. and the business representative accepts your dues as usual. Get wise that you must be paid up to be in good standing when the reorganization takes place or you are not eligible to membership if your card is not up to date and clear.

J. A. LEROY, Business Representative.

* * * *

NOTICE

Special meeting M. P. M. O. Union No. 1, Monday, August 11th, at 12 p.m. Meeting rooms, 66 Essex street. Object of meeting: Subject of reorganization. A full attendance of all members required.—Executive Board.

SELIG NOTES

It seems like only a short time since the name Filson and Errol was one of the best to conjure with in the realm of vaudeville. They began with Tony Pastor and they ended up as "top-liners" in the bright lights that limn the porte cocheres in front of the modern vaudeville palaces. They were the first to produce Geo. Cohan's premier sketch "The Tip on the Darby" at the old Star Theatre in New York, which gave the author so many modern successes, parts of the several millions that he has since accumulated. They used to end up their season prematurely early in Chicago so that Al Filson could get back to his farm over at old St. Joe, Mich. He also struck oil in Oklahoma, which helped him along, but while he retired from the stage, he felt the lure of moving pictures and some while ago stopped orange farming in California to join the Selig Company. Now his wife, Lea Errol, has joined him in the same organization and they will reproduce some of their famous vaudeville sketches together at the big plant in Los Angeles, Cal.

* * * *

Among the new additions to the Selig Stock Company at Edendale, Cal., are Joseph King, W. K. Rhyno, Norval MacGregor, and Miss Mabel Van Buren. The last named lady was formerly associated with Kinemacolor. Edw. J. (Jack) Le Saint, formerly leading actor well known to theatre patrons and late director for Kinemacolor, has joined the Selig forces.

* * * *

Professor Frederick Starr and Roy F. Barton, the former of the Chicago University, and the latter formerly associated with the United States Reclamation Service in the Philippines, last week started from Chicago for the Pacific Coast and thence direct to the Philippines, where they expect to devote their time during the next year to collecting and pictorializing for the Selig Polyscope Company. They will send trees, plants and wild animals as well as make moving picture films, quaint and characteristic scenes in our far island possessions.

Dr. E. B. McDowell, now in Rome, who has been laboring in the Far East for a few years past for the Selig Company, has sent forward many rare specimens of botanical wonders from China, Japan and India, that have already found a place in the Selig Wild Animal Farm near Los Angeles.

Dr. Francis B. Von Teuber, a well-known scientist and geographer, is now exclusively in the Selig service and last week touched at Jamaica on his way to South America, where he is to head extensive explorations along the Amazon from the mouth to its source.

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BIOGRAPH

Feet

July 31—Those Little Flowers (Com.).....
July 31—Mr. Spriggs Buys a Dog (Com.)....
Aug. 2—When Love Forgives (Dr.).....
Aug. 2—The Monument (Dr.) .....
Aug. 4—The Widow's Kids (Com.).....
Aug. 4—Cupid and the Cook (Com.).....
Aug. 7—Under the Shadow of the Law (Dr.)
Aug. 9—The Reformers; or the Lost Art of Minding One's Business (2 parts—Dr.) .....
Aug. 11—I Was Meant for You (Dr.).....
Aug. 14—Come Sehen, Lehen (Com.).....
Aug. 14—Papa's Bahy (Com.).....
Aug. 16—An Indian's Loyalty (Dr.).....

CINES
George Kleine

May 10—Beautiful Lake Como, Italy (Phy. Geo.) 300
May 13—Relics of Ancient Rome (Sc.).... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Ahroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orhetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000

EDISON

July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary") (Dr.) 1025
July 28—The Creed of Osman Boy (Dr.)....1025
July 29—The Bells (Dr.).....1000
July 30—Grand Canyon of Arizona (Sc.).... 400
July 30—As the Tooth Came Out (Com.).... 600
Aug. 1—The Red Old Hills of Georgia (Dr.) 1000
Aug. 2—The Rohhers (Dr.).....1000
Aug. 4—The Suhstitute Stenographer (Dr.).1000
Aug. 5—Dolly Varden (Dr.).....1000
Aug. 6—The Romance of Rowena (Com.)...1000
Aug. 8—His Greatest Victory (Dr.).....1000
Aug. 9—By Fire and Water (Dr.).....1000
Aug. 11—The Treasure of Captain Kidd (Dr.).1000
Aug. 12—The Rightful Heir (Dr.).....1000
Aug. 13—Battlefields Around Chattanooga (Sc.) 300
Aug. 13—The Right Numher hut the Wrong House (Com.) 700
Aug. 15—The Coast Guard's Sister.....
Aug. 16—The Pied Piper of Hamelin (Dr.)..1000
Aug. 18—Starved Out (Com.).....1000
Aug. 19—Flood Tide (Dr.).....1000
Aug. 20—First Aid to the Injured (Edu.).... 425
Aug. 20—Bohhie's Long Trousers (Com.)... 575
Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.) 2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).....1000
Aug. 25—A Mutual Understanding (Dr.)....
Aug. 26—A Mistake in Judgment (Com. Dr.).1000
Aug. 27—Quaint Spots in Cairo, Egypt (Sc.). 400
Aug. 27—Zeh's Musical Career (Com.)..... 600
Aug. 29—Joyce of the North Woods (Dr.)...2000
Aug. 30—The Ghost of Granleigh (Dr.).....1000

ESSANAY

July 25—Making Good (Com.).....
July 26—Broncho Billy, and the Schoolman's Sweetheart (W. Dr.).....
July 29—The Call of the Plains (W. Dr.)....
July 30—Bread Upon the Waters (Dr.).....
July 31—Tit for Tat (Com.).....
July 31—Through the Cumherland Mountains, Tennessee (Edu.) .....
Aug. 1—Such Is Life (Com.).....
Aug. 1—His Wife's Friends (Com.).....
Aug. 2—The Tenderfoot Sheriff (Dr.).....1000
Aug. 4—King Rohert of Sicily (2 parts)....
Aug. 5—Homespun (Dr.).....
Aug. 6—Their Promise (Com. Dr.).....
Aug. 7—The Incriminating Letter.....
Aug. 7—An Intimate Study of a Mole (Edu.) .....
Aug. 8—"Alkali" Ike's Gal (2 reels).....
Aug. 8—Mr. Ryhe Reforms .....
Aug. 9—Broncho Billy and the Navajo Maid (W. Dr.) .....
Aug. 12—The Edge of Things (Dr.).....1000
Aug. 13—Up Lookout Mountain on the Electric Incline (Sc.).....
Aug. 13—Good Night, Nurse (Com.).....
Aug. 14—The World Ahove (Dr.).....1000
Aug. 15—The Power of Conscience (2 reels)
Aug. 16—The Man in the Cahin (Dr.).....1000

KALEM

July 26—The Moonshiner's Mistake (Dr.)....1000
July 28—The Girl and the Gangster (Special—2 parts—Dr.).....2000
July 28—The Flying Switch (Dr.).....1000
July 30—Birds of Prey (Dr.).....1000
Aug. 1—Hoodooed on His Wedding Day (Com.) .....
Aug. 1—The Wonders of the Briny Deep...
Aug. 2—A Virginia Feud (Dr.).....1000
Aug. 4—Intemperance (Dr.) 1000
Aug. 6—Shipwrecked (Special—2 parts—Dr.) 2000
Aug. 8—The Hoho and the Hohble Skirt (Com.) .....
Aug. 8—Coney Island (Sc.).....
Aug. 9—The Alihi (Dr.) 1000
Aug. 11—For Her Sister's Sake (Dr.).....1000
Aug. 13—The Skeleton in the Closet (Special—2 parts—Dr.).....2000
Aug. 15—The Millionaire and the Goose (Com.) .....
Aug. 15—The Amateur Burglar (Com.).....
Aug. 16—The Escape (Dr.).....1000

LUBIN

July 17—The Wiles of Cupid (W. Dr.).....1000
July 18—The Hidden Bank Roll (Com.)..... 400
July 18—When Mary Married (Com.)..... 600
July 19—Jim's Reward (W. Dr.).....1000
July 21—An Actor's Strategy (W. Dr.).....1000
July 22—The Benefactor (Dr.).....1000
July 23—Home Sweet Home (2 reel Dr.)....
July 24—Coffee Industry in Jamaica (Indus.) 400
July 24—Zeh, Zack and the Zulus (Com.)... 600
July 25—The Exile (Dr.).....1000
July 26—The Price Demanded (Dr.).....1000
July 28—The Widow's Wiles (Com.)..... 400
July 28—Rastus Among the Zulus (Com.).... 600
July 29—The Call of Her Heart (Dr.).....1000
July 31—The Fatal Scar (W. Dr.).....1000
Aug. 1—The New Gown (Dr.).....1000
Aug. 2—The Message of the Rose (W. Dr.).1000
Aug. 4—The Governor (Dr.).....1000
Aug. 5—Getting Married (Com.)..... 400
Aug. 5—Roses for Rosie (Com.)..... 600
Aug. 7—The Camera's Testimony (W. Dr.).1000
Aug. 8—Her Hushand's Wife (Dr.).....1000
Aug. 9—When Tony Pawned Louisa (Dr.)..1000
Aug. 11—The Outlaw's Gratitude (W. Dr.)..1000
Aug. 12—Into the Light (Dr.).....1000
Aug. 14—Good for Evil.....2000
Aug. 15—Over the Crih (Dr.).....1000
Aug. 16—Dregs (Com.) 400
Aug. 16—Surprise for Four (Com.)..... 600
Aug. 18—Mary's Temptation (Dr.).....1000
Aug. 19—Black Beauty (W. Dr.).....1000
Aug. 21—The Burning Rivet.....
Aug. 22—The Rag Bag (Com.)..... 400
Aug. 22—Smashing Time (Com.)..... 600
Aug. 23—The Tenderfoot Hero (W. Dr.).....1000

G. MELIES

June 12—The Stolen Claim (Dr.).....
June 12—Views of Samarang (Sc.).....
June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.).....
June 26—The Sultan's Dagger (Dr.).....1000
July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000
Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Rohher of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000

PATHE FRERES

July 19—The Friendless Indian (Dr.).....
July 21—Pathe's Weekly .....
July 22—In and Around Scutari After Its Capture (Edu.) .....
July 22—In Weird Crimea (Sc.).....
July 23—A False Accusation (Western).....
July 24—Pathe's Weekly .....
July 24—Opportunity and a Million Acres (Sc.) .....
July 24—The Island of Tonga (Sc.).....
July 25—Vipers at Home (Edu.).....
July 25—A Trip to the Grottos of Baume (Sc.) .....
July 26—The Mad Sculptor (Dr.).....
July 28—Pathe's Weekly .....
July 29—Curious Sea Creatures (Sc.).....
July 29—Daily Doings in Manila.....
July 30—The Haunted House (Dr.).....
July 31—Pathe's Weekly .....
July 31—The Call of the Blood (Western)...
Aug. 1—A Study of Bird Life.....
Aug. 1—Monte Carlo, Monaco.....
Aug. 2—Where Clouds and Mountains Meet.
Aug. 2—Colomho, Capital of the Island of Ceylon .....
Aug. 4—Pathe's Weekly .....
Aug. 5—The Love Letter .....
Aug. 6—Grand Canyon of New York, Ausahle Chasm .....
Aug. 6—In Samoa .....
Aug. 7—When a Woman Wastes.....
Aug. 8—Genoa (Sc.) .....
Aug. 8—Mount St. Michel.....
Aug. 9—A Woman's Way .....
Aug. 11—Pathe's Weekly .....
Aug. 12—Every Douhle Causes Trouhle.....
Aug. 13—The Erring Brother.....
Aug. 14—The House Divided.....
Aug. 14—Pathe's Weekly .....
Aug. 15—Cosmopolitan Life in Cairo.....
Aug. 15—Lakes of Bayrisch.....
Aug. 15—Picturesque Jura .....
Aug. 16—The Turning Point.....

SELIG

July 23—The Unseen Defense (Dr.).....1000
July 24—In Moroland (Edu.)..... 500
Two Artists and One Suit of Clothes (Com.) 500
July 25—The Acid Test (Dr.).....1000
July 28—The Stolen Face (Dr.).....1000
July 29—Henrietta's Hair (Com.)..... 500
Borrowing Trouble (Com.)..... 500
July 30—The Taming of Texas Pete (Dr.)..1000
July 31—Man and His Other Self (Dr.)....1000
Aug. 1—Through Another Man's Eyes (Dr.).1000
Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) 500
The Devil and Tom Walker (Dr.).. 500
Aug. 5—A Mansion of Misery (Dr.).....1000
Aug. 6—The Stolen Moccasins (Dr.).....1000
Aug. 7—The Galloping Romeo (Com.)..... 500
The Grocer's Revenge (Com.)..... 500
Aug. 8—Miss "Arahian Nights" (Com.)....1000
Aug. 11—The Flight of the Crow (2 reels) (Dr.) 2000
Aug. 12—The Magician Fisherman (Com.).. 500
The Broken Vase (Dr.)..... 500
Aug. 13—The Coast of Chance (Dr.).....1000
Aug. 14—An Apache's Gratitude (Dr.).....1000
Aug. 15—Moro Pastimes (Edu.)..... 500
Brown's New Monetary Standard (Com.) 500
Aug. 18—The Child of the Sea (2 reels) (Dr.) 2000
Aug. 19—Tohias Turns the Tahles (Com.)..1000
Aug. 20—Scenes in Moroland (Edu.)..... 500
The Ten Thousand Dollar Toe (Com.) 500
Aug. 21—Fate Fashions a Letter (Dr.).....1000
Aug. 22—The Good Indian (Dr.).....1000
Aug. 25—The Water Rat (2 reels) (Dr.)....2000
Aug. 26—The Adventures of a Watch (Com.) 500
They Were on Their Honeymoon (Com.) 500
Aug. 27—How Betty Made Good (Com.)....1000
Aug. 28—The Man in the Street (Dr.).....1000
Aug. 29—The Price of the Free (Dr.).....1000

URBAN ECLIPSE
George Kleine

May 14—The Will of Fate (Dr.) 1000
May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelihle Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (2 reels).....

VITAGRAPH

Aug. 6—The Late Mr. Jones (Com.).....1000
Aug. 7—The Penalties of Reputation (Dr.).1000
Aug. 8—A Gentleman of Fashion (Com.)...1000
Aug. 9—The Line-Up (Dr.—2 parts).....2000
Aug. 11—When the Press Speaks (Com.)...1000
Aug. 12—Joys of a Jealous Wife (Com.)....
Aug. 12—Bingles' Nightmare (Com.).....
Aug. 13—The Flirt (Dr.).....1000
Aug. 14—Keeping Hushands Home (Com.)..1000
Aug. 15—The Lady and the Glove (Dr.).....1000
Aug. 16—The Curse of the Golden Land (Dr. —2 parts) 2000
Aug. 18—Slim Driscoll, Samaritan (Dr.)....1000
Aug. 19—Those Troublesome Tresses (Com.).1000
Aug. 20—Better Days (Dr.).....
Aug. 20—In and Ahout Calcutta (Top.).....
Aug. 21—A Maid of Mandalay (Dr.).....1000
Aug. 22—Playing the Pipers (Com.).....1000
Aug. 23—The Feudists (Com.—2 parts).....1600
Aug. 25—When Glasses Are Not Glasses (Com.) 1000
Aug. 26—A Doll for the Bahy (Dr.).....1000
Aug. 27—Which Way Did He Go (Com.)...1000
Aug. 28—He Fell in Love With His Mother-in-Law (Com.) .....
Aug. 28—Sights in Singapore (Top.).....
Aug. 29—The Clown and the Prima Donna (Dr.) 1000
Aug. 30—The Call (Dr.—2 parts).....2000

CURRENT COMMENT

UNCLE SAM'S SOLDIER-ACTORS

The military reservation at Fort Riley has been temporarily turned into an open-air motion picture "studio," and the thousand or more soldiers stationed at the post are posing before the camera for a set of films that are being made by Major Dickson, chaplain of the Sixth Field Artillery. The experiments in placing the army on films has been pronounced a complete success. Practically every officer and soldier in the garrison witnessed the projection of 2,000 feet of film last week. Most of the men had taken part in the pictures and their projection before this exclusive audience of soldier-actors was really in the way of a final rehearsal to determine if any improvements could be made. The consensus of opinion was that the films were the finest military pictures that have ever been produced.

At the opening of the exhibition Chaplain Dickson explained to the audience that the scenes were not complete and would not be ready for public inspection for several months. The first on the screen was a battery of horse artillery approaching a freight train for the purpose of loading guns and munitions. Well-developed artillerymen swung from their horses and ran field guns up the ramps and on to the flat cars with a perfection of discipline that made the entire scene look like a vast piece of machinery.

This scene was followed by pictures of battery horse artillery at war strength, in the field and passing in double section before the camera. This large organization, composed of nearly 200 men and over 200 horses, went on the screen very much as it would appear to the eye. It was followed by some fifty scenes, presenting a maze of men, horses and guns, which caused the audience to burst out in frequent applause. * * *

Several scenes from another film, "Modern Warfare," that Major Dickson is preparing, were shown. Cossack posts, relays of horses and a cavalry force dismounted and fighting on foot were some of the pictures. An exceptional photographic feat was the taking of scenes from the championship polo game between the Mounted Service School and Sixth Field Artillery teams, held recently at Fort Riley.

Every person in these pictures was an officer or soldier of the regular army. It was a masterly, dignified presentation of the American soldier as he really is. Major Dickson is working up these films under the immediate direction of the military authorities at Fort Riley, and is endeavoring to truthfully portray the American Army on the motion-picture screen.—St. Louis Globe-Democrat.

EDUCATIONAL FILMS IN EUROPE

The use of moving pictures in the schools is spreading rapidly in Europe. Recently a professor in a Brussels school excited great interest by presenting a series of pictures illustrating the progress of aviation from the earliest days to the present. In Prussia the minister of public instruction has approved the use of the Cinematograph in all the higher schools of the country, and the official programs give lists of films for geography, history and science. The expense of this material is met by appropriations from the government and municipalities and by private subscriptions.—Gloucester (Mass.) Times.

ITALIAN CENSORSHIP

The Italian Government has planned a stricter supervision of motion pictures in Italy and levying a tax on Cinematographic productions. A bill has recently been introduced in the Italian Chamber of Deputies by the Minister of Finance providing for a tax of 10 centesimi ($0.0193) per linear meter (3.28 feet) of film (imported as well as that of domestic production). The bill also provides for a censorship of motion pictures which are to be produced in Italy, prohibiting films portraying pictures distasteful or contrary to public decency and morality, especially those reproducing scenes of cruelty, etc., or which might be an incentive to crime.

The establishment of this censorship in all Italy will no doubt necessitate the purchase of a large number of motion picture machines by the public authorities for censoring films, and presents a possible trade opportunity for American manufacturers of motion picture machines. —Report of U. S. Consul at Genoa.

FILM TEST FOR CHAUFFEURS

Motion pictures seem destined to have a repressing influence on recklessness and crime. Professor Munsterberg's invention—the Cinematograph nerve test for chauffeurs, pilots and other men in charge of passenger and traffic conveyances—places the candidate in a motor car in a dark room before a moving picture. A child in the picture darts before him; a team dashes directly toward him; a heap of rock suddenly appears. In every case the would-be chauffeur must act immediately; his steadiness or unsteadiness of nerve is plainly revealed. It should be remembered that such a test is as realistic as life itself; so real was the dog in a recent picture at Brenham, Tex., that a dog in the house dashed at him and tore the screen to pieces.—World's Work.

RECRUITS SECURED BY "MOVIES"

Recruiting for the United States army by means of moving picture exhibitions showing the soldier's life is proposed by Major R. S. Croxton, U. S. A.

He has set forth his proposals in an article in the Infantry Journal. It has attracted much attention at the war department and is viewed with great favor by many officers.

Major Croxton maintains that the "movies" will get for the United States army more and better men at much less cost than is possible under the present methods of recruiting. He believes that traveling moving picture shows will be more efficient.

Motion picture companies are making films of all of the activities of the Federal Forest Service, including planting, cutting timber, patrol, and lookout work. Already at least two fire-fighting "movies" are being exhibited.

* * * *

Judge John C. Fehlandt, of the municipal court at Madison, Wis., ruled the other day that the motion picture theatres may remain open Sundays without fear of arrest if pictures of a religious character or which the court might rule as morally uplifting are displayed and a percentage of the receipts given to charity. District-Attorney Nelson announced he will enforce the ruling to the letter.

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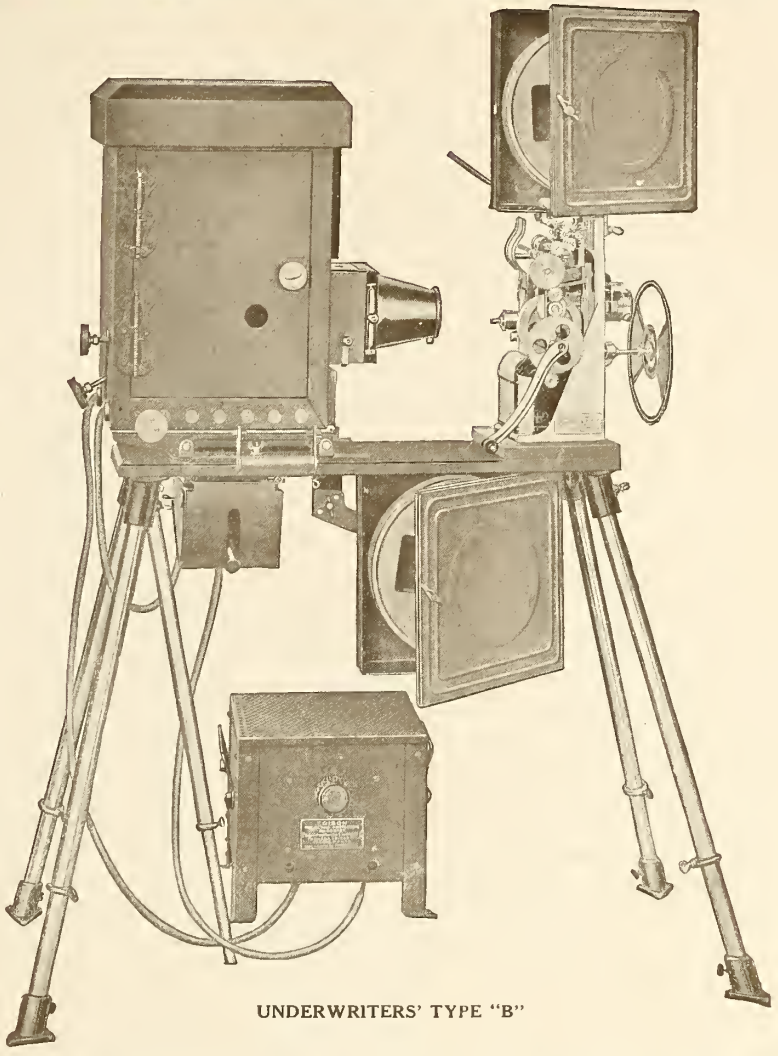

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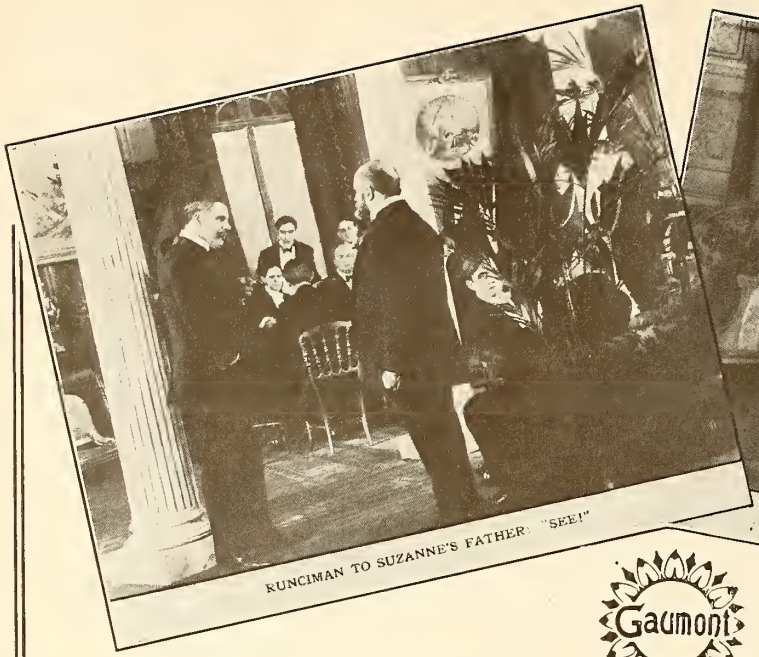

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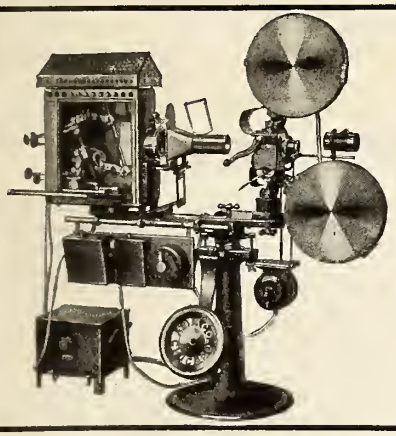

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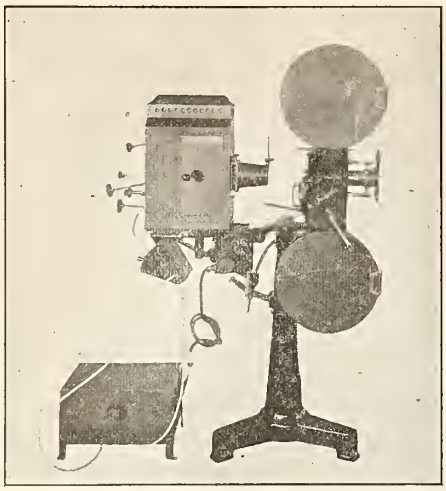

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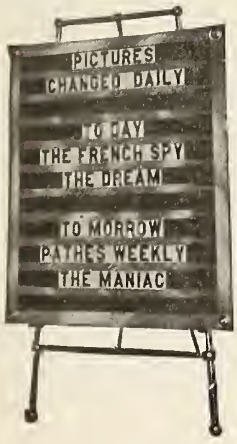

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Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Established 1908

Volume VIII **August 16, 1913** **Number 7**

NEW YORK STATE BRANCH NO. 11 OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA HOLD CONVENTION AT SYRACUSE

Elect Officers for a Period of Sixty Days and Will Hold Convention at Rochester, N. Y., on October 15th and 16th

At the Yates Hotel, Syracuse, N. Y., Monday, August 11, 1913, Mr. M. A. Neff, national president, called the meeting to order and explained that on account of the voting of the delegates at the New York convention, the positions of a number of the officers were vacated, and that it was imperative for us to fill the vacancies caused by the voting of the delegates at the late New York convention, and also suggested that an election of officers for a period of sixty days be made. This was made into a motion and carried, and the nomination and election of officers then took place. The following were unanimously elected:

National vice-president, Mr. W. E. Wilkinson, of Syracuse, N. Y.; president, Mr. A. W. Wolff, of Rochester, N. Y.; first vice-president, Charles P. Smith, Syracuse, N. Y.; second vice-president, Mr. Frank C. Pierce, Geneva, N. Y.; secretary, Frank E. Samuels, New York City.

On account of Mr. Davis, the state treasurer, not walking out with the other delegates of the convention, he had not been suspended by the national body, but he was not present at our meeting, and as we have had no reports from him, it was legally moved and seconded, and unanimously carried, that the office of treasurer be declared vacant. The nomination for treasurer then took place, and Mr. W. C. Hubbard, of Rochester, N. Y., was nominated and unanimously elected treasurer; sergeant-at-arms, Mr. John Mullaney, New York City; counsellor of the state, Tobias A. Keppler, New York City.

Legislative committee elected: Mr. Day, of Auburn, N. Y.; Mr. Lux, of Utica, N. Y.; Mr. H. L. Fox, of Binghamton, N. Y.

The following chairmen of different committees were appointed by Mr. Neff with the privilege of appointing their own membership committee: On Law, Tobias A. Keppler; Grievance Committee, Mr. F. W. Esterheld, Rochester, N. Y.; Membership Committee, George A. Langa, Syracuse, N. Y.; Publicity Committee, E. W. Logan, Syracuse, N. Y.; Constitution and By-Laws, John Mullaney; Poster Committee, R. L. Macnabb.

On account of the fact that the New York State League has had no Constitution and By-Laws adopted by themselves, it was unanimously agreed that the Ohio Constitution and By-Laws should be adopted until the next meeting, at which time we will proceed to adopt the Constitution and By-Laws for New York State.

A motion was made and carried unanimously that the next convention be held at Rochester, N. Y., on Wednesday and Thursday, October 15 and 16, 1913. It was then resolved that the New York State Branch No. 11 of the Motion Picture Exhibitors' League of America in convention assembled hereby endorse the actions and work of the National Motion Picture Exhibitors' League of America and its officers.

Resolved that the New York State Branch No. 11 recognize New York City Local No. 1 as the League Affiliated Local of New York City, designated as the Motion Picture Exhibitors' Board of Trade of New York City, Inc. Sidney Ascher, president, and Frank E. Samuels, secretary.

A telegram from Mr. H. L. Fox, of Binghamton, N. Y., was read stating that Binghamton Local No. 8 had started a delegation for Syracuse and had missed the train, but was loyal to the Motion Picture Exhibitors' League of America. Utica was reported as loyal to the League. Rochester, loyal to the man, and every member of the Rochester local was present at the convention.

Moving Picture News, New York City.

Gentlemen: Through the courtesy of the management of the Imperial Hotel, Twenty-second street and Broadway, the Local No. 1, New York State Branch No. 11, of the Motion Picture Exhibitors' League of America will make the Imperial Hotel their headquarters from now on, and their next regular monthly meeting will be held at the above hotel on next Monday, August 18th, at 11 o'clock a. m.

Trusting that as many of the exhibitors as can find it convenient to attend will be present, as a great deal of interest to them will be brought up at this meeting, I remain,

Yours very respectfully,
F. E. SAMUELS, Secretary.

NEW YORK STATE EXHIBITORS AFFILIATED WITH THE NEW INTERNATIONAL MOTION PICTURE ASSOCIATION ALSO HOLD CONVENTION AT SYRACUSE

A meeting of the State Executive Board of the Motion Picture Exhibitors of the State of New York was held at the Yates Hotel, Syracuse, N. Y., on Monday, the 11th, with all the state executive officers in attendance. It was decided to entirely sever all relations with the Motion Picture Exhibitors' League of America.

This decision was embodied in a resolution to the effect that "this organization be known as the Motion Picture Exhibitors' Association of New York State." The following state officers will continue in office:

President, Samuel H. Trigger, New York; first vice-president, B. E. Cornell, Syracuse; second vice-president, H. L. Fox, Binghamton; secretary, William A. Douque, Utica; treasurer, John C. Davis, Saugerties; chairman of the Executive Committee, J. B. Friedman, Buffalo.

There was an attendance comprising the officers of the various locals in the state of New York, consisting of Albany, Schenectady, Utica, Buffalo, Rochester, Syracuse, Oswego, Binghamton and New York City. After pledging fidelity to Mr. Trigger and the new International Motion Picture Association, and making plans for organizing new locals throughout the state, the delegates went to the city hall where motion pictures were made of the group descending the steps of the building.

Mary Fuller, Augustus Phillips, Walter Edwin and the other Edison players in Maine are combining hard work with a great deal of fun. Miss Fuller has her own saddle horse and divides all her spare time between riding and swimming. One film under preparation required that Miss Fuller learn to sail a boat and when it became known, every male in Belfast from the age of sixteen to fifty placed his boat and his vast experience at her disposal. As a result Miss Fuller has added sailing to her long list of accomplishments.

THE KINEMACOLOR OF AMERICA

Manager Sawyer Explains the Patents Company License, and Talks Interestingly of Kinemacolor Matters All Along the Line

You know about the smiling young lady of Niger who took a ride on the back of a tiger. You know also what the result was on their return—the smile was on the face of the tiger. Well, that's not exactly what happened in the moving picture arena recently..

To be sure the Kinemacolor Company of America has been gathered into the fold of the Motion Picture Patents Company, but there's a smile all along the line. In the course of a chat with Arthur H. Sawyer, manager of the Kinemacolor Company of America, the cause of the "smile that won't come off" was duly set forth.

"Yes," said Mr. Sawyer, "we have entered into a contract, according to which the Kinemacolor Company is duly licensed by the Motion Picture Patents Company to manufacture and exhibit Kinemacolor moving pictures in the United States. This contract straightens out a condition of affairs that was very unsatisfactory to all concerned, and is of considerable importance to the whole moving picture trade. Hitherto there were many exhibitors who wished to run Kinemacolor pictures, but were afraid of losing licenses. Some of the larger exhibitors, like, Proctor, Fox, and others, defied the consequences and continued to run our natural color motion pictures as features or vaudeville acts, but many other exhibitors dared not take the risk of displeasing the Patents Company for fear of losing their licensed pictures. Thus exhibitors, generally, will be pleased with the new arrangement, which enables them to run Kinemacolor and licensed pictures on the same program. Kinemacolor pictures may now be shown in any licensed or independent theatre."

"And how about distribution?" was asked by the News representative?"

"There is no change in our method of distribution. The general management of the business in this country will be conducted in New York, as formerly, at the executive offices in the Mecca Building. The distributing offices for New England are at Providence, R. I., and those for the Middle West are in Chicago. The distributing offices for Ohio, Eastern Pennsylvania and some of the Southern States are at Cincinnati. That the demand for colored motion pictures is constantly growing is evidenced by an important contract we have just closed with Jake Wells, who has become a confirmed convert to the box-office prosperity that is brought about by the exhibition of feature films. He is now a most enthusiastic picture fan."

"What is the nature of his contract with your company?"

"His contract practically gives him the exclusive handling of Kinemacolor in the cities and states in the South in which he has theatres or affiliations. It is part of Mr. Wells' plans to handle the Kinemacolor productions for the entire Southern section of the country. The Kinemacolor pictures are to be used in connection with the special features in black and white that Mr. Wells and his associates are buying from time to time. The first installations of the Kinemacolor machines begin the week of August 25th and the Southern states will be supplied as rapidly as machines can be supplied to the different points.

"On August 25th a new form of entertainment consisting of about thirty minutes of Kinemacolor as the headliner and about one hour of a black-and-white feature and miscellaneous subjects, will be introduced in Wells' theatres at Atlanta, Birmingham, Savannah, Norfolk and Richmond. Starting from Richmond, the films will play through the different towns on the circuit, being booked and advertised the same as a road production."

"Will there be vaudeville acts in connection with the entertainment?"

"No; the entertainment which will last from an hour and a half to an hour and three-quarters, will be devoted entirely to moving pictures, with three changes of program each week. There will be one, two and three-reel features in black and white, and also one, two and three-reel Kinemacolor features. The colored pictures will comprise, in addition to dramatic and comedy features, various scenic, industrial and educational subjects of popular interest. Think of the possibilities of a traveling show of this character, which will only have to carry an operator and a musician. It will take in towns that come under the head of one and two-night stands, and the entertainment will be given in such towns once in every four or eight weeks, according to the patronage and size of the population. Thus Jake Wells may be said to be the pioneer of the traveling moving picture show."

"How long have you been exhibiting Kinemacolor pictures in this country?"

"America had its first public view of this wonderful invention in the summer of 1910, when the Kinemacolor pictures of the funeral of King Edward VII were shown. Successive exhibitions of the coronation of King George V and Queen Mary in 1911, the Durbar in 1912, the Making of the Panama Canal and the Balkan War scenes in 1913 proved the supremacy of Kinemacolor in reproducing great pageants and historic events in all their magnificent colors.

"The majority of exhibitors know of these great picture pageants—the first 'feature films' to play the regular theatres—but they are not familiar with the wonderful assortment of dramatic and comedy subjects, and miscellaneous travel, educational, scientific, topical and trick pictures, now supplied in our regular Kinemacolor film service.

"Kinemacolor features like 'Steam'—showing the development of this power from the tea-kettle to the modern 100-ton locomotive; 'Nathan Hale,' the life story of the heroic young martyr of the American Revolution; Nathaniel Hawthorne's famous American romance, 'The Scarlet Letter,' and Robert Louis Stevenson's thrilling story, 'Dr. Jekyll and Mr. Hyde,'—have been the sensations of the season wherever exhibited. The old English morality play, 'Everyman,' has been reproduced with wonderful scenic effects, while a number of big dramatic spectacles are being produced in England and France by the consolidated Kinemacolor acting companies."

"Has 'Everyman' been released in this country?"

"It was released recently for production in a California theatre, but it won't be released in the East till the last week in August or the first week in September."

"What important features have you under way?"

"Our studios in Los Angeles and in Europe are working at high pressure to turn out what is under way for picture releases. For instance, there are the films depicting the daily life at the Vatican. Charles Urban, as you know, had the honor of giving the first Kinemacolor entertainment with these films at the Vatican, and the Pope was so greatly pleased that he ordered the representation to be repeated at an early date. These films include the Pilgrimage to Lourdes, the Blessing of the Sea at Malta, and the Papal Benediction of the people. Other feature plays that we are at work on are 'William Tell' and 'In the Days of Robin Hood.'"

"Is your production of 'William Tell' based on Schiller's drama?"

"In the main incidents it follows Schiller's dramatization of the historical or legendary incidents. The Kinemacolor pictures were taken under the expert direction of J. de Frenes, a fellow of the Royal Geographical Society, in accordance with our arrangement to make a permanent record of the pastoral version of 'William Tell' as it is presented annually by Swiss peasants and produced by the citizens of Interlaken. Some of the scenes were cinematographed on the pastoral stage at Interlaken, while others are reproductions of actual Swiss scenery. The Rutli scene, for instance, is the reproduction of a natural setting that was found way up in Rugen Park."

"Were the 'Robin Hood' films also prepared abroad?"

"Yes; they were prepared by the English Kinemacolor Company, and will be released in this country in the

early fall. I feel confident that exhibitors and audiences will be delighted with the 'Robin Hood' production. There is not a false move on the part of the players. They were carefully selected from the best actors and actresses in England. Every character of the legend—Will Scarlet, Maid Marion, Little John, Friar Tuck, Robin Hood—all of them are presented as if 'to the manner born.' The natural color pictures were taken in the famous Sherwood Forest, and will compare with anything in the line of natural scenery that has ever been thrown on the screen. The interior settings are also reproduced with wonderful effect, and the throne room scene will make audiences sit up and take notice. The costumes of the period are most picturesque. The music has been carefully gleaned from operatic and other available sources, and exhibitors will be provided with a piano score that provides suitable selections for every scene."

"Do you provide music with other feature films?"

"We have decided to adopt that policy. I think that suitable musical selections are a most important consideration in artistic productions. We shall furnish piano scores for 'William Tell,' for 'Everyman,' and in every instance when good music will add to the attractiveness of the performance, for it is just as necessary in motion pictures to appeal to the ear with effective results as it is to satisfy the eye. This is especially the case in romantic and historical photoplays. If music 'hath charms to sooth the savage breast,' it must be effective otherwise the savage might howl with anguish and turn upon the perpetrator of discordant sounds."

"Do you anticipate any great improvements on present methods of presenting feature plays?"

"I don't know of any special improvement—except possibly that the sub-title ought not to be resorted to when the incidents can be made clear by pantomime. I might illustrate this by saying that while I don't understand French I have attended performances given by a fine company of French players and understood every incident of the plot from start to finish, although I knew nothing about the play before the performance. It's the old story of the poor workman quarreling with his tools. Dramatists have learned to avoid the aside on the speaking stage, and in time they will overcome the unnecessary use of the sub-title in the silent drama."

"But you consider the sub-title necessary to some extent, don't you?"

"Yes, the problem has not been solved for plays that don't lend themselves easily to pantomime—that is, plays in which you cannot convey everything by action, facial expression and gestures. Possibly the 'talking' pictures may be made more effective some day. Then again, instead of sub-titles they may substitute a lecturer for important productions, as they do now for educational films on the lecture platform and in educational and scientific institutions. It would not be feasible to have lecturers for the cheap moving picture houses, but the necessary explanations might be made by means of phonographs. Nevertheless, there is no question that the public are satisfied with things as they are. So long as the pictures sustain interest and draw audiences it is just as well to leave well enough alone. A poor lecturer and a poor phonograph would not improve matters in the cheaper houses, but they certainly might brace up on the quality of music supplied by many of the exhibitors in the cheaper houses throughout the country."

"Do you supply explanatory notes for exhibitors that print programs?"

"Yes, we send descriptions of the Kinemacolor features ten days in advance, so that the exhibitors can post themselves as well as their audiences in regard to coming films. These descriptions are accompanied by suggestions for suitable musical selections. In the case of the important features, as I have already told you, we supply a piano score of appropriate selections, which the exhibitor can have orchestrated if he sees fit. The descriptive notes of our program enable the exhibitor to supply the local newspapers with advance notices. It is only a question of time when the local newspapers throughout the country will carry advertisements of moving picture attractions just as extensively as they now carry the advertisements of the performances on the speaking stage. They will also have regular reviews of multiple feature plays, as they must necessarily follow the public demand. Columns, as you know, have been written about 'Quo Vadis,' 'The Scarlet Letter,' 'Nathan Hale,' and similar photoplays and the Sunday papers have published elaborate descriptive articles and numerous illustrations of photoplays of this character. Even now a number of daily papers in this country devote a great deal of space to a motion picture department."

"Tell me something about the invention of your colored pictures."

"Kinemacolor is the invention of Charles Urban and G. Albert Smith, of England. The first presentation of these actual color pictures was in London on May 1, 1908—over five years ago. The films are sensitized by a chemical process so that when exposed they absorb every tinge of color. When these films are projected through a color filter attached to a moving picture machine, the colors are reproduced on the screen in all their natural beauty. It has been our policy to furnish for each entertainment an experienced operator and a complete Kinemacolor equipment including an asbestos booth for the machine. Owing to the demand for good operators we have opened a free school recently to teach operators the proper method of handling the Kinemacolor films. Frank Scott is the principal instructor and Walter Smith is his chief assistant. With the aid of our new color filter our operators will be taught the method by which our natural color pictures are perfectly projected on the same amperage required for the black-and-white."

"Have you any competitors in the moving picture amusement field?"

"Not so you could notice it. A French concern attempted to invade the amusement field in England. A London manager advertised that he would give a joint exhibit of Kinemacolor pictures and pictures of the French concern and requested the public to come to the performance and judge which they liked best. The French concern has not been heard of since in the English theatres. In the scenic field Kinemacolor has always been supreme, and now that it has gone into the production of American photoplays, pictorial dramas of human interest, acted by American players, it has equaled, if not excelled, the most ambitious attempts in black-and-white. We have now over 200 two- and three-reel dramatic and comedy subjects ready for service. Our list includes such popular photoplays as 'The House on the Plains,' 'War and Peace,' 'Fisherman's Luck,' 'The Husband's Story,' 'Jack and the Beanstalk,' 'An American Invasion,' 'Pearls of the Madonna,' 'The House that Jack Built,' 'Fifty-miles from Tombstone,' 'Girl Worth Having,' 'As the Candle Burns,' 'There is a God,' 'Romance of Princess Romana,' 'The Call of the Blood,' 'Her Crowning Glory,' 'When a Woman Wills,' 'Mumps,' 'Mixed Signals,' 'The Better Success,' 'The Return of the Prodigals,' and others. Among the strong features of our program are the fashions which are shown to audiences very often weeks in advance of the arrival in this country of the gowns and millinery creations of Parisian design. But you've certainly made me talk a lot. The color picture is not only a business but a fad with me. Kinemacolor is a sort of artist's dream come true. It is the greatest amusement triumph of our generation. No longer do we have to go traveling to see the world. Kinemacolor brings the world to us. It is Nature's mirror, and reproduces all her colors, tints and shades. Even the color of eyes, hair and complexion are reflected. Things are shown on the screen just as they really are. At the present time Kinemacolor photographers are located in practically every country on the globe."

EASTERN FEATURE FILM COMPANY MOVE TO LARGER OFFICES

The Eastern Feature Film Company of New York, Inc., have taken offices at 835 Broadway, corner of Thirteenth street. Mr. S. Friedman, manager of the New York office, says they will lease one feature each week. The company also contemplates moving the Boston branch from 224 Tremont street, which is managed by Herman Rifkin, when suitable offices can be obtained.

Moving Picture News

Published Every Saturday by the

CINEMATOGRAPH PUBLISHING CO.,

30 West 13th St., New York City

Telephone 4091 Chelsea.

WILLIAM M. PETINGALE, Business Manager and Treasurer
JOHN A. WILKENS, Secretary

The address of the officers is the office of the newspaper.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

Advertising Rate Card will be sent on application.

Entered as Second-class matter in the New York Post-Office.

Vol. VIII August 16, 1913 No. 7

EDITORIAL COMMENT

PROMISES are good; performances better; mutually satisfactory results best.

* * * *

Our advertisers and readers are with us; others may be but their support is of little, if any, real value. Talk is cheap. Advertising pays—you and us.

* * * *

Inquiry has been made for the future policy of this newspaper—easy to answer. Help us to help you and us and it will be done; neglect us and we will not reflect your interests.

* * * *

Our columns are open to all for anything in the way of fair and proper comment or criticism having reference to the moving picture business. Include correct name and address or its fate is the wastebasket.

* * * *

What's sauce for the goose is sauce for the gander. If the exhibitors organize a trust won't they look rediculous under federal prosecution? The manufacturers have been forced before the bar of justice. Still, turn about is fair play.

* * * *

Just think of it! There is a rumor in circulation that another moving picture trade paper is to be started. Good for the printer; besides it keeps money in circulation and administers stinging experience. How many issues do you suppose it will put out?

* * * *

The trade should observe moderation in all things; the manufacturer should be satisfied with a moderate profit and he should so control the exchanges as to prevent their exacting the extreme price from the exhibitor. The harvest is rich but it should be so divided as to return a just, fair and equal reward to all engaged in garnering it.

* * * *

Tremendous developments are promised before Thanksgiving turkey is eaten. We are told that film manufacturers are to lose hundreds of customers and millions in revenue before the snow flies. Startling, if true, isn't it? Manufacturers should employ William J. Burns immediately and protect their future.

* * * *

Never in the history of the film industry have the manufacturers' exchange men and exhibitors realized more fully than at the present time the importance of giving the public the best films that their studios can produce, while a few years ago anything projected on the screen would satisfy; the industry at that time being to a certain extent regarded in a much lesser light than it is to-day.

DOROTHY KELLY

Dorothy Kelly, whose picture appears on the front cover, is a charming little ingenue, who is always an attraction in or out of pictures. She has had no past stage experiences which would emblazon her name on the programs of the city playhouses where headliners are the indication of fame. She is a product of home surroundings which have fitted her for the pictures in which she shines, as a natural actress, giving them an extra touch of life and lustre.

Miss Kelly is of Quaker extraction and was born in the city of "Brotherly Love," in the Keystone State, the birthplace of so many who have attained prominence in the history of our country. Everybody in The Vitagraph Company calls her "Dot." During the period of one year that she has been with the Vitagraph Company she has made herself a Vitagraph player from whom great pictorial achievements may be expected.

ARTHUR H. SAWYER

Our frontispiece portrait this week is that of Arthur H. Sawyer, manager of the Kinemacolor Company of America.

It will be noticed that while Mr. Sawyer talks most interview with him (which appears on pages 8 and 9 of this interview with him which appears on pages 8 and 9 of this issue), he has not told us anything about himself. That's something he left to his publicity lieutenant, Willard Holcomb, formerly known to newspaper fame as a dramatic writer and something of a dramatist withal. According to the biographical data supplied by Mr. Holcomb, Mr. Sawyer received an excellent education and was then launched upon a business career. After fifteen years' experience in commercial lines he entered the dramatic profession as an actor in order to study all the different phases of dramatic art. After a brief histrionic apprenticeship he became leading man for Nance O'Neill and other woman stars. Incidentally, he wrote and produced various vaudeville plays, making a study of the picture game at the same time.

Realizing the commercial possibilities of film entertainments he secured several motion picture theatres, and built others in Western Massachusetts and New York State, and made big successes with them as a result of advanced ideas in advertising and methods of putting on shows with appropriate music and other accessories. He has been in the motion picture field for nine years, beginning when the "store" show was in popular evidence. He introduced the first "talking" picture with people behind the screen that was ever exhibited in Massachusetts.

When Kinemacolor was brought to this country Mr. Sawyer sold out his theatre interests to secure an interest in the natural color pictures. He is the original Kinemacolor man in this country as the original American company was formed in Allentown, Pa. This company is closed out, and a new company, capitalized at six millions, has been organized. This is the present Kinemacolor Company of America, and, as it was largely through his efforts that the company was organized, he obtained a substantial financial interest and was appointed secretary and manager.

Mr. Sawyer has made a special study of moving pictures during the past ten years, and is acknowledged to be an authority in every branch of film production.

The Vitagraph Company has some open-air studio, occupying a stockade enclosure, covering an area of 150 by 450 feet. The stage is 100 feet deep by 150 feet in width, which can be enclosed whenever necessary. This studio is set apart and the stage built, for the large productions which it is rapidly making preparations to enact in the near future. The new building to the already large plant, is nearly completed. It provides a new glass-covered studio, 400 by 100 feet. So rapidly has the business grown these additions were imperative, and it is now hoped that they will meet the immediate needs of the company.

We are informed by the Universal Film Manufacturing Company that Warren Kerrigan has signed with them and will be connected with their Pacific Coast organization.

LINDA GRIFFITH

STUDIO GOSSIP

Gertrude McCoy has returned to the Edison studio after a delightful vacation of two weeks spent in the picturesque Blue Ridge Mountains.

* * * *

Helen Marten and Milly Bright, of the Eclair Company, are spending all their spare time in practising swimming stunts for a thriller that will be filmed shortly, in which the girls will have to put over business that would be worthy of the lissome Annette Kellerman and sinuous Odiva combined.

* * * *

The Ryno Film Company is being congratulated on securing Miss Julia Bruns, the beautiful model of James Montgomery Flagg, the artist. Her versatility is readily recognized on the screen.

* * * *

Little Clara Horton, the Eclair Kid, is mighty glad she has but one birthday to celebrate in a year. The "happy family" gave Clara a really-truly party last week at the studio, with nine bright pink candles on a bright pink cake. Nine plates were laid for nine happy kiddies, who played nine bully games that the "happy family" had arranged beforehand.

* * * *

Director Harry C. Matthews continues making the most delightful "kid" and fairy-tale pictures conceivable. A few of his recent successes are: "The Love of Princess Yoland," "Gretchen" and "The Little Shepherd," all two-reel features of rare merit. Miss Elsie Albert and Baby Early divide the honors and shine amidst a galaxy of excellent players.

* * * *

Philip A. Holman, publicity manager of the Pilot Company, made a little trip up in Connecticut on Saturday last, August 8th. When he came back the next day he had an order for the New England State Rights on "The Streets of New York," a three-reel feature recently produced by the Pilot Company.

* * * *

On August 7th and 8th the Jefferson Theatre, Hoboken, N. J., exhibited "The Streets of New York," a Pilot three-reel State Rights feature. One of the leading parts in this picture was played by Louise Vale, who for sometime played as leading lady in stock at the Gaiety Theatre in Hoboken, where she was very popular with all the theatre-goers of that vicinity.

* * * *

"The Lubin Twins" have become "The Reliance Triplets," and are now preparing a series of comedies for early Reliance releases. Reehm and Stull, of "Spooney Sam" fame with the addition of Bobby Burns, make an interesting trio and will first be seen in a comedy entitled "The Lead Nickel."

* * * *

In the coming Forrest Halsey two-part drama "Success" Irving Cummings is supported by both Vivian Prescott and Irene Hunt. Folks around the studio say that it is the best picture that Oscar C. Apfel has staged in his long career as a director.

* * * *

Some of Director J. Farrell MacDonald's latest productions are "Everyman," "The Midianitish Woman," and "Jepthah's Daughter," a trio of excellent three-reel features. "Everyman" will undoubtedly stand pre-eminent amongst the classiest picturized classics, while "The Midianitish Woman" is sure to create no mild sensation when released. To take certain scenes, an entire Southern Pacific train was hired by the Venus producing manager, Thomas W. Evans, to convey a multitude of players, baggage and camping paraphernalia, out on the desert. For two days the entire company camped out on the hot, barren waste and suffered terribly from the infernal heat. Some of the actors, on their return to the big Venus studios in Hollywood, Cal., stated and reiterated that the heat was fully 190 degrees in the shade, which, undoubtedly, was some heat.

Although still in the course of construction, the new Reliance studio plant already shows signs of strenuous activity. The large open air stage is completed and easily accommodates the three companies that are using it. All hands are enthusiastic about the location which abounds in the beautiful scenery only possible on the high banks of the Hudson River.

* * * *

Under the direction of Mr. Frank Powell, the Ryno Company is producing a picture of unusual merit, entitled "Her Last Ride." A story of the circus.

In producing this they have secured the sanction of Messrs. Sauttel, Lowande, and Rollins, in using their two ring circus, and have employed the services of the entire company of one hundred and fifty cowboys and girls, and the freak show of twenty, besides the menagerie of two camels, three elephants, two black bears, one polar bear, four leopards, and seventy horses.

With this local color, the Ryno Company should produce the best circus picture yet released.

* * * *

Francis Powers makes his advent as a Reliance Director with a drama entitled "The Hardest Way." Mr. Powers has made an enviable record both with Pathe Freres and the Universal and is, perhaps, even better known as a writer than as a director, added to which his long association with David Belasco has stood him in good stead as a master of stagecraft.

* * * *

The Paris branch of the Vitagraph Company is following the example of the main branch in America, by erecting one of the largest plants in Europe. It will be up-to-date in every respect with every modern improvement and every department in full relationship to the other.

Mr. R. A. Reader, business manager of the Vitagraph's interests in Europe, says the building of the factory will cost at least half a million; possibly more, before it is completed. His report of European conditions generally, and the extreme popularity of the Vitagraph Life Portrayals, has prompted the erection of larger facilities to meet the increasing demands for their productions.

* * * *

The terrific electrical storm which struck New York, July 28th, had a most dramatic effect at the Edison studio. When the storm burst three stages were being used and every arc light in the studio was burning to full capacity.

Suddenly there was a deafening crash and every light in the building went out, plunging the studio into darkness. Above the great glass roof the black sky was ripped and slashed by angry flashes of lightning, which seemed to pierce the very roof itself. It was a magnificent display and the less timid ones were sorry when the arc lights glowed again and spoiled the effect.

* * * *

Dan Mason's character make-ups have caused no end of amusement to many moving picture fans. The clever Edison comedian when asked how he learned the art of pictureplay make-ups so quickly, said that he did it in the same way in which he had learned it for the stage—by studying at home. "When I am told that I am going to play a certain character on the following day, I work on the make-up that night until I have gotten the effect I want. Then I appear before my wife and daughter and if I can make them laugh, I figure that the audience will laugh too."

* * * *

The Vitagraph player, George Cooper, who will be remembered in "The Mills of the Gods," "The Drop of Blood" and some of Lambert Chase series, produced at the Eastern Vitagraph studios, recently went to Santa Monica to join the Western Vitagraph Company. On his way he stopped at a hotel in Los Angeles for a day or two. While there, some professional gentleman alert for business opportunities, entered his room and pried open his trunk, helping himself to George's gold watch and still further pursued his investigation into the possessions of another guest, from whom he stole several stick pins, and a watch fob. The professional prowler took his departure without leaving his name and address, therefore, his whereabouts is still a mystery George

reached his destination on time and is now working hard in Western productions with the determination to secure another watch with a burglar-proof attachment.

* * * *

A Dragon feature film possessing excellent photography, acting, and true portrayal—the three essentials points in a feature—are readily recognized in their three-reel feature, "The Blindness of Courage" or "Between Two Loves." In producing this feature, no expense has been spared, and the thrilling scene of the complete demolition of an Indian stockade, nearly cost the life of the director, Mr. Jack Noble.

The cast, one that is known to every movie fan from coast to coast, is: Glen White, Jane Fearnley, Charles Horan, Julia Bruns, Hal Clarendon, of the Cecil Spooner Stock Company; Rodney Hickok, the famous musical comedy star, and Paul Hagen.

* * * *

In "The Thirst for Gold," Will E. Sheerer was Convict 220, who is pronounced dead by the military surgeon, otherwise kindly Fred Truesdell. But Fred is strong for realism in films. After he pronounces Convict 220 dead, he is carried into another room for dissection, but comes out of a coma and makes his escape with the greedy surgeon's connivance, on promise of sharing the stolen gold he had hidden. Well, things went all right during rehearsals, but Bill did not like the looks of Doc Fred Truesdell's shiny dissecting knives. When the crank began to turn, Fred sprang forward to carve him up so earnestly, that as the cold steel tickled Bill's ribs, he jumped up with a suddenness that threw the surprised Fred entirely out of the picture. After explanations, and a mutual understanding between the supposed corpse and carver, the picture went on. Bill only wanted to make sure that Fred was not nursing a slight grudge against him.

* * * *

Gene Gauntier, accompanied by Jack J. Clark, Sidney Olcott and Allen Farnham, sailed Thursday on the steamship Adriatic for Europe. Their first stop will be at London; from there the party will journey to the Lakes of Killarney and later their tour may embrace Scotland and other countries abroad.

The Gene Gauntier Feature Players were incorporated last December and released their product under the old Warner's Feature Film Company. They spent the winter in Jacksonville, Fla.—the scene of many of their triumphs when their leading members were associated with the Kalem Company. Gene Gauntier, of course, continues as the star of the organization now gone abroad, with Jack J. Clark as her leading man and Sidney Olcott as managing director. Associated with them also is Allen Farnham, the clever scenic artist and stage manager who was responsible for all the Irish and Egyptian, Scotch and English stage settings which were always a feature of the Kalem's international productions, and that Biblical masterpiece "From the Manger to the Cross."

Miss Gauntier and her associates have been working together for the past four years. During that time they have made three trips to Ireland and have traveled half way around the globe to secure the natural atmosphere for the pictures they have produced with such success.

* * * *

Elmer Grandon, actor and director, formerly associated with the Imp, has joined the Selig stock forces at Los Angeles, bringing with him Guy Oliver, Stella Rosetta, Mr. and Mrs. W. H. Brown of the Kinemacolor, camera man McKenzie, likewise Betty Schade (formerly leading lady with the American), Madeline Post, Ethel Davis and Francis Newberg, leading man with the Kalem and Vitagraph.

* * * *

In a personal letter, addressed to Miss Vivian Rich, leading lady of the Flying A Stock Company, is contained the advice that the enthusiastic girls of Frankfort, Ind., have organized a social club known as the "American Club." The writer of the letter, Miss Pauline E. Shaffer, adds "and never a play is featured by the American Film Mfg. Co. that we do not see."

The crystallized enthusiasm of these ardent American fans will undoubtedly yield incalculable good by the wholesome stimulation and natural development of the mental faculties.

LINDA GRIFFITH

Linda Griffith, whose portrait is presented on another page, is a Californian, and her most thrilling experience was going through the San Francisco earthquake and fire. Before this she had been doing theatrical work in her native city, but went East after the devastation of San Francisco. She was ingenue with Florence Roberts and also with Margaret Anglin, but in those days was known as Linda Arvidson.

Miss Griffith is of Swedish descent, and last year spent the summer in Sweden visiting the home of her ancestors. She was one of the first members of the famous Biograph stock, from which many of the pictureplay stars of today graduated. She made her debut in pictures five years ago, playing opposite Arthur Johnson, and going from leads to playing in special productions, such as "Enoch Arden," "The Unchanging Sue," etc. She was with the Biograph until persuaded by Mr. Miles to become a leading woman with Kinemacolor last September. She has the distinction of having taken part in the great film showing the flight of Miss Quimby, the famous bird woman, across the English Channel, and which was produced in England by Gaumont.

Miss Griffith is of a studious turn of mind, and is a writer of no small merit, having contributed articles to Leslie's and other periodicals. In appearance she may be described as petite, a genuine blonde with great, serious eyes. Her acting is of the quiet, restrained, forceful kind, and she has created many striking characters since joining the Kinemacolor, being equally good in emotional roles and comedy parts. Perhaps her favorite part is in "As the Candle Burns," wherein she played an entire life of a woman from childhood to youth, from motherhood to old age.

She is an enthusiast on Kinemacolor, as has been shown in various articles she has published lately. In "The Scarlet Letter"—generally considered the finest pictureplay produced by Kinemacolor—Miss Griffith appears as the heroine, Hester Prynne; while in the pictorial adaptation of the old English morality play, "Everyman," she plays the title role and appears in every scene. Her work before the camera is remarkable for the intensity of emotion she expresses with a minimum of movement or gesticulation.

ADOLPH ZUKOR TO SAIL

Adolph Zukor, president of the Famous Players Film Company, will sail for Europe August 20th on the Mauretania. Mr. Zukor will make a whirlwind tour of the continent in the interests of his company. It is believed that he sails on an important mission, details of which will be forthcoming after his arrival on the other side.

A TERRIBLE NIGHT
Solax release.

HIGH STANDARD OF PICTURES IS URGED

Mrs. Phillips Smalley Discusses Moving Pictures at Woman's Club, San Francisco, Cal.

Before a large and extremely enthusiastic audience a discussion on moving pictures from the standpoint of the maker and the public was held at the Woman's Club recently, the speakers being Mrs. Phillips Smalley, Mayor of Universal City, and director of many Universal pictures, and Mrs. P. G. Hubert, member of the local censorship board.

Mrs. Smalley spoke with the authority of personal knowledge, having for the last nine years been a scenario writer, an actress and an interested worker for the betterment of the general standard of pictureplays. Mrs. Hubert spoke of the work involved in the censorship of films and praised the support given by the exhibitors when exception is taken to a particular feature of the play.

Regarding the great interest taken by the community in pictures, Mrs. Hubert said: "There was a time when none here would have gone to see moving pictures, but now we often have to stand in line and we see our friends there, too."

Mrs. Smalley said in part:

"I have hoped for some years to see the indifferent and often condemning attitude held up by refined and cultured people toward motion pictures give place to the same unblazed inquiry which they extend to other public matters of equal and sometimes less importance.

"It comes as a pleasant and grateful surprise that the representative women of Los Angeles are the first to give us encouragement.

"During two years of church army work I had ample opportunity to regret the limited field any individual worker would embrace even by a life of endeavor. And meeting with many in that field who spoke strange tongues, I came to realize the blessing a voiceless language would be.

"Naturally, the first things to appeal to me where motion pictures were concerned were the vast area one picture would cover and the millions of people who would understand its language.

"Unfortunately the first motion pictures were necessarily only experiments crude and common, or uninteresting.

"With the memory of the motion pictures' old reputation still green, the dignity of the intelligent public demand a feature picture such as the Kinemacolor Durbar, or one of travel or educational value shown in a high-priced theatre, if their presence is desired.

"The result is that those pictures are made especially for that audience which is in no need of education, and as they are too long and expensive to be shown in cheap houses of varied programs, the five-cent audiences get no benefit from them and is no better off than if the high-class audience never had lent its support.

"The person who applauds loudest at an entertainment is not necessarily the best judge of its merits, but applause is the only criterion the management has of the success of his offering.

"The program that is most loudly applauded either by atendance or public notice is the one the manufacturer is going to conclude is most popular.

"Unfortunately, few people of superior minds lean toward noise, and the manufacturer's opinion is left to the mercy of those who do.

"The big feature producers have already the co-operation of people worth while, but I am presenting the cause of the one-reel picture seen in five and ten-cent houses. There is no reason why those programs cannot be both artistic and educational, if any audience can be interested that will appreciate and demand it.

"And as the pictures must find a sale all over the world to make them pay, the directors and authors are sorely taxed to meet all requirements and yet turn out an entertaining picture, or even point a moral convincingly.

"The name of each manufacturer is on the film, and the manufacturer is grateful for serious communications and regards them seriously. The manager of the theatre would benefit by the same interest and usually can be reached with ease.

"So much has been said about the glamour and danger of the motion picture work that I must touch briefly on that subject.

"In the first place, I know of no more healthy life than the motion picture people live out of doors. I also know of none that induces greater physical weariness. And as health is one of the first steps towards right living, so is legitimate exhaustion one of the greatest foes to vice.

"Undesirable characters are to be found everywhere, but few of such characters could stand reporting for work every morning at 8 o'clock, working all day in the blazing sun, or the cold, or whatever weather exists, without comforts, and enduring minor hardships in out-of-the-way places, such as poor food or none, many changes of costumes, bumping over rough roads, and paying at all times strict attention to business.

"That routine soon weeds out the undesirables, is evidenced by the delightful people who have succeeded in this business, most of whom welcomed it as a longed-for opportunity to be with their families in a permanent home."

FRANCIS POWERS TO DIRECT FOR RELIANCE

The force of Reliance stage directors has been strengthened by the addition of Francis Powers, formerlly of Pathe Freres and late director for the Universal Company.

Mr. Powers is a man of broad experience in stage craft, being well known as an actor and as an author before he entered the moving picture field. For several years he was associated with David Belasco, making a number of valuable contributions to the dramatic stage as a playwright. He quickly gained recognition as a moving picture director of ability, in which capacity he will begin work for the Reliance on Monday, August 11th, his first picture production being a serious drama entitled "The Hardest Way," which will be released early in September.

WALTER R. LEWIS TO MANAGE PHOTOGRAPHY DEPARTMENT FOR HISTORICAL FILM CO.

Eustace Hale Ball, who recently purchased the Historical Film Company at 1 Madison avenue, has secured the services of Walter R. Lewis to manage his photographic department. Mr. Lewis has been prominent in portrait and newspaper photography throughout the country for twenty-two years and is proving very successful in the cinematographic work. The city studios and laboratories of the Historical Film Company have been opened on East Twenty-third street, although the executive offices will remain in the Metropolitan Building.

Garfield Thompson, the well-known pictureplayright, and a former star with the Reliance and Majestic forces, will direct some of the early productions of the Historical Film Company

"THE IRON TRAIL"
101 Bison (2 reel) release Aug. 19th.

FOR THE FLAG

Release Monday, August 25th, by the American Film Manufacturing Co.

CAST

Jack Bronson.....Warren Kerrigan
Captain Williams.....Jack Richardson
Colonel Graham.....George Periolat
The Colonel's Wife.....Miss Charlotte Burton
Juanita Del Movez.....Miss Vivian Rich
Duenna .....Miss Louise Lester
Army Men, Bolo Men, etc.

A farewell dinner is in progress at Benny Haven's, West Point, when Captain Williams enters and addresses himself to Lieutenant Jack Bronson. That the best of feeling does not exist between the captain and the lieutenant is evident from the manner in which the captain is received and dismissed. As the dinner is a private affair, given as a farewell by Lieutenant Bronson to his classmates, the captain has no alternative but to depart.

The troop of cavalry, of which both are members, has been ordered West, and there the angry passions of Williams have every opportunity to spend themselves to the detriment of Jack Bronson.

At the home of Colonel Graham, his beautiful young wife succumbs to the charms of the handsome Lieutenant

SCENE FROM "FOR THE FLAG"

Bronson, a condition that is entirely unsolicited and unwelcome to the lieutenant. The captain exposes the affair to the colonel, but not in a manner calculated to do credit to the lieutenant. The Colonel investigates and finds the lieutenant in a compromising attitude, for which the Colonel's wife was wholly responsible. Surprised by her husband, she denounces Bronson, whose sense of chivalry precludes the possibility of his contradicting the woman. The affair leads to a court-martial of Jack Bronson on a charge of assaulting his superior officers, for which he is dishonorably discharged from the service.

Bronson then leaves America and goes to the Philippines, where he enlists as a private. Later Captain Williams and his company are assigned to the Philippines for service. The Captain recognizes Jack, but the latter denies his identity.

At a ball given at the Governor's palace Jack is on duty as the Captain's orderly, when a Spanish girl is assaulted by Williams, for which Jack knocks him down (an unpardonable offence in time of war). Realizing the hopelessness of an attempt to defend his conduct, Jack fights his way through the guard and escapes, together with a fellow soldier. They purchase a boat and put out to sea, and after a few days of buffeting by an angry sea, they are washed ashore in an exhausted condition. Here they are found by a friendly officer who carries word to the fair Juanita. Bronson's heroism is again in evidence previous to an attack by bolo men. His identity being discovered he pleads with the Governor, "Let me fight for the flag now, then do with me what you will."

During the battle, marked by many fierce hand-to-hand conflicts, Jack rescues the captain and leads his forces to victory.

The gradual evolution of this absorbing tale furnishes a series of most delightful thrills. Producer Johnson has done himself excellent credit by his masterful manipulation of delicate situations. The marked histrionic ability of J. Warren Kerrigan and the efficiency of the supporting cast, make this production a veritable gem of its class and will prove a treat to exhibitors and public alike.

A WATERLOO OUT WEST

"Jack Meets His Waterloo" is the title of a novel farce drama written by J. Warren Kerrigan, in which the author plays the leading role as a Western favorite in a ranch town. A bevy of country maidens vie with one another for favors with the handsome young deputy sheriff, which appointment he received shortly after his arrival as a guest of his father's friend, the local sheriff. Sallie Newman, a ranchman's daughter, returns from school and holds herself aloof from any attentions. Bill Acres, her old sweetheart, receives but scant courtesies and he taunts the handsome deputy sheriff about the one girl in town he dare not kiss.

Jack proceeds to disprove this in a manner that arouses the animosity of Bill, and lays the foundation for a feud that bids fair to result fatally to a number of participants. By the shrewdness of Jack, the plot is thwarted and the perpetrator landed in the toils. Some excellent comedy touches are added in the evolution of the story and the whole presents a very pleasing offering.

The American Film Co. also announce the release of "Red Sweeney's Defeat," Saturday, September 13, 1913, a one-reel Western feature. Other subjects on the same order will follow, as there has been a big demand for this class of subjects.

FROM THE PORTALS OF DESPAIR
American release Aug. 28th.

JACK MEETS HIS WATERLOO
American release Aug. 30th.

For Those Who Worry O'er Plots and Plays

It Is Coming

THE open market is en route and will soon be here. Are you prepared? The open market will mean the end of the contract writer; it will mean the survival of the fittest; it will mean that the story will be regarded as the important part of the picture and that the price will be accordingly; it will mean competition and the winning out of the best pictures. No more hackeneyed plots; no more monotonous Westerns; no more deadly dull triangles when the open market arrives. This is a prediction, but we prophesy with assurance. When the open market comes, and the manufacturers must compete on their merits, more attention will be paid to the plot of the story. Originality is at a premium right now, but it will be even more so with the open market. Get you busy and prepare to be ready for the milennium.

No $1,000 Scripts

The industrial film company which recently advertised, offering "$1,000 for the best scripts," has recently reorganized, and the man whose script fancy lightly turned to $1,000 is no longer connected with that particular concern. But what of the clever writers who were taken in by that $1,000 offer? They spent time and trouble writing stuff available to but one certain market. The best was culled out and small checks sent. The rest of the stuff was rejected. All that time these writers might have been devoting their thoughts to the regular markets. Again we repeat: Do not enter prize contests; do not think that $1,000 is ever to be paid for an industrial or any other kind of a script in this day and age; play safe!

Bulletin

The winning scripts in the Powers prize contest were dusted off, looked over, and then returned to the shelves. Nothing doing yet anent the production of these stories which was a condition of the contest. And the crucifix that caused expert argumentation when it accompanied the first prize script has been lost. It was a family heirloom, and the owner has been beating the tom-tom of distress for several moons. Verily, it is distressing!

Keep At It

You write a script most carefully. You submit it to a favored company. The script is returned. You are discouraged. You shove said script in the morgue. Why? Maybe some other editor would like that script. Editors differ in their ideas, you know. Give it a thorough circulation. If you have not faith in your stuff, why write it?

Just a Reminiscence

The above admonition reminds us of the time we wrote a Thanksgiving script. It was not received with thanksgiving by the editor who had ordered it. Neither were we thankful when it was returned. A year later we submitted that identical script, not a word changed, to that self-same company. A different editor was on the job. He read the script, liked it, and bought it. It was intended for Thanksgiving; instead it was released as a Christmas picture. You never can tell!

A Change of Pace

A change of pace is an essential qualification for a good baseball pitcher. It is sometimes an enviable qualification for a good script writer. A well-known and successful scribe has changed his pace. He writes us the following: "I'm going in for two-reel stuff along with the rest. I've specialized in comedy for so long that I find it a little hard to originate a dramatic plot. Took me two days to get one I wanted. Guess I can swing it in the long run, but the first one came hard. That is where the market is these days." Here is a writer who found his market bad, and his output cut down. What did he do? He changed his pace and switched to two-reel stuff. Of course, he has a market for his new output. Otherwise he wouldn't switch. The point is that he made a quick and rather difficult change after years of specialization in comedy. Maybe you need a change of pace. Maybe you have been specializing in comedy, when you should be specializing in drama, or vice-versa.

Editorial Etchings

Mrs. Breuil has resigned as script editress of Vitagraph. This news will be regretted by thousands of script writers.

W. Hanson Durham, editor Western Vitagraph, is able to be at the studio after three months' confinement. He fell down stairs and broke his knee. Just the same he managed to keep several directors busy.

The Majestic Company has acquired Richard Willis, formerly a Western editor for Universal.

Eugene Valentine Brewster, editor of the Motion Picture Story Magazine, also writes "The Photoplay Philosopher" department in that bright monthly magazine. So many are demanding to know who is writing that good copy that we just have to tell.

Philip Lonergan has been appointed editor-in-chief of the Majestic Company. The work of writing and purchasing scripts will now be accomplished under one head, and a level head at that.

Checked Rejection Slips

And still the objections anent editorial checking of rejection slips are being received. If the editor checks the slip, it will do in the majority of cases. If some stenographer checks, "similar to magazine story" by mistake, it is doing the author an injustice. We advocate the return to the old-time "regrets" system. The system of checking reasons for rejection is unsatisfactory at the best and often arouses antagonism on the part of writers—something wise editors wish to forestall.

Word From Henderson

Mr. Will T. Henderson, of Chicago, a script writer who quotes Latin on the slightest provocation, is responsible for this one: "A great deal has been said pro and con as to sub-titles in scripts of motion picture stories. Some have contended in various publications that I have read that sub-titles should never be used except where absolutely necessary in order to make the action understood. During the past three months, I have made diligent inquiry among patrons of motion picture exhibitions, and without knowing my personal opinion on the subject, all with whom I have spoken about it, have expressed themselves, without exception, emphatically in favor of the use of sub-titles, whether they are necessary to make the meaning clear or not, providing they are used judicially to the end that they will serve to enhance added interest in the scene that is to follow. This is the way I have always felt about it, and I believe that the majority of moving picture patrons are of that opinion. How much more interesting and entertaining a picture in a book or periodical is when accompanied by a caption of some sort, even though the intent of the artist is perfectly clear without it. I want to go on record as being in favor of sub-titles judicially exploited, whether they are necessary for a clear understanding of the scene or not." Mr. Henderson's argument is very nicely put, but the contention that sub-titles should never be used except where absolutely necessary to make the action clear, is the correct contention. People do not go to the picture theatre to read sub-titles, they go to be entertained and interested in a plot and story as it is unfolded on the screen. They can read all the headletter wished for in a penny newspaper, and their nickels, dimes and quarters are paid into the box office of the theatre for something else. Sub-titles at the best rob a picture of atmosphere and interest. We hope the time will come when sub-titles will not be at all necessary.

Pertinent Pointers

Don't pose. If you have sold a half dozen stories don't let your hair grow long. The most successful writers look just like ordinary persons.

"I had one two-reel, one three-reel and two single reels purchased in July and the weather was rather warm." writes a correspondent. We print this for the benefit of those who are blaming their lack of industry on the climate.

Write love making sparingly and with delicacy. Have the hero win the girl and let the plot hinge upon this.

Too much courtship on the screen becomes monotonous and too much kissing becomes disgusting.

Why do you imagine that a romantic plot must necessarily end with marriage? You are in the rut. In your next romance start your plot right after marriage and see if you do not develop something strikingly different and yet absorbing.

When writing comedy it should begin with a humorous situation full of diverting action. A quick jump right from the start is one-third of the comedy battle. All pictureplays should be probable, but comedy sometimes permits reasonable latitude.

It is true that the market demands a happy ending. However, if your plot is weakened by being twisted into the usual lovers' embrace, don't twist it, that's all. Certain of the editors will buy strong plots even without the usual happy ending.

When writing a plot for a male lead do not forget the girl. However popular the masculine star, interest is bound to center sooner or later in the feminine figure and the stronger appeal will be made if the girl is made happy in the picture.

The streets teem with suggestions, the newspapers contain hints, and frequently a magazine story will suggest an entirely new idea to the pictureplay writer. We have known a neighborhood party to suggest a plot that proved a successful comedy. It is not hard to train the mind to observe seemingly unimportant facts that give rise to extraordinary plots. Carry a notebook with you.

If you have to choose between a letter and a sub-title, choose the letter. Letters opened and read by an actor or actress in the picture carry along the thread of the story more convincingly than a sub-title break. The sub-title is entirely foreign to the picture itself.

Reading Back Numbers

A well known script writer sends in the following: "Beginning with the issue of February 1st, last, I have reread your departments in every issue of the News up to and including the last issue, July 21st. Twenty-five issues in all and you would be surprised how entertaining and interesting and newly-instructive they all were, though I read each one thoroughly, at the time I received each copy. One does not fully and properly digest what one reads upon first reading, especially if one happense to be busy working on some 'masterpiece.' A perusal of your writings would prove beneficial to any writer. I found much food for thought in your writings which I may have, and no doubt did note at the time I first read them but which, sad to relate, became lost in the vicissitudes of every-day activity." Every writer of moving picture plays should take every publication devoted to any branch of the art and he or she should save these publications. Rereading back numbers is not time wasted but, on the contrary, is time very well employed by those who wish to live and learn. The suggestion is a good one.

A Change of Heart

Last week we published a letter from a scribe who was discouraged. Since our observations, he has shed the Christian's burden, waded out of the Slough of Despond, and steps blithely up to the home plate with this one: "Who is guilty? I am, and so is every aspirant to pictureplay writing fame who possesses a fair education and a modicum of imaginative possibility and, having 'bearded the lion in his den' develops a 'yellow streak' and gives up merely because the scenario editors do not get ultra-enthusiastic over the results of his or her efforts. I did think I was about through trying but now I am convinced that the thought was a sort of mental aberration, so to speak. We all 'have our moments of depression' as you are sometimes wont to remark, and imagine we are checkmated. But I am going to 'come back' and I'll win the battle of script writing or know the reason why, not merely guess at it." This is the proper spirit, good friend, and it rings truer than the cry of distress you emitted not long since. Stick to the ship!

The Latest Prize Contest

The San Francisco Bulletin conducted the latest prize contest. Lillian Clift, A. L. Browne, and H. A. Buerkle, won the prizes in the order named. G. M. Anderson presented them and he also divided $200 among the lucky ones. The winner of the first prize is a mother and a dress maker. Her script was the best in 2,000 submitted. "The Golden Lily" was the title of her script. This contest is worthy of especial mention because G. M. Anderson was the judge and, needless to state, he was a competent one. How Mrs. Clift came to write a pictureplay for which she received $200 in cash will be interesting to other beginners. She says:

"I read the suggestions in The Bulletin every night, even the questions and answers, and I learned by what you said to the others. I had no idea how to go about writing a scenario until I saw the lessons in The Bulletin. I had 'The Girl and the Rustler' in my head for a long time, but I did not know how to write it. When you began to print your lessons I faithfully followed every suggestion. I practiced first on 'The Girl and the Rustler,' but after I had it written I thought, 'My, that will never do; they have too many cowboy stories already.' Then the thought came to me of Miss Donaldina Cameron and her sensational rescues. I deliberately chose a Chinese story for its picturesque settings. I knew it would have to have a love story in it or it would not suit the popular taste. I knew that it had to end happily, or it would not be popular. And I knew from the suggestions that it had to have lots of action, and that the whole story would have to tell itself in pictures. Then I chose pictures that I thought could be made in California, and at the same time get away from the old cowboy atmosphere. After I had chosen my subject, I went down to the library and got 'The Changing Chinese,' by Professor Ross, so I would make no error as to the Chinese customs, and then I read another book, 'My Corner in Cathay,' by a woman, I don't remember who. I got a lot of customs from that. After I got my material together I began to go to picture shows. I had never gone much before that. But I got so I would go whenever I would have a little spare time, and I would remember what I had read in The Bulletin, and I would look at the pictures from a technical standpoint and analyze their scenes. I had everything worked out before I started to write, so the actual writing did not take long. But toward the last I worked over it every spare minute. Of course, the only time a mother really has to herself is in the evenings, and toward the last I made good use of mine. I didn't think one way or the other about winning a prize. When I saw the announcement I made up my mind I'd try, and I did the very best I could."

Here is a mother with several children who by toil and study wins first prize in a contest over 2,000 competitors. You will notice that she visited the library in order to be sure of what she was writing of, and that she got away from the cowboy atmosphere, as she expresses it. What this woman can do, others can do.

The Synopsis

One of the associate editors in the above contest, writing of her experiences, unconsciously puts in a strong argument for the short synopsis, something we have been advocating for nearly two years. She writes: "The film companies are hungering and thirsting for good scenarios. There is a famine," says Mr. Anderson, "in spite of the incredible number of motion pictures that are put out every month. All that most of the scenarios need is more plot development, a little more care to the structure of the scene, and fewer words in the synopsis. The lengthy synopses did not stagger us. We managed to plow through them. But the film manufacturers will not make allowances for the lady who wrote us a nice apologetic letter about her synopsis taking aver 1 500 words, although she did manage to cut it down from 3,000. What professional scenario readers want is a short synopsis of 250 words or fewer. And it will be a pleasant summer occupation for some of our contributors to cut theirs down to fit the requirements. Fortunately, Mr. Anderson is proverbially good natured, and his directors seem to be gifted with angelic dispositions. They took

a personal interest in every manuscript submitted, and made a list of at least 100 names of writers who will hear from them later."

Strictly for Amateurs

All the plays purchased in The Bulletin contest will be produced by Essanay. One of the judges in giving an account of the awarding of the first prize says: "We all agreed that Mrs. Clift's manuscript was the best. Mr. Anderson sent his car to bring her to the office and to our astonishment she sent back word that she was busy with her babies and could not be down for an hour. We were going to put her through a course of questioning to ascertain if she was really an amateur. When she appeared she was grilled in a way that would have done justice to the most exacting district attorney and then dismissed without a definite notion as to whether she was to receive a prize or not. When she came to the office next day she said she went home and cried because she felt we had all been so hostile to her. But the truth of the matter was that her manuscript was so perfect that it was in a class by itself, and we wanted to live up to our word that no professional writer would receive consideration." As we have previously stated, we are not in favor of the average prize contest. However, with G. M. Anderson as a judge, and Essanay promising to produce the winning stories which were submitted by amateurs only, this contest, we think, was worthy. Particularly will it tend to encourage others who are new to the gentle art of script writing."

WM. LORD WRIGHT.

ACTION IS THE KEYNOTE OF THIS ITALA-DANMARK FILM

It is amazing the amount of action in the Itala-Danmark four-reel feature, "The War Correspondents." Here we have a collection of big scenes intimately related and having direct bearing on the story that unite in making a feature that cannot help but please. It would be difficult to find a film containing a larger variety of casualties.

Here are some of them:

A war vessel is sunk by a hidden mine. A railroad train plunges into the river below through an aperture in a bridge blown up by the enemy. A theatre is demolished by a shell fired from a mile's distance. The hero foils his rival in his attempt to get the story of the battle

over the wires to the rival newspaper by burning the telegraph pole and putting the wires out of order. The hero falls over a precipice and is daringly rescued by the heroine. An aeroplane is shattered by a well directed shot from a high-power field gun. A dance in the Sultan's harem is disturbed by the attacking armies. The heroine jumps off a fast moving train and rolls down a steep embankment.

"The War Correspondents" won't need much praise by its manufacturers and in saying the most for it they won't be using hyperbole. Those who see it will do all the shouting necessary.

GOOD-BYE TO THE PIKER

By Harry R. Raver, Director-General of the Itala Film Co.

The piker has had his day. In his little way he has aided the film business. Now his usefulness is coming to an end.

The film business is settling itself. Into the film industry are coming solid, representative business men, capable and with big ideas. As the entry of big interests has squelched the piker in other industries, so shall he be squelched in the film industry.

The tendency of the feature film business is the long time contract. The tenet of business logic is that there is no money in selling any man once. Only in the continuity of sales to the particular person is there profit.

The dabbler is doomed. A glance at the sure progress of the Exclusive Supply Corporation's feature program is convincing. In various parts of the United States there are now large feature film exchanges who have contracted for the entire output of features and sometimes single-reel releases, of the major companies. It is obvious that when one company operating in a state or group of states controls the output of Itala, Gaumont, Great Northern, Solax, Eclectic and others, that there are meagre pickings left. Such a connection gives advertising value of great strength to that feature film company; it gives the stamp of the old established firm. It is bulwarked by trademarks and by brands. Itala, Solax, Great Northern or whatever it may be, are names which mean quality to millions of eyes. To have one feature company control their output is indicative of a strength that will put money into the bank and to make possible big dividends.

There are buyers who have sauntered along in a fool's paradise thinking that they can always continue to now and then buy a feature film and let it go at that. There is progression in every legitimate business. The film business is no exception. It will, of course, always be possible for the piker to get something that is called a feature. There will always be companies who are ready to turn out what is so misnamed. However, the exhibitor is being educated rapidly. He is less and less inclined to deal with the unknown. He has done so to his sorrow. He begins now to feel a general distrust for the unfamiliar. He understands that the company which makes one feature film, so-called, and then quietly as possible goes out of business and leaves no address behind, is dangerous. He cannot afford to show to exhibitors those pictures which are falsely overrated in meretricious advertisements. He now knows that when Gaumont, Itala, Solax or Great Northern make a picture that these companies have an artistic conscience and that they realize that their product must live up to their reputations suffer. Their stories must be stories, their pictures must be pictures. Excuses never paid the bond interest and never shall.

No vague prophecy is this statement. It doesn't refer to a possibility. It points directly to a certainty. Science proves that we either go forward or backward. We cannot stand still. If we do stand still we soon cease to stand at all—we fall. This is applicable to the feature film business. If there is to be no progression, there is to be nothing. I and many others have faith in the future of the feature. Its demand has not been artificially created.

Out of the ranks of other businesses men of brains and capital are coming into the feature business. They are looking over the map of the United States for good territories. They are going to settle. They are going to tie up to the real manufacturers and let the piker do the worrying. It is inevitable. It is for the progressive feature film man, therefore, to get busy and see beyond today into the many to-morrows. If he doesn't the colossal figures of men of affairs in other businesses are going to so obscure the map that he will be unable to see where he "gets off," or rather, where he stays in.

Philadelphia, Pa.—A contract has been let for the erection of moving picture theatre by Enos R. Headman for Frank Hess, at cost of $11,000.

WILLIAM LORD WRIGHT'S PAGE

THE magazine editor and the magazine contributor are experiencing change of heart. No longer does the editor look upon the moving pictures with contemptuous disdain, and no longer is the writer of fiction taught to pass the moving picture play by on the other side. The writer of fiction is studying the moving picture form of plot. The editor of fiction is also studying this form of literary work for the simple reason that many of the good plots he used to look over are now read first by the gentlemanly editor of pictureplays. For a long time the literary authorities and stars looked upon moving pictures and their preparation as a fad—just like the roller skating rinks, and the ancient high wheel bicycles. "Just a fad which will pass away along with the rest," was the concensus of opinion. And now that opinion has been changed!

* * * *

The entrance of the better class actors and actresses into picturedom was the final straw that broke the camel's back of skepticism. If Cinematography appeals to Hackett, Mrs. Fiske, Belasco and the rest, it certainly should appeal to us, was the thought of the editors of monthly magazines. Immediately there blossomed forth in numerous periodicals, the history of Cinematography, photographs of well-known moving picture actors and actresses, etc. The magazines have followed the cynical newspapers into the moving picture fold.

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And writers for the magazines quickly caught the cue. There had been a general rush for textbooks and trade journals having to do with Cinematography, and the star writers are turning their attention to the new sort of plot invention. Will they succeed in a new branch of the profession previously scorned? Probably they will. But they have discovered that they cannot condescendingly wander into the realm of picture play plot evolution, but that they must study and work along with the others. Many fascinated by the new work, are studying and striving to please. This action, with natural talent, augurs success for many. In fact, during the past six months, at least a dozen well-known writers of short stories have written successful one and two-reel moving picture stories.

* * * *

And why should the fiction writer and the fiction editor ever have scorned the art of pictureplay writing? In our opinion the art is greater than that of short story writing. We are in a position to speak, we think, for we have sold both short stories and pictureplay plots. The pictureplaywright transmits his emotions and his lessons to many millions of people. It is a new universal language for it tells a story in a simple way so that all who run may read. For five cents the toiler may see and enjoy wonders never before permitted him: he sees alien people and understands what they mean to him; he finds himself. The writer of pictureplay plots has a power that is just beginning to be appreciated by the man outside. The magazine story is read and cast aside; the pictureplay story is impressed upon the spectator and its lesson for good lingers long in the most unsuspected places. The pictureplaywright is a power in the land; a greater power than editor or producer, for, after all, his idea is what makes the story and the lesson for good or for evil.

* * * *

And while writing of the power conveyed to the unassuming by the moving picture medium, we often wonder if the actors and actresses who pose for the screen appreciate the power that they wield? And then, on the other hand, do those who visit the theatres to enjoy the work of their favorites in Cinematography appreciate what it means to work before the camera's eye. There are constantly new personalities to study out and depict. Maybe one day the moving picture actress is a dancer, the next a cowgirl and the next day she is called upon to be an artist's model. These roles must be given naturally and it means incessant hard work and strain. It is the same with the moving picture actor. A day spent in a studio would teach those ambitious to take up this line of work that it is work in every sense of the word and unusual accomplishments are essential for success. But the rewards are pleasing at that. These actors doing their work from day to day in the enclosed studios in one sense become acquainted with millions of people. These people know the studio folk well; they know their little eccentricities, their faults and their best traits. In South America they may be discussing the mannerisms of such-and-so, while in Alaska the charms of Miss So-and-so may popularize a theatre. Then the letters received by many of these artists from unknown people! Letters that tell of good done in many walks of life through acting in pictureplays; letters thanking one for an hour's pleasure; letters from the unknown thanking these actors and actresses for giving much to the world, and casting bread upon the waters, to have it returned a hundred fold in the shape of sincere letters of appreciation for the sunshine and the happiness diffused. It is a great reward to receive these letters—a great reward!

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Like other good things in this life the War Cry has been ridiculed. Nearly every barn-storming theatrical company in the land, and every passe vaudeville performer has sprung that old joke about being "sporting editor of the War Cry." All right; it aided in advertising the official gazette of the Salvation Army in the United States, and we are also going to advertise the publication. Recently we bought a copy of the War Cry. There on page one and taking up two-thirds of the page was a tinted picture of a scene from Kalem's "From the Manger to the Cross." It was printed by permission of the Kalem Company. The War Cry gives a big endorsement to Cinematography by this exploitation of a great Biblical subject. It proves to our mind that the War Cry is continuing the broad-minded work for the uplift of humanity for which it has been noted in the past.

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When are the fangs of the Penny Dreadful in Filmland to be extracted? When is the literature of the hayloft to be permitted to remain there and not be constantly dragged down and screened to swell the coffers of the misguided and to furnish excellent material to keep the reformers busy combatting moving pictures? We have been informed in a lordly way that we are a little too radical on the subject of the Penny Dreadful Picture. Well, we have no axe to grind excepting the one calculated to make the moving picture industry better, and brighter, and more dignified. The filming of dime novels will not help along the culmination. The days of the yellow-back are behind it. It is no longer of use. Unforbidden, without advertisement as an instructor in the ways of wrongdoing, it is not worth any youngster's while now to sneak away under the eves of the attic and pretend to get pleasure out of those palpitating incidents and hiccoughy exchanges of sensational conversation. Now, the written adventures of Dashing Dan, the Boy Detective, Old Sleuth and Nick Carter are not universally read because they are universally filmed. They may do no harm, as is alleged by certain feature concerns and other manufacturers. However, there is a difference of opinion. And every time some small boy runs away from home with pap's old rifle, he tells the police that he was incited to kill Indians, or become a detective, because of scenes at moving picture shows. At least the newspapers so report it. Then the fanatics yell and the moving pictures get another black eye. Why not taboo the literature of the hayloft and in so doing remove a grand old standby being worked overtime by enemies of the picture screen? Surely, other plots not so puerile can be easily obtained.

ROBESPIERRE

THREE-REEL FRENCH REVOLUTIONARY IMP DRAMA

Released September 10th by the Universal Film Company

ROBESPIERRE is a production of Herbert Brenon from a dramatization by George Hollis. It was thrown on the screen recently at the Universal Film's Headquarters, 1600 Broadway, for the benefit of a select audience of newspaper representatives and other interested spectators.

ROBESPIERRE BEING DRAGGED TO THE GUILLOTINE

The most remarkable feature of this production is the handling of the mob scenes. As the turbulence of the revolutionary mobs could not be emphasized by yells of fury, their fiendishness and cruelty had to be conveyed by abundant—possibly superabundant—action. The leading characters were all enacted by competent actors and actresses. The scenic effects were also of a high order.

It is to be hoped that Robespierre will be followed by other pictureplays of equal historical interest. The story deals with an exciting episode of the French Revolution, in which love, intrigue, treachery, bravery, self-sacrifice, bloodshed, and ultimate triumph of hero and heroine are important elements. The main incidents of the plot are as follows:

Robespierre and Dumont were sworn friends in their college days. During their early manhood both loved Louise de Brissac, but she favored Dumont and refused the hand of Robespierre. Her father was the local magistrate and was blamed by the peasantry for the impost of a severe tax. Robespierre was too wise to blame him, but had already grown to despise authority. The Marquis de Brissac was the representative of the rulers in the province, so Robespierre visited him with a delegation of angered farmers. They were coldly received, and their anger grew until the Marquis was saved from mob violence only by the arrival of Dumont, who persuaded the malcontents to withdraw.

Time passed and the wedding of Louise and Dumont was postponed. Robespierre and Dumont, hearing of the mob disorders in Paris, leave with the Brissacs. Robespierre, although young and without influence, soon dominates the Assembly. Dumont, while deploring the massacres, is still the friend of Robespierre. The love of Robespierre for Louise grows in fervor as does his hatred for her father, and finally he sends Dumont to arrest the Marquis and Louise as aristocrats. The father is arrested, and Dumont, after aiding the girl to escape, is taken prisoner and sentenced to die.

Louise sees from a window the violence of the mob taking her father to the guillotine. The girl, knowing also the threatened fate of Dumont, in despair, decides to visit the tyrant and beg for her lover's life. This is granted to her on the condition that she throw over Dumont and give herself to Robespierre. Her soul revolts from this degradation and disloyalty to Dumont, but her spirit quails when Robespierre shows her the carmagnole or devil dance of the revolutionists. She consents to the self-sacrifice on condition that Dumont be set free, and that she be privileged to hand him his pardon. Louise, accompanied by Robespierre's spy, goes to the prison, where Dumont repudiates the bargain, and hurls the spy to the door of the dungeon.

In the meantime Tallien has impeached the Committee of Public Safety, of which Robespierre is the head, and a spirited debate ensues in the convention. This results in Robespierre's overthrow. He is shot down by the bullet of an assassin, and Tallien triumphs, while Robespierre is dragged away, a wounded prisoner. Tallien hurries to the prison and Dumont is released. Dumont, seeing Robespierre's spy dragging Louise along, hurls him to the ground and brings her to a place of safety. Subsequently the happy couple view the execution of Robespierre.

THE ARREST

"IN THE COILS OF THE PYTHON"

One who is looking for a film which abounds in thrills and who is fond of those chilly sensations slowly creeping up one's spinal column, cannot possibly be disappointed after witnessing the release of the 101 Bison, "In the Coils of the Python." This film was shown at the Universal to a few members of the press and officers of the company. The natural jungle settings, clear photography, splendidly directed and clever situations, stamp it as a very remarkable picture of its kind. The actions of the wild beasts of the jungle, particularly the pythons, were much commented upon and brought forth the remark: "How did they get the pythons to act their part," which was not nearly as remarkable as to how did they get the people to have the nerve to face these denizens of the forest. To see a giant python thirty-five feet long slowly creeping up to the Sukah and wind himself completely around his body is enough to satisfy anyone.

The synopsis tells us that.

The story deals with life in the wild regions of India, and introduces the savage treachery of the beasts of the jungle, together with the brave deeds of men. The hero of the story is entrapped in the jungle by a villainous In-

SCENE FROM "IN THE COILS OF THE PYTHON"

dian—a Sukah—and is bound and left to the mercy of the wild denizens of the jungle. A tiger scents his prey and is about to find him, when his attention is drawn to the smell of meat close at hand, and springs into a baited net which has been placed there by a hunter. The hero is rescued in the nick of time after a series of exciting and natural incidents. The treacherous Sukah is attacked and killed by a giant python, which is nearly thirty-five feet long and which weighs over 375 pounds.

In another part of the picture several persons are chased by a tiger and the heroine is nearly caught by a monster boa constrictor—one of the largest in the country—measuring twenty-nine feet and weighing nearly 300 pounds. It is a hair-raising picture, and requires some considerable nerve upon the part of the principal actors and actresses. William Clifford heads the actors in the cast and Phyllis Gordon, the women, and other parts are in the hands of Sherman Bainbridge, Frank Howe, Clarence Burton, Margaret Oswald and Jane Barrell. The film will be released on August 30th by the 101 Bison Company through the Universal Film Company.

MARION LEONARD FOR WARNER'S PROGRAM

Exhibitors and pictureplay fans the country over will rejoice to know that Marion Leonard, the gifted screen actress, is to be regularly featured in the program of Warner's Features, Inc.

S. E. V. Taylor, Miss Leonard's experienced director, is busily engaged in assembling a company of feature players and in getting the Brooklyn studio into shape for turning out three-reel pictures of merit.

DR. PORTER ENTERTAINING THE EDISON COMPANY AT SEARSPORT, MAINE

The above picture represents Dr. Porter and the Edison players, who are enjoying his hospitality, and it shows, in the order named, Richard Neill, Kugler (camera man), John Sturgeon, Frank McGlynn, Dr. Porter, Augustus Phillips, Bliss Milford, Mary Fuller, Elsie MacLeod, Walter Edwin and Harry Beaumont. Dr. Porter is a summer resident of Searsport who turned over his beautiful establishment to the Edison players, and has entertained them most royally during their stay. They have already completed "Joyce of the North Woods," a big two-reel story of the lumber camps, and "A Light on Troubled Waters," a seacoast story. Other interesting films are to follow, having as their background the picturesque woods and rugged coast of Maine.

WARNER'S FEATURES SECURES GILES R. WARREN

Giles R. Warren, well known to exhibitors through his connection with the Imp, Lubin, Powers and Victor film companies, has contracted to furnish Warner's Features, Inc., with a superior brand of three-reel features. In order to do this and do it well, he has associated himself with J. A. Whitman, whose studio at Cliffside, N. J., will be under the personal supervision of both Mr. Warren and Mr. Whitman, and will be used as the working basis for the new organization.

Mr. Warren announces that extensive preparations are under way for the production of a series of Sir Walter Scott's most celebrated novels. "The Lady of the Lake" has just been completed and the others to be produced are: "Rob Roy," "The Monastery," "The Abbot," "Guy Mannering" and "Waverley."

THE BURNING RIVET
Lubin release, August 21st

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

THE Inventors' Guild, composed exclusively of independent and experienced inventors—patentees, including such names as Pupin, Edison, Hewett, Weston, and scores of others of national and international repute, recently adopted the following, the whereas's being particularly pertinent, to-wit: WHEREAS: The advanced position of the United States among the nations of the world, as regards manufacturing and inventive progress, has been primarily due to the far-sighted provision in the United States Constitution under which improvement by invention was stimulated by granting Letters Patent for limited times.

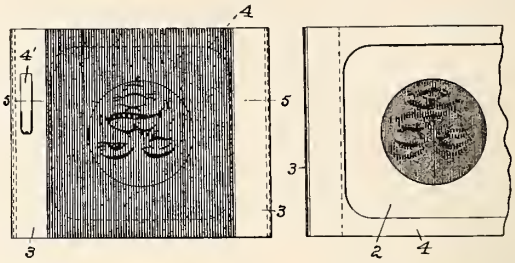
WHEREAS: The hearings on the Oldfield Bill (H. R. 23,417) in the spring of 1912 demonstrated that there were marked differences of individual opinion among inventors, legislators, manufacturers, and patent lawyers, as to the changes in our patent system, which would be desirable to subserve the best interests of the United States.

WHEREAS: The intention of the United States Constitution to stimulate the publication of valuable inventive thought, by granting and securing an exclusive right to the inventor who first publishes his invention through the agency of a patent of the United States, *seems to have been lost sight of in said Oldfield Bill (H. R. 1,700); and said proposed law would tend to reduce instead of tending to increase the creation and publication of inventions valuable to the people of the United States.*

BE IT RESOLVED: That the Inventors' Guild does hereby invite each of the chambers of commerce, and similar representative organizations throughout the United States, to aid the Guild in its efforts to secure the appointment of a Patents Commission by urging the Congress of the United States that they provide for such a commission made up of unbiased, independent, non-partisan men of such national standing as will command the respect and confidence of the whole country; and chosen from different walks of life; and serving without pay. Said commission to hold public hearings, and otherwise, as may appear to them best, to make a thorough and careful study of the American patent situation, and to prepare and submit a comprehensive report and recommendations to Congress for such changes as may, as the result of their study, appear to them expedient whether in the Patent Office, in the method of court procedure, or in the organic Patent Law, and to submit recommendations as to the legislation they would propose for effecting such changes. And the Guild further requests the several chambers of commerce to urge the Congress that they make ample provision for the expenses of such a commission, *and that they hold in abeyance all proposed legislation affecting the patent system in whatsoever way until such time as the said commission shall have had ample opportunity to hold the said hearings and make the said study and report.*

The National Manufacturers' Association is using Mobile pictures and lantern slides in a propaganda re accident prevention; and a movement is under headway in Congress to establish a national museum of safety devices in Washington.

A composite lantern slide adapted for use in connection with Mobile picture shows, etc., is the subject of Patent No. 1,066,765, issued to Alexander S. Spiegel, of Chicago, Ill. The accompanying views represent, first, a face view of the slide, and, second, a partial view of the picture carrying member. The members of the slide are transparent, one carrying a screen of parallel lines, the other consisting of a plate having thereon groups of marks which make the different views of the object when the plate is shifted into different positions in relation to the screen section. These plates are connected together by flexible pieces, 3, at their vertical edges providing connections which allow relative movement of one plate in respect to the other



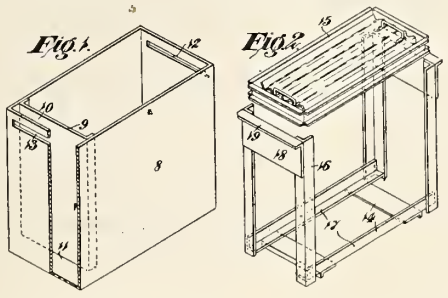
in one direction, while at the same time the members will be held against displacement in the other direction, so that as the position of the members changes longitudinally, the groups of markings or broken lines will register properly with the open spaces between the opaque lines of the screen to produce the picture with an accurately defined outline. A distance piece, 4, of thin paper keeps the plates slightly separated, and may also serve as a mat. This slide is adapted to be placed in a carrier like that used in moving picture machines. The screen may carry a portion of the picture or not, as desired. This simple contrivance, together with accessories for manipulation purposes, is covered by a specification of 375 folios, containing 19 claims, the first and broadest of which pre-empts a composite lantern slide consisting of a transparent screen member having parallel lines with spaces between, and a transparent picture-carrying member relatively movable and made up of lines and spaces.

"Steam annihilated nine-tenths of distance"; and electricity, through cinematography, has cancelled the other tenth, bringing together the ends of the earth, practically taking people where they could never hope to go in person. Thus as knowledge becomes international, ignorance and isolation must disappear.

Under an act passed at the last session of the Philippine Legislature any patent or trade-mark registered in the United States Patent Office, upon being filed in the executive bureau of the Philippines and the fee for such purpose paid, shall receive the same protection as is accorded in the United States, and persons infringing such patent or trade-mark shall be liable to the same penalties. It is provided that the rights of property in patents and trade-marks secured in the Islands under the Spanish laws shall be respected as if such laws were in full force and effect.

Be it known that Thomas Buckland, a subject of the King of Great Britain, residing at "Lyndhurst," Stanley Road, Hunters Hill, near Sydney, in the State of New South Wales and Commonwealth of Australia, a glazier, has invented a new Photographic Washing Apparatus, for which he has been granted Letters Patent of the United States of America, said Letters Patent bearing the number 1,067,403. Fig. 1 is a perspective view of the washing tank (partly in section). Fig. 2 a similar view of the frame and one tray. The washing tank, 8, has a division, 9, to form a vertical end portion, 10, with a port, 11, from tank, 8, into the same at the bottom, and it has ports or orifices, 12 and 13, at its ends. The frame, 14, for holding the trays, 15, comprises angular corner pillars, 16, longitudinal connecting pieces, 17, and cross stays, 18, each top stay, 18, having a flange, 19, formed on it to serve as lifting and carrying members. The trays, 15, are shallow, having frames supporting a corrugated floor, on which are wire loops to prevent endwise movement of films or sheets thereon. And these trays, 15, have ports or openings at

one end which are alternate when the trays are positioned in the frame, while at the other end are a plurality of small orifices to assist draining and to prevent air bubbles. In use, the negatives, films, sheets, prints, or the like, are placed in the trays, 15, fitted in the frame, 14, which is placed in the tank, 8, and water or chemical solution or other liquid



caused to flow through said tank, 8, being fed in at either end and passing either upwardly or downwardly through the openings in the trays, 15, and overflowing through the opening, 12 or 13, as the case may be. Mr. Buckland claims, in combination a tank having inlet and outlet openings, a removable frame adapted to be positioned in said tank, and a plurality of superposed trays supported by said frame, adjacent trays having openings in their alternate ends. Also, in connection therewith, certain other specific details of construction.

Architect—Now, where would you prefer the drawing room, sir?

Mr. Strukile—Look here, young man, I've let you put up a smokin' room, when I don't smoke; a music room, when I couldn't play a mouth organ; a nursery, when I ain't got no nurse; and a pantry, when I don't pant. But I'm goin' to draw the line at a drawin' room, when I couldn't even draw a straight line.—Tit-Bits.

But a moving-picture parlor would have been O. K.

Patent No. 1,068,895, issued to Charles O. Harper, of Louisville, Ky., comprehends a camera provided with means for holding revoluble film spools, and provided with mechanism whereby the virtual length of such spools may be controlled at will, the exposure spaces of the camera being likewise controllable at will, so that the surface of film subjected to exposure may be brought into accord with the size of picture desired. The claim covers the combination with a camera for exposure of successive portions of continuous films, and having a plurality of peep holes spaced at different distances from one of its edges in a direction extending lengthwise of the films for the purpose of registering with successive legends carried by said films, as said films are moved into successive positions for exposure, of film holders mounted within said camera and adjustable for accommodating films of different widths, and a plurality of interchangeable shields severally provided each with an opening of a different length measured in the general direction of the length of the films, the length of the opening in each shield corresponding to the spacing of the legends carried by a particular film.

Patent Pendant. A seasonable fantastic invention by Canis Familiaris, of Hoboken, N. J. Consists essentially in the utilization of terminal facilities for simultaneously raising the wind and swatting flies. This double function is attained by grafting the stem of a palm leaf onto the caudal appendix—an operation calculated to make any dog laugh, thereby automatically superinducing the exquisite reflex undulatory motion of the protruding end of the spinal column. This is only a beginning in the conservation of a natural force heretofore practically ignored—if not actually cur-tailed.

Photographical Magazine gives the results of an investigation by Prof. Herbert E. Ives into the photometric effects of lights of different colors. The method of equality of brightness is one of the methods of light measurement applied to differently colored lights. On adjacent portions of a photometric (measure of light) screen as a background, two lights are projected, the relative intensities of illumination from the two being changed until the two different colored fields give a sensation of equal brightness, when the illuminations are said to be equal. This method of acuity of sight is merely the way of proving two colors equal when the same fineness of detail is just distinguishable by each, while the method of critical frequency holds that two illuminations are equal when the flicker produced by rapid alternation of one illumination with black disappears at the same speed of alternation as the other. Two illuminants are also said to be equal when upon rapidly alternating one with the other no sensation of flicker results. The speed of alternation is such that the slightest change of either will cause a flicker. The Doctor discovered that the best standard must center around the flicker and the equality of brightness of the colors. Hence, he then determined by the two methods the degrees of luminosity of the various tints and colors of the spectrum. He found that the flicker method is much more sensitive than the equality of brightness method, particularly when colored lights are concerned. The result with the flicker method is more easily reproduced than with the equality of brightness plan.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miath

MALING DRESSES FAMOUS PLAYERS

A rather unique arrangement is the reason for this item. Some time ago the Famous Players Film Company engaged exclusively for their purposes the house of A. E. Lawrence, one of the best theatrical costume concerns in the business and the oldest one in New York City. This concern consented to devote all its stock, costumes and make-up to the needs of the Famous Players, and E. V. Maling, who had been its manager for ten years, transferred his headquarters to the Famous Players studio, where he has since been busy dressing the characters in the successful manner so universally recognized. Mr. Maling is one of the oldest and best known theatrical costumers in the country, has an expert knowledge of his work, and is an authority on all matters of dress. He has supervised the costuming of some of the biggest shows on Broadway, and always obtains creditable results.

SUCCESS
Reliance (2 Reel) release August 23rd.

Manufacturers' Synopses of Films

SOLAX

A TERRIBLE NIGHT (August 27).—Mr. and Mrs. Brown, going out for the evening, leave their daughter, Vinnie, alone in the house. Later, her brother, Darwin, comes home unexpectedly. Having no door key, and ringing in vain (as Vinnie is afraid to answer the bell), he climbs in the window. Hearing noises downstairs, Vinnie thinks it is a burglar. Very much frightened, she locks her door and prepares to let herself down out of the window on bedclothes tied together. Tom comes upstairs and finds the door locked. Then, hearing her open the window, he in turn thinks her a burglar, and goes out of another window in pursuit. Mr. and Mrs. Brown return, and all kinds of complications ensue, and they all finish up in the prison cell charged with being burglars.

A CHILD'S INTUITION (August 29).—Albert Wade, in a spirit of anger, leaves home, declaring: "I will never write to parents or return." He goes to New York and secures work. Some years later his father dies, and in time his mother is compelled to go out into the world to make her living.

Albert prospers, falls in love with Helen Hoskins and marries. Helen's mother makes her home with Albert and his wife.

Mr. and Mrs. Wade are very fond of society life, so the children are, in a way, neglected, and grandmother is their constant companion. One day the grandmother is taken ill and dies. The two children are heartbroken. Grandmother's clothes are folded and placed in a trunk and taken to the attic.

Mr. and Wade are off on a trip. Frances, grieving over her grandmother, slips alone into grandmother's room, and while there, a vision of her grandmother sitting in a chair appears; the expression of child changes to that of joy. As she holds out her arms to her, the vision disappears, and the child falls forward in the chair and is found by the nurse in an unconscious condition. The doctor is summoned, finds the child with a raging fever and in a serious condition. Parents notified. The child in her delirium calls for grandmother. Doctor fails to restore her to consciousness. Louise, two years older, distressed over her sister's illness, stands at bed trying to arouse child. She looks up suddenly with a startled expression; smiles, stoops, kisses sister, turns and leaves room. Doctor and nurse look after her with surprise. She takes up hat, goes out alone in street. After walking several blocks, she sees old lady selling shoestrings and matches on the corner, and asks: "Please come home with me and be my little sick sister's grandmother!" Touched at the child's tears, she consents, and Louise pulls her along in her hurry and joy.

They enter the home unnoticed, and the old lady is taken to grandmother's room. Louise runs to the attic, opens grandmother's trunk, takes out her dress, cap and slippers, hastens back to the old lady, who is given the clothes. She changes clothes as child tips to the sick child's room, where doctor and nurse are watching the little one with serious faces. The parents, in street apparel, rush in with excitement, as the doctor motions silence. They look down at the child with distressing look. Doctor rises, motions them to leave the room with him. They leave the nurse and Louise alone. Nurse leaves also. Louise tips to door of grandmother's room, enters, starts with surprise at old lady standing before her. She takes her hand, and they enter the sick room and to the bed. Old lady stands looking down at child's face in deep study; stoops, kisses cheek; caresses her head, as Louise stands at the side of the bed. ?

Parents step to door with doctor and nurse. All start with surprise at the scene before them. Doctor motions silence. Those at the bed do not see them. The old lady, still caressing child. Her touch seems to arouse her. She moves, opens her eyes, looks into the face of old lady bending over her. A faint smile; she holds up her two little arms, as the old lady drops on her knees at bed; the little arms are folded around her neck as she lays her cheek against the child's. Louise claps her hands with joy. The doctor and parents stand with a look of wonder at the scene, step in room and to the bedside with smiling faces. Louise tells them what she had done, as they take her in their arms and caress her. The old lady seems oblivious to her surroundings. The child falls asleep; the doctor takes her little hand, feeling pulse, smiles, touches old lady's shoulder, gently helps her to her feet as the mother steps to her to express her gratitude. The old lady smiles at the sleeping child, kisses brow, rises, turns with happy face. The old lady looks up and into the handsome face of the man who stands with eyes on her with a look of most startled surprise. The old lady pushes the mother aside, staggers forward into the arms of her long-lost boy. He folds her to him tenderly, while wife and all look on with surprise. He then tells them that it was his own dear mother, and the children's real grandmother. Louise dances with joy, as she is taken to grandmother's heart.

RAMO

THE WORKER (Three Reels, September 1).—Dissatisfied with conditions at Bradford Mills, the workers protest in vain against the long hours and starvation wages. James Bradford, the autocratic owner, repeatedly refuses to meet their demands, and the natural consequences is a threatened strike.

Bradford's son, Jack, finding home associations disagreeable since his father's second marriage, goes to the city, and the gay life of the cafes and restaurants finds in him, wealthy and alone, a constant and somewhat reckless supporter. The father of Madge Dale, his fiancee, threatens to break off their engagement, and this, coupled with his father's illness and Madge's attitude, moves Jack to return home.

The strike is called. This, together with a bad heart attack brought on by the accidental shooting of Jameson, one of the most violent workers, causes Mr. Bradford's death. This state of affairs greets Jack on his return; and now by his father's will, being the owner of the mills and the bulk of his father's money, he straightway opens the mills and endeavors to relieve the dire poverty caused by the strike. Jack's stepmother, who is practically ignored by the will, plans with her brother to ruin Jack and dominate the mills.

Jack makes frequent rounds of the poverty-stricken section in his endeavor to better the workers' conditions, the sickness of Mrs. Jameson's little child calling him frequently to her house. In this, the stepmother sees an opportunity to strike at Jack through Jameson, counting on his jealousy, and she causes a false rumor concerning these visits to reach Jameson. She also shows an innocent letter from Mrs. Jameson to Jack so torn by her as to read like a love note. Jameson is fooled, and seeing Jack again with his wife, loses his head and attacks Jack.

Fearing a fatal result from his act, Jameson forces his way into the stepmother's house, seeking aid and protection from her, but she, frightened at his wild appearance and in the endeavor to evade him, falls down the stairs. Jameson, half dazed with this latest catastrophe and Jack's unexpected appearance, is apprehended. Jack thereupon learns of Jameson's motive for the attack, and the stepmother, frightened and injured, admits the plot. Jameson returns to work at Jack's request, a stauncher and wiser worker. Jack receives full credit from Madge for keeping his promise to be a worker.

LOVE AND GOLD (August 13).—Mary Benson lives with her grandfather, a miserly old man, who compels her to bring home her wages to him. She is taken ill at her work and returns home only to be accused by her grandfather of feigning illness, and is ordered from the house. Mary leaves, and faints at the entrance of the Landers' home, and is assisted into the house by Jack Landers, who persuades his father to allow her to remain with them until she recovers. Jack's father disapproves of the growing attachment between Jack and Mary, as he wishes Jack to marry an heiress. Overhearing Jack and his father discussing this topic, Mary leaves rather than have Jack oppose his father's wishes.

Mary learns of the sudden illness of the old miser, and rushes home only to be followed by Jack. Jack's father, now thoroughly aroused, follows Jack to the miser's home, determined to put a stop to the affair.

The old miser, in his delirium, sees his gold turn to dross, and on regaining his senses, appreciates the nothingness of gold and the allness of love, and when Jack's father arrives and intimates that the miser's grandaughter is unacceptable because of poverty, the miser discloses that his granddaughter is in reality a very rich girl. Jack and Mary are married.

PATHE

PATHE'S WEEKLY (August 18).

NAPOLEON WIFFLES, ESQ. (August 19.—Wiffles, who is running neck and neck with Max Linder, as the funniest man in the pictures, has a new one this week for his many admirers. His sweetheart, who idolizes the great Napoleon, is forever pleading with Wiffles to emulate the general's example. One day Wiffles dreams he is the famous Corsican. It is then that the fun begins. After reviewing the Grand Army Napoleon Wiffles jumps into a taxi and hurries his forces to the assault at the pyramids. For his assistance the taxi driver is decorated with the Legion of Honor. Any one could be amusing with the opportunities the story offers, but no one could equal the work of Wiffles, whose enactment of the role of Napoleon is a scream from start to finish.

STRANGE TRAITS OF SERPENTS (August 20).—This picture is made for the purpose of diffusing knowledge about the reptiles which terrorize every one. The study is conducted under the direction of Dr. Ditmars, Curator of Reptiles in the New York Zoo, whose ability in this direction is unquestioned. The snakes that are deadly are shown, and their characteristics are pointed out, and the harmless snakes are accounted for in the same manner. The information furnished is reliable and at the same time of intense interest. A little animal inhabiting India, the Mongoose, is the enemy of all snakes and afraid of none. The film culminates with a picture showing the little fellow in a bitter and exciting struggle to prove his mastery of a reptile that has challenged him.

AUTO-POLO (August 20.—The newest dare-devil game which has taken the public by storm is the novel subject of this film. There are four autos engaged in the game, and these cars sweep about the field after the ball at a speed that is alarming, the malletmen seeming regardless of their danger in their efforts to win, leaning perilously out of the car for a stroke while it turns on two wheels, stops, races backwards across the field at a speed that will make your hair stand on end even to watch.

PATHE'S WEEKLY (August 21).

STUNG (August 21).—An inn-keeper who has the money for the rent tells the landlord that he hasn't, because he, the inn-keeper, wants to chance the kale on a prizefight. After the landlord has gone, the inn-keeper flashes his roll. A tramp tries to lift it. The hotel man lifts the tramp under the chin and then runs for the sheriff. The sheriff meanwhile is coming to arrest the inn-keeper on the landlord's complaint of non-payment of rent. They find the tramp, who swears that the hotel man has robbed him. The sheriff continues his search for the inn-keeper. While he is gone the tramp drinks his fill at the bar and then departs on the back of a donkey. He falls asleep and after wandering around for a while the donkey comes home to the inn. The sheriff has compelled the hotel-keeper to pay his rent, and when the tramp comes back the inn-keeper wakes him up and the tramp gets stung, believe us.

THE LIZARD (August 22).—This film treats the common little animal known as the lizard in a manner that leaves none of its characteristics unexplained. The order is divided into twenty-one families, with over 1,600 species, but the specimens used to illustrate this educational picture are the commonest of the tribe and, therefore, the most interesting to the average man. The lizard is tracked to its native haunt, a tuft of grass in a quiet glade, and followed on a hunt for its breakfast. It meets with a caterpillar, its favorite dish. Many of these little reptiles are trained, which can easily be done, and become great pets. It proves its value as an assistant to the farmer when it uses its sharp claws to climb trees where it plays havoc with the small insects which annually destroy millions of dollars' worth of vegetation.

A VISIT TO THE RUINS OF POMPEII.—A tour of the ancient city buried by the ashes of Vesuvius in A.D. 79 is the subject of the latter half of this reel. Recent scientific excavation has brought the buried city to light and the spectator is enabled to gaze with wonderment on the curious sights which this phenomena occasioned. Everything within the city remains and only the natives are gone; in the interior a bake-house is seen where the mills are ready to grind the grain and the oven awaits the fagots, the vats used by a dyer remain intact, and the villas behold their gardens blossoming again. This film is, unquestionably, the happiest combination of entertainment and education ever devised and is bound to please.

THE MEXICAN GAMBLER (August 23).—Clara Eldridge is the apple of her father's eye, and the real ruler of his extensive ranch. One of the boys employed by her father is in love with Clara, and his attentions are as welcome as the flowers in May. Everything goes well for the young people until Eldridge is double-crossed by a Mexican gambler who swindles the rancher with the aid of a confederate. Eldridge must pay a debt, but has no money with which to meet it. He requests a loan of the Mexican, and the latter agrees provided Eldridge will help him win Clara's love. The father agrees and after explaining the situation to his daughter, she submits her heart. She leaves with the Mexican for a parson's, and while she is gone Eldridge learns of the swindle by which he lost his money. Led by Clara's young lover, a posse find the Mexican and justice is meted out to him in a manner that provides a novel punch.

VITAGRAPH

THOSE TROUBLESOME TRESSES (August 19).—Seeing an amusing exhibition of jealousy between a farmer and his wife, the Joneses and the Millers start a great argument as to whether man or woman is the more liable to that complaint.

Talking over the matter in the house, the two women plan a trick on their husbands to see whether or not they are jealous. Fake love letters are to be written and posted to themselves. Unfortunately, neither of the ladies notices that the men overhear their talk.

Jones and Miller have a great laugh together, and agree to try some of that tricky business themselves. They go to a stable at the rear of their property and manage to get some light and dark-colored horsehair. Fastening the hairs to resemble curls, they place them so that their wives will find them and grow suspicious.

At breakfast time the next morning the letters arrive addressed to the ladies, who are greatly disappointed when their husbands do not display any interest in finding out from whom they have come. When, after the men have gone to business, Mrs. Jones finds a curl in her husband's coat pocket, she is in despair, and rushes to the house of Mrs. Miller to tell her the news. Mrs. Miller is aghast when she hears of Jones' conduct, and gives his wife all her sympathy, but congratulates herself that her husband, anyway, is faithful to her. She sings a song of a different tune later on in the morning when she finds a similar curl, of a different color, in an envelope locked in her husband's desk.

The two women resolve to at once go home to their mothers. They are met as they come out of the house by Jones and Miller, who have become afraid of the consequences, and have come home to explain things. Explanations are soon made, but the argument begins all over again. Neither side has proven its contention.

SELIG

THE ADVENTURES OF A WATCH (August 26).—Hal Collins has just presented his fiancee, Marion Franks, with an engagement ring, sealing the compact with a kiss. Her mother comes in at this point, bringing a watch which she fastens to Marion's waist to match the ring. In an engagement party that follows she loses the watch, which is picked up by Homer Wilson, a dissipated young man, who recognizes it as belonging to Marion. She is alone in the sitting room when he approaches her and presents the watch. She is more than delighted, and gives him a rose from her hair. Coincident with this, Hal comes in, and his jealousy turns love to hatred. He demands his ring back; and, although Marion tries to explain, he refuses to listen. A few days later, Marion, out shopping, again loses her watch. This time it is picked up by a little boy, the son of a drunkard—Tom Babbitt. He shows the watch to his father, who immediately confiscates it and then sells it to a pawnbroker. Marion, having lost both her engagement ring and her watch, is much distressed.

Old Mr. Morton, the uncle of the dissipated young man who originally restored the watch to Marion, worrying over his nephew's bad habits, disinherits him. Previously he has visited the pawnbroker's and purchased Marion's watch. He concludes it would be a nice present for her, little knowing that she was the original owner. He is taken suddenly and seriously ill, but, admiring the girl, makes her the sole beneficiary under his will, and additionally sends her the watch. Just about this time Hal Collins finds out he has been very much mistaken about Marion; they are reunited, and all goes well, as the restored watch ticks comfort for confidence.

AMERICAN

FROM THE PORTALS OF DESPAIR (August 28).—On the outskirts of a small Western town lived John and his wife and child. John was very fond of his wife, and a little jealous, too; in fact quite jealous of their nearest neighbor, a Mexican half-breed. The Mexican was very fond of the baby, and often came over to see it. One day the husband, returning home, found the half-breed and his wife talking in the door-yard. He became very angry and forbade the wife to talk to the half-breed again.

John goes prospecting, and wife and baby bid him good-bye. Several days pass and she receives no word from him. The baby becomes ill, and she begs a man from a ranch some distance away, who was going in to town, to please ask the doctor to come to see the baby. Hearing the baby crying, she returns to the house to begin her lonely watch. The man goes to the doctor's, but finds he is out. The baby grows worse very rapidly. The mother is very nearly crazy and spends the time going in and out watching for the doctor. After one trip to the yard to look, she returns to the house to find the baby dead.

The awful shock and nervous strain turn the poor mother's brain. Picking up the child, she rushes out of the house, and goes to the Mexican's hut. After putting the baby in a box, she wanders away.

Meantime, the husband, finding no gold, returns to his home. Arriving, he finds no trace of his wife or child. He goes to the half-breed's hut to see if they have been seen. In front of the hut he finds his wife's bonnet, which she had dropped on entering the hut with the dead baby. He finds the half-breed out, and decides to wait and see him.

The wife, still wandering around, sinks down, very tired, sees a camping outfit, and goes to see it. She finds a man and wife in the camp, and gazes at them with a vacant stare. Then she wanders to the wagon in which a child is sitting. Putting her arms around the child, she picks him up, looking at it with a puzzled expression. The mother of the child is afraid the woman may harm her boy, and stands near her. Still holding the child, she looks up and gradually the horror dawns on her, and she remembers the loss of her own child. She drops the ehild, which the mother catches, and starts for home. Arriving there, she remembers that she has left her baby at the half-breed's hut, and goes in search of it.

Meantime, the half-breed has returned home, and the husband accuses him of hiding his wife. They quarrel, and come to blows. The husband hits the Mexican, knocking him down. He turns to look for his wife in another room and sees the baby in the box. The half-breed picks up a rifle and starts to hit the husband when he, too, sees the baby. Just at this moment the wife opens the door and staggers into the room. The husband and half-breed become friends at baby's grave, and do all in their power to rescue the mother from the portals of despair.

JACK MEETS HIS WATERLOO (August 30).—Jack Kirken, a handsome young chap, visits his father's friends on a cattle ranch. His genial disposition makes him very popular with the girls of the little town, and, when, after a three months' sojourn, he is appointed deputy sheriff, he is in the height of favor.

Sallie Newman, the village belle, returns home from school in a distant city, and learns all about the sheriff from the girls.

Bill Acres, Sallie's old sweethtart, endeavors to renew his attentions, and meeting with little success, of course, holds Jack's charms responsible. Sallie is fancy free and believes she is Cupid-proof.

Jack chided Bill about his jealousy, and elicited a wager that he would not dare to kiss Sallie. Jack won his bet, but also secured a slap in the face, and a reprimand on the head of it. Sallie regrets her fit of temper and so expresses herself to Bill. This further arouses the animosity of Bill, and he plots against Jack.

His plan is to place strange cattle in the corral of James Newman, Sallie's father, which would cause a breach between Newman and the sheriff, and in this manner put Jack in disfavor with Sallie. The plot seems to work out to Bill's great delight, and he magnanimously offers to stand by Newman in an attack by the sheriff's forces, but the shrewdness of the deputy sheriff discloses the facts, and Bill is taken into custody.

Jack and Sallie become warmer friends than ever. Sallie offers to take back the slap, which Jack promptly agrees to return, but in a decidedly more pleasing manner.

LUBIN

THE RAG BAG (August 22).—An industrious rag man, while calling up the alleys for trade, disturbs the slumbers of two tramps who are taking a nap. They awaken, and, seizing the rag man, caution him not to make so much noise. He consents and goes his way, but not very far. He calls again, and again disturbs the tramps. They are very angry, and determine to be revenged. Following in the path that the rag man has taken, they find

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that he has left his bag outside of a gate while he is in buying rags. They appropriate the bag, and start on the run, arriving at a freight yard. They decide that the smaller of the two shall get in the bag and cover himself with rags and the larger tramp will take the bag to a junk man and sell it. Then, when the opportunity offers, the little fellow is to cut the bag with a knife and escape. All goes well, and the bag is accordingly sold, and the big tramp, forgetting his companion, goes in a saloon to enjoy himself. In the meantime the rag man has come out of the gate, and seeing that his bag is gone, starts in pursuit. He picks up the trail where the larger tramp has knocked down several persons with his heavy burden, and they are very much enraged at being so brutally treated by the fellow with the bag. He proceeds to the junk yard; the bag with the little tramp inside is still on the scales. When the rag man questions the junk man the bag starts to move. They become alarmed, and start to kick the bag along the street. Women who have been knocked down by the tramp have by this time secured a policeman, and seeing the junk man and rag man kicking the bag, they rush to the spot, which happens to be in front of a saloon where the big tramp is waiting. The bag is opened; the little tramp is captured. At this moment the big tramp appears from the saloon and is taken into custody with his smaller companion, and the junk man and rag man and the crowd all enjoy a good laugh.

GAUMONT

TINY TIM AND THE ADVENTURES OF HIS ELEPHANT (August 12).—"Boys will be boys," runs the old saw, but to very few boys does the opportunity occur of separating an elephant from its owners and "painting the town red" in company with the pachydermous quadruped. The audacity of such a course appeals to Tiny Tim, who, in the course of his wanderings, discovers an elephant of about his own tender years. Both are in the mischievous period of life, and what follows is typical of irresponsible youth.

Tracking down the encampment when night falls, Tiny Tim persuades the animal to join him, and, with the aid of a ladder, mounts his steed. Tiny Tim christens his new-found friend "John Willy," and together they set off on a voyage of discovery. Feeling rather hungry, they find the contents of a street-vender's stall an irresistible temptation. Over it goes, and the apples and pears disappear with unwonted celerity. A minute later the sentry at the armory gets a shock as the elephant romps past, and Mr. Sentry goes through a great gymnastic stunt before calling out the guard.

At the corner of the next block, a "blind" man, comfortably ensconced in a push-cart, views their approach with great distress, and makes a prompt getaway. Tim takes the vacant chair and sticks the "Blind" sign onto the ear of his companion. The sympathy they arouse brings in a shower of money, and presently they move along further. And now John Willy gets it into his head to "start something." Tim's motto is "Plenty of Push," and their progress through the busy streets is full of alarms and hairbreadth escapes.

During a breathing spell, hunger once more assails John Willy, and this time he seeks a lunch in a restaurant, with dire results to the fixtures and fittings and the well-laden tables. But an end must come to such capers as these, and it would seem that John Willy and his self-appointed keeper must suffer the humiliation of abject capture, when the appearance of a lady, who is a prominent member of the S. P. C. A., brings peace, food, and happiness to our duo of wanderers. The lady takes both of them home, where they are treated like millionaires, and they enjoy the good things of life to the very full.

This is a film which will make the youngsters shriek with delight, and convulse the oldsters in every audience.

On the same reel:

THE LAKES OF SALZBURG (Austria).—Salzburg, a crown-land of Austria, lies on the northern face of the eastern Alps. The southern portion of the country and its lakes form the subject of this film. Starting from the picturesque village of Ebensee, at the lower extremity of Lake Gmunden, one of the most beautiful lakes in Europe, we make our way by boat to the Chateau of Ort, which is built on an island.

Quite a different type of natural beauty is presented by the Lake of Hallstadt, which, lost in the mountains, presents a wild and melancholy aspect. The litle town of Hallstadt is as curious to the tourist as it is pleasing, and the film as a whole is admirable.

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LUX

OVER THE GARDEN WALL (A Funny Lux Comic. August 22).—The amusing adventures of a young gentleman who lived next door to a ladies' boarding school. He falls in love with one of the mistresses and incurs trouble thereby. It is a very funny episode—and much laughter will be caused when the bulldog of the seminary chases the young gentleman over the garden wall.

On the same reel:

THE REGISTERED LETTER.—An exciting drama of an attempt to rob a village post-office, of the postmistresses' courage in telegraphing for assistance, and of the thrilling rescue.

ESSANAY

BRONCHO BILLY'S MISTAKE (August 23).—Broncho Billy, a woodsman, living in northern Montana, is greeted by Paul Harding, an artist from New York City. Harding presents Broncho Billy with a letter of introduction. The newcomer is taken into the rough Western home, and is told to make his headquarters there until he has finished with his painting. Harding sees in Broncho Billy's wife an excellent subject for oils, and is given consent to paint her portrait. Harding takes a deep interest in the woman, and not only teaches her how to read and write, but gives her a thorough knowledge of worldly things in general. Some time later, Harding receives a telegram demanding that he return to his home immediately, that his mother is critically ill. Broncho Billy's wife takes Harding to the railroad station in her buggy. Broncho Billy gets wind of his wife driving away with Harding, and comes to the untimely conclusion that she is eloping with the artist. Harding is overtaken by Broncho Billy, and a fierce struggle ensues. Things are straightened out to the satisfaction of Broncho Billy when his wife explains the true situation. The men shake hands and promise to be friends always.

RELIANCE

COUNSEL FOR THE DEFENSE (August 20).—Hugh, a gay young blade from college, is given a place in his father's law office in the hope that he will settle down and make something of himself. But one night, while at a roof garden with some friends, he meets Eloise Grizell, a beautiful singer. It is love at first sight. They marry and telegraph to his father. Furious at his son's marrying a cafe singer, the proud old attorney promptly disowns him, although it almost breaks his heart. For a time the couple are extremely happy, and then their funds run low. Hugh becomes worried. Eloise tries to cheer him. She offers to go back on the stage, but he will not allow this. As weeks go by, his passion wanes, and, taking to drink, and associating with evil companions, he soon losts every vestige of manhood. He is not even uplifted by the birth of his child. He soon deserts them, and Eloise, ill and starving, is forced to get a position in a third-rate music hall, leaving her baby with a kind person. Nightly she dances. One night, Hugh happens into the music hall, and attracted by her grace, attempts to embrace her. She resists, and a mutual recognition follows. He taunts her before all, and she, in a fury, stabs him with the stiletto she is using in the dance. She is placed on trial for crime, but withholds the name of her victim for the sake of his family. Her case attracts the attention of Lawyer Barrington, the great criminal lawyer, and he offers his services for the defense. As they had never met, she does not ask his name, and there is no recognition. He wins her case and she is acquitted. Getting her babe, she goes to the lawyer's home to thank him. Their identity is then discovered, and he, furious at her confession, snatches the child from her and turns her out of the house. Eloise decides to end it all, and goes to the park. She is about to end her misery in the waters of the lagoon when Barrington, repentant, restrains her. He tells her the babe needs a mother's love, and that they will go far away from the scene of their common sorrow and start anew.

SUCCESS (August 23).—Allan Brooks receives back his play from the managers, rejected, and returns to his studio, convinced that life is a failure, and that he will end it. Edith Mason, the girl who loves him, is an artist of no talent, but a strong and brave girl. While consoling him, her hand touches the pistol in his pocket, and she gets it away from him. She tells him that success is not in money, but in a man's heart and soul. He does not agree, and declares he would sell his soul for success. She is horrified. Then

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a letter is brought in, stating that his manuscript had been returned by mistake, and he should call at once. Both are delighted. Bert, a young doctor, is in love with Edith, but she prefers Allan. The opening night of Allan's play arrives, and the three attend the performance, which is a great success. Allan is called upon to make a speech, and behind the scenes meets the beautiful leading lady. The manager and she try to urge him to go to a supper with them, but he refuses, remembering the girl he left in the box. He returns to Bert and Edith, and, getting an idea, he asks Bert to see Edith home, as he has to see the manager. Edith is sorely disappointed, which Bert sees, but he willingly offers to attend to her. The two go to a cafe, and there see Allan in company of the leading lady and the manager. He merely nods to them. Bert sees Edith's distress, and offers to take her home, where she sobs out her grief. Later, Allan decides to give a dinner in honor of all the successes of the town. Edith, unable to sell her pictures, obtains work in an art shop painting dinner cards, etc. Allan sends in an order for cards, which Edith is told by the manager to deliver to his house. She is forced to do so. She arrives at Allan's home, and feeling faint, is told by his secretary to sit down and rest. Meanwhile, the dinner is taking place in the next room, with much noise and drinking. Allan then suggests that a failure be brought in to them as a contrast. The secretary, at a loss for a moment, remembers the girl outside, and drags her into the dining room against her will. They all drink to the failure, while visions of such failures as Edgar Allan Poe, Nathan Hale, Robert E. Lee and others appear on the wall. As the great cross of Calvary appears, one by one the guests steal out, realizing that failure is not lack of gold, and that these great men were once called failures. Allan looks at Edith, then falls across the table. Edith quickly summons Bert, who arrives almost immediately. They look at Allan. He is dead. Bert then leads her out, and Allan lies alone in his deserted banquet hall.

FLOOD TIDE.—When Sydney Brandon, passing through a little Cornish town on a walking tour, dropped into the Lee household to beg a glass of cold milk, he suddenly discovered that he would much rather stay in that same little Cornish town than continue his journey. It may be said that it was because the milk was very good, or because the coast was the most beautiful in Cornwall—and then again it may be that it was because Connie Lee had a pair of remarkably pretty eyes.

However that may be it is quite certain that Joe Muzzey in a short time wished that Brandon were anywhere except in Cornwall. For Connie Lee, who had never loved Joe, now refused to have anything to do with him whatever, and spent all her time with the attractive stranger.

Brandon met Joe one morning and asked him if the tide came over a certain ledge from which he particularly wanted to make some sketches. Although he knew that the rising tide would mean almost certain death to anybody upon the ledge in question, Joe assured his rival that it was safe.

A few hours later Connie, worried over Brandon's absence, went down to the shore to look for him. To her horror, when she reached the top of the cliffs, she discovered Brandon far below her, his retreat cut off by the advancing waters, rushing madly about the narrow ledge in an attempt to discover a means of escape.

By a lucky chance Connie discovered a long rope nearby, which she lowered to Brandon. But in his attempts to escape Brandon had sprained his wrist and he could not climb up the rope unaided. At this crisis Joe Muzzey presented himself to the frantic girl above. He would save Brandon, he said, if she would marry him. Wild with indignation she refuses him, and finally, spurred by the fearful danger of her lover, she slid down the rope herself. Temporarily mad, Muzzey cut the rope.

It is easy enough to say in mere words that Connie scaled an almost impassable cliff with the disabled Brandon and that the two lovers forgive the delirious Muzzey. It is a little harder to express our admiration for the nerve and daring of the two actors who actually made that daring ascent and by so doing have assured this film of success.

KLEINE-ECLIPSE

THE CLOWN'S REVENGE (Two Reels) (Aug. 19).—In love with an acrobat's wife, the clown seeks her in the dressing-room and makes violent love. The acrobat, returning from his daring "leap for life," finds them together and incurs the everlasting enmity of the clown.

Plotting a diabolical revenge, the clown takes advantage of the unfortunate sickness of the acrobat's four-year-old child. Hearing first of the child's death, the clown stops the acrobat just as the latter is about to make his famous leap and tells him the heart-breaking news. The acrobat hesitates; his nerve fails him; the crowd hoots and hisses "coward"; the ring manager orders him on with the performance. With a heart heavy with grief, dazed by the news, the acrobat makes his frightful leap, crashing down into the boxes to destruction.

KLEINE-CINES

THE HUMAN BRIDGE (Two Reels) (Aug. 26).—Distinctly a story of adventure. A tale of the rush for gold and the merciless persecutions of avaricious settlers in their efforts to learn the place of discovery. Into the fabric of adventure has been woven the skeins of a dainty love story, of a love begun lightly, almost in jest, and ending in sincere and heroic self-sacrifice.

"The Human Bridge" gets its name from a stirring bit of action in which, pursued by an implacable enemy, the settlers find themselves confronted by a yawning cleft in the hills—a chasm which they span with their own bodies, allowing the girl to cross in safety—a daring and highly sensational feat you are certain to enjoy.

ECLAIR

THE BETTER FATHER (Aug. 27).—Eleanor Curzon, the beautiful wife of a successful business man, was devoted to her baby boy, Joe. Mr. Curzon loved little Joe also, but the thoughts uppermost in his mind was Eleanor's remarkable fascination for men. So obsessed was he with this idea that he could not realize that her indifference was as fixed as were the men's attentions. Eleanor had given the baby to Nurse at bedtime and was smiling over his new tricks of the day when she received a letter. On opening it she learned that her scapegoat brother was again in trouble and needing money. He demanded that she meet him in the garden with it that night, bolstering up the demand with a threat to reveal himself—the blot on the family 'scutcheon—to Eleanor's husband. Eleanor had no choice; she slipped into the garden late that night and gave him the money. He was so grateful that he kissed her. Edward Curzon, watching from the open French windows, saw this. To him it could mean but one thing: Eleanor had a lover and had betrayed him, her husband. On her return to the house he tried to force a confession from her, but Eleanor was adamant, and the misunderstanding caused by a molehill became a mountain between them.

Al Bender, a "second story" man by force of circumstances, made a nocturnal visit to the Curzon home. Mr. Curzon, sitting in the dark library, suddenly became aware of an alien presence. He flashed on the light, catching Bender unawares. Finding it to be a burglar, and not his wife's lover, he decided to use the circumstance for his own purpose. He offered Bender a large sum of money to take his baby away and lose its identity. Bender reluctantly accepted the charge. Eleanor, coming in during the night to see if baby was sleeping comfortably, was stunned to find it gone. Her husband stonily told her she would never see it again. She fell in a merciful swoon.

With the money received from baby's father, Bender returned to his favored occupation of poolroom betting, engaging Frank Morton as a runner. The poolroom was raided. Bender escaped, but Morton was arrested. Following a tip, the police released Morton in order to catch Bender, who was badly wanted for another crime. They shadowed Morton, and did get on the track of Bender, who, after giving Morton a staggering blow for betraying him, led the police a hard chase through cellars, along alleys, over rooftops and down rickety fire-escapes before they caught him. When Morton came to, he found the mysterious baby whom Bender had been fathering and, moved to pity by its tiny fingers, groping so helplessly at a hard, cold world, decided to adopt it.

The years flew by. Morton worked steadily as a quarryman, and little Joe grew out of long dresses into short, and out of rompers into trousers. Daddy took him to school every day, and he prepared supper for daddy every afternoon after school. But one day daddy did not come. Instead, an officer came, who took Joe to the hospital, where he found his beloved daddy swathed in bandages and barely able to talk. There had been a mistimed blasting at the quarry which caught Morton and disabled him. Joe, like the little man he was, immediately set out to earn money for himself and daddy by selling papers. At night he slept in the newsboys' lodging house, any large crate, and by day he skimped and starved to buy daddy luxuries, such as tobacco and a pipe, from his meagre pennies.

In the Curzons' now luxurious home a prematurely gray-haired young woman spent her days gazing at her lost baby's picture, although a golden-haired little girl tugged at her skirts. Eleanor's husband had never forgiven her until one day a telegram came telling of her brother's death in a shooting fray. Then he knew how cruelly he had misjudged her, and every hour was spent in vainly trying to make restitution. He came in joyously one day, bearing a letter from a clergyman saying that Al Bender, a criminal, had confessed on his deathbed that the child he had spirited away years ago could be found if they would try to locate Frank Morton.

So it was that the advertisement asking for information of Frank Morton caught the bright eyes of little Joe. He hurriedly called at the address given, and found himself crushed to the heart of the loveliest lady he had ever seen. He did not understand at first, until father went with him to daddy. But it troubled him to see daddy shaking with sobs.

By and by daddy became well and called to see little Joe at father's home. Daddy could not talk, for some reason or other, and

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little Joe wanted him to stay there with them. He told mother so. She told father. And in some wonderful way it was all arranged. So the lucky little fellow had two fathers. Which was the better?

NESTOR

WEIGHED IN THE BALANCE (Aug. 25).—A page from life—a Wall Street story of the all-absorbing struggle for gold.

Young John Burton, a successful broker, loves Ramona McCullon, daughter of a king of finance. His entire fortune, save a few hundred dollars is tied up in the unstable and ever-changing stocks and bonds.

Old Howard McCullon, seeing a chance to add millions to his already overflowing coffers, reckons not on the downfall of others and "bears" the markets until hundreds of smaller brokers are caught in the whirlpool and ruined.

John Burton is among these, and as he sees his fortune evaporating, he rushes to McCullon and begs him to desist. Old McCullon, cold and unresponsive as his own gold, tells him the policy which has made the McCollon name a power is to crush everything which proved an obstacle to success. Burton, heartsick, turns to leave when he meets Ramona. The sight of her causes his just anger to rise and he tells McCullon that the time will come when he may find that policy turned against himself. McCullon orders him from the house and his engagement to Ramona broken.

Ruined and hopeless, Burton returns to his office and decides to venture his last $500 in an effort to recoup his losses. He does so, and fickle fate turns a smile on him. His fortunes rise, and ere many months John Burton is a power on Wall Street.

Ramona's love is still steadfast and she seeks reconciliation, but the gold lust in Burton's heart kills all other love.

As fate turns Burton's balance high, McCullon's goes lower, until by the end of the year he is powerless and Burton ruins him completely in the open market.

Crushed by age and misfortune, McCullon is now the suppliant to Burton and is met with the same cutting words which he formerly had addressed to Burton. Home and money lost, Ramona bravely tries to help her father and earns a meagre pay as a stenographer. Late one day in returning from lunch, she is first upbraided and then insulted by her employer. Resenting the latter, she is dismissed and returns to her humble room broken-hearted.

Old McCullon makes a final appeal to the brokers for credit, and being denied he invests his last few dollars for a gun. Ramona, hearing of her father's death after a sleepless night, is crushed with sorrow.

A few weeks later she meets Burton on the street. He, touched by the tragedy, offers her his hand. She scorns him and refuses the money his secretary takes to her. She writes Burton a note and dispatches it by the secretary.

Burton, in his magnificent dining room, receives the note and reads: "I could never accept money gained by crushing human hearts. I trust the lonely after years will bring your light." As he reads the note he takes the ring she had returned to him, and his mind's-eye sees himself a lonely old man, seated at a lonely table, and his head sinks with sorrow on his breast.

IMP

UNCLE TOM'S CABIN (Aug. 25).—George Harris determines to escape from his cruel master. One day while he is working with other slaves hauling logs out of a swamp he sneaks away, making his way to the house of George Shelby, Sr., who owns his wife, Eliza, and their child. He bids Eliza good-bye and, leaving, meets his owner, who strikes him with a whip and has him branded.

Shelby is in his library when he receives a letter telling him certain notes are due and offering to accept slaves in liquidation.

Uncle Tom is working in his yard as Shelby and the lawyer enter. Shelby is compelled to sell Tom and Eliza's child. Eliza, who has overheard the conversation, determines to take her child and escape. She begs Tom to go with her, but he refuses, telling her he always will be faithful.

Next day Eliza's escape is known, and Haley, who has bought her, gets a posse of men and starts to hunt for her. Harris offers a reward for George.

George Harris, disguised as a Spaniard, escapes to Ohio, and is recognized by Phineas Fletcher in a bar. He promises to keep his secret. Meanwhile, Eliza is being hunted by men and dogs.

George has told Phineas of his wife and child, and he promises to go to her rescue. Reaching a tavern near the river, he sees Eliza running, and hides her in a room while her pursuers are drinking. She gets away with the help of Phineas and joins her husband.

Meanwhile Uncle Tom is sold and placed on board a steamer, where he meets Eva, who falls overboard, and Tom jumps in and saves her. He is thanked by St. Clair, who buys him from Haley.

At the St. Clair home Aunt Ophelia arrives and Topsy plays all kinds of tricks on her. St. Clair gives Topsy to Aunt Ophelia, and Tom to Eva. Later Eva falls sick and is dying. She gives Tom a curl of her hair, and he kneels by her bedside. She dies, and Tom comforts himself with his Bible.

In a saloon Legree argues with another man and is going to shoot him. St. Clair tries to prevent this and is shot himself. Carried to his home, he dies. After his death all the slaves are sold, including Tom, who is bought along with Emmeline and others by Legree.

Legree finds Tom reading his Bible and sneers. Meanwhile, a warrant is issued for the arrest of Legree for the murder of St. Clair. At Legree's plantation Legree pesters Emmeline with his attentions. She rejects him and he has her tied to a post and whipped, to the horror of Uncle Tom, who is told to do the whipping. Tom refuses and is tied up and beaten by Legree himself to such an extent that he is taken away dying.

Legree is arrested for the murder of St. Clair, and as Tom dies he sees a vision of Eva holding out her hands.

EVERYBODY'S WEARING THEM (Aug. 27).—Sally, who loves Willie, is partial to whiskers; and the grocery boy having a sprouting beard, she momentarily transfers her affections to him. Willie, who has seen his new rival embrace Sally, drives him away from the house. He finds the circular which the latter has left, lauding the virtues of a hair producer and determines to buy some of the nostrum, more especially since Sally tells him that the man she marries must have a beard.

Willie finds the demonstrator of the fluid and takes his turn in the line of young men who are anxious to grow beards. The mothers of the youths angrily drag their respective offspring away. Willie, however, has succeeded in purchasing a bottle of hair grower and conceals it under his coat as his mother leads him away, and succeeds in surreptitiously applying some of the fluid before reaching home. Willie is sent to work at the woodpile, and Sally teases him about his lack of hirsute charms.

Left alone, Willie uses more of the liquid, and just then his mother again appears for wood. He hides the bottle in a hollow log. The mother gathers the log, along with several others, and carries it into the house. Willie follows her in suspense, and as she is about to put the log containing the bottle into the stove, he pretends to have a toothache. He goes to the cupboard and, taking the label from the bottle of liniment there, secures the hair grower during his mother's absence and substitutes the liniment label for the tonic label, secreting the hair grower bottle in the cupboard. Willie's mother returns, and getting the supposed "liniment" bottle from the cupboard, she vigorously applies same to Willie's face and bandages up his jaw.

He resists his mother's attempts to remove the bandage later, fearing the whiskers may have appeared. He secures a hand mirror, and going out to the woodpile, takes a look at his face and sees the whiskers sprouting. Sally, on her way to join the grocery boy in a buggy ride, refuses to notice Willie. As she is about to start off, Willie undoes the bandage about his face, disclosing a full beard. Sally sees this, and jumping from the buggy, embraces Willie, leaving the grocery boy to drive away alone.

Sally and Willie enter the yard, when the mother, not recognizing her son, tries to drive him away. Finally she sees who it is and scolds him. She discovers the supposed bottle of hair grower and throws it from the window. A number of children find it and proceed to rub it on their faces. Sally comes on and takes the bottle from the children. She is about to enter the house, when she sees her mother desecrating Willie's pet whiskers with a pair of scissors.

Entering the house, the mother complains of toothache and takes the supposed bottle of liniment from the cupboard and rubs it on her face. Soon the whiskers sprout on her face. She looks in the glass and is horror-struck at the sight of a beard appearing. She throws the bottle out of the window.

In the meantime, the demonstrator, Mlle. Spinach, has ceased selling hair restorer and now sells hair remover. The parents of the children eagerly purchase the latter and Sally also secures a bottle to remove her mother's whiskers. She returns to the house to find that Willie's whiskers have again grown, and together they go to the mother and promise to give her the hair remover if she will allow them to marry. The mother consents and all is well.

WHAT GIRLS WILL DO (Aug. 25).—Stopping at a fashionable hotel at the seashore are a number of beautiful girls all quite well-to-do. They have exhausted their fund of pleasure-seeking and are just longing for some man to turn up, each vowing to herself to capture him. At last the man arrives in the person of Harry Morgan, a wealthy young man who is an habitual flirt and who sought this particular hotel when he learned of conditions there. The girls make desperate love to him and he flirts outrageously with them all. But at every turn he is circumvented from making any real headway with one alone—for the other girls always appear upon the scene. On the beach, sailing, rowing, in the gardens, on the tennis-courts, he is always surrounded by this bevy of youth and beauty, and every serious moment is changed as if by magic into a most laughable and ridiculous one. The landlady has a charming daughter, demure, shy and sweet, utterly unlike the society girls—and Harry, instead of flirting, falls head over heels in love with her. He outwits the girls and asks Mary to be his wife. They are married, and the girls, angry and disappointed over their failure to capture him, write a letter purporting to come from Harry's wife in New York. Mary reads the letter, thinks she has been deceived, and, heartbroken, gives way to uncontrollable grief. The girls, frightened, confess to the writing of the letter, beg forgiveness, which is granted, and go to their rooms sadder but wiser.

The situation clears up. One can but surmise that Harry would do no more flirting and Mary is bound to be happy with the man of her choice.

HIS VACATION (Aug. 29).—Howard, a wealthy business man, has a number of clerks, among them Jim, and as it is vacation time all are thinking of how they will spend their holidays. Howard's daughter, Gertrude, comes to see him and excites Jim's admiration, to which she pays no attention, being a supercilious young woman. At the noon hour, when the other clerks have gone to luncheon, Jim falls asleep.

In his dream Jim finds himself at a beautiful spot in the country. Gertrude and Howard come in an automobile, are very friendly, and they all go to an inn. Afterwards Jim takes Gertrude for a walk, Howard approving. They climb a rock to get a better view, and Gertrude slips and injures her ankle. Jim goes to the inn for help. Some Italians who are lurking in the neighborhood, see Gertrude and join her, and the idea of abducting her occurs to their wicked minds.

Returning with help, Jim meets a girl and a farmer who have seen Gertrude with the Italians, and hastens to rescue her. The Italians become aware of the pursuit. They bind Gertrude and place her in a boat in a stream. They also light a bomb, but in their hurry to escape, inadvertently put it in the boat with Gertrude. Jim finds Gertrude afloat in the boat and in deadly peril.

Jim drives from a bridge and swims after the boat, which he reaches in time to hurl the death-dealing bomb into the water and to rescue Gertrude. For this he receives the heartfelt gratitude of Howard and, needless to say, Jim's union with Gertrude is assured, and then—the clerks return from luncheon and awaken him.

At this happy moment, Howard sends his secretary with a notice that, owing to the pressure of business, no vacations will be allowed to the clerks. And Jim thinks sadly that only in the illusion of sleep he has had His Vacation.

101 BISON

THE MYSTERY OF THE YELLOW ASTER MINE (Aug. 26).—Reed and Rosson are owners of the Yellow Aster mine. They

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have taken out enough gold to make the final payment, which is due. Both brothers love the same girl, Pauline, but she prefers Reed.

Reed saves an Indian, Eagle Eye, from the drunken taunts of a half-breed, and the latter swears vengeance. The half-breed knows that the gold is ready for the final payment and decides to steal it. With the aid of his pal, a rustler, he kills the watchman and escapes with the gold. Then he kills Eagle Eye and puts the gold sacks near him. The Indians, thinking the white men have murdered their brother, plan an attack on the mine. Pauline's faithful Indian girl-servant learns of the proposed attack and warns the miner. The attack is made and Rosson rides for help. He returns with the cavalry as the miners are making their last stand, and, after a hot fight, the Indians are driven away.

The half-breed and his pal in the meantime have camped in the desert. When the half-breed is asleep his pal steals the gold and rides away. He is bitten by a rattlesnake and decides to risk discovery as a thief and rides to town for aid. A miner meets him and the rustler, now delirious from the poison, confesses the murder of the watchman and the theft of the gold. The miner is honest and, after the rustler dies of the bite, carries the gold back to the mine just in time for the final payment to be made.

CRYSTAL

THE RED HEART Aug. 31).—Judge Larned, having tried Michael Filippi, a member of the Red Heart Society, a desperate band of murderers, is threatened by the Society with death unless he liberates the prisoner. The judge ignores the letter. Meanwhile the son, Frank, goes out for an auto ride. A girl, a member of the band, sees him. The auto breaks down and she informs her confederates of the presence of the judge's son near their rendezvous. They pounce upon him and make him prisoner. They compel him to write a letter telling his father that unless the judge brings about the release of Filippi they will kill him. One of their band is sent with the letter. He calls and finds only the judge's daughter at home. He gives her the note. She goes out, gets a revolver and imprisons him in a clothes closet. Meanwhile the gang, anxious because of his absence, send one of their women to the judge's home. Miss Larned gives her a note saying that she will keep the Italian prisoner as long as they hold her brother. Upon receipt of this note they release Frank and he leaves the place, but drops playing cards as he walks along as a means of identifying the rendezvous of the gang. On the way he telephones to his father's office to bring a squad of police, and later finds the meeting-place through the medium of the playing cards, which is descended upon and all of the gang are made prisoners. Meanwhile the Italian imprisoned in the closet has succeeded in breaking the lock and overpowering Miss Larned, whom he is trying to choke when the judge and his son enter just in time to save her life and have the brigand arrested.

FRONTIER

MAYA—JUST AN INDIAN (Aug. 30).—Her teachers at Carlisle had great hopes for Maya. They thought she might carry the message of civilization to her tribe because she became so thoroughly Americanized. But it was not many months after she returned to them before she had gone back to the blanket, as the saying is, living the life of her ancestors. Yellow Horse, her Indian suitor, was glad to see this. He thought it meant he stood a better chance of winning her, but she had learned too much of the white man's ways to ever be truly happy as an Indian.

Bill West, returning empty-handed from a prospecting trip, heard from the old trader that True Eagle, Maya's father, knew where there was gold. He attempted to learn the secret of his tribe from the aged chieftain, but failed. In Maya, however, yearning to be wooed as the white man wooed, he found an easy tool. Telling her he loved her, he induced her to learn the secret, which she obtained from her father only upon a pledge never to see Bill again. But evening found her with him and True Eagle grew nervous when he found she was absent from the village. He went in search of them and found Maya and Bill at the site of the gold. Cut to the quick by her duplicity, he expelled her from the tribe and would have driven Bill away from the place but that the prospector told him Maya was his wife.

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POSTERS IN 3 SHEET, 2 ONES, AND 6 SHEET OF SCENES IN THE PICTURE

Unmolested by the Indians, Bill panned his gold. Daily the hoard grew and daily grew his yearning for his own kind. Finally he made preparations to leave, and Maya, resigned now to his brutality and loving him in spite of it, opposed his plans as soon as she discovered it. She hid his gold, fearing he would not heed her plaint, and he went. But first he treated her far more cruelly than he had done before. Maya was bereft of even such poor love as he had shown her. Her heart died within her. Then came her aged father to her place and found her ill. Back to his own tent he took her, and there she slowly grew stronger.

Two years passed and True Eagle learned from the trader that Bill was near at hand in a little settlement on the railroad. Imparting the news to Yellow Horse he planned revenge for Bill's treachery, but Maya was before him. She had overheard the tale and hate grew within her. She thought she saw a way to win Bill back, to wrest from him the wife he had taken from the white people, and to live again with the man she felt to be hers.

She got the gold from its hiding-place and went to the little settlement. An hour's wait at the post-office brought Bill in search of the letter and money he had asked the trader to lend him. Maya followed him home. Soon he left to call a doctor, for his wife was very ill with consumption. This, indeed, was the cause of his return to the mountain country. Into the house went Maya, and there she found the woman. She thought she was sleeping, but soon discovered that her stillness was that of illness. There, too, was the baby that had been born to them. Maya's heart, warmed by hate, grew cold again. She laid the gold down, renouncing with it all hope of winning back her man again, laid upon it the knife she had brought for his wife and went away.

Bill returned to his home, found the gold and the knife and understood. It was the other side of the page he had read two years before, when he opened the gold bag and found worthless rocks and sand. Now he again had the precious metal he had digged from the Indian stream, the value he had filched from their secret hiding-place.

And Maya—he didn't bother about her. She was "just an Injun," anyway.

REX

A WOMAN'S STRATAGEM (Aug. 28).—Margarita Radcliff loves Bob Asquith, her father's confidential secretary and right hand man.

Radcliff & Company, brokers, have battled for control of the L. M. & O. with Schwartz, another broker, for years, and although Schwartz has resorted to underhand means, he has so far been worsted.

Schwartz in the Stock Exchange makes overtures to Bob to buy inside information of the Radcliff plans and Bob slaps his face for a reply.

Frank Harvey, old Radcliff's partner, through speculation loses his private fortune completely. Schwartz, knowing this, bribes him to tip him on the Radcliff inside policy. Harvey, to recoup his private losses, agrees to this and the next day he tells Schwartz the details of the Radcliff closed meeting, at which only directors and Bob were present. Schwartz takes advantage of this information and taunts Radcliff in the Exchange, falsely laying the blame on Bob. Radcliff, in a fury, hastens to his office and discharges Bob without a hearing. Harvey tells this to Schwartz, who is duly pleased at the success of his plan.

Bob hastens to Margarita with the news of his dismissal, and she vainly entreats her father to investigate and reinstate Bob. The old man refuses and Bob is ignored as a traitor in the Exchange.

Schwartz & Company advertise for a new stenographer a few days later, and Margarita determines to apply for the position and learn, if possible, who the real traitor is. She gets the position, being unknown to Schwartz, and at the next closed meeting of the Radcliff Company she learns that their decision is to reach Schwartz as the meeting closes. She watches anxiously at the given time and sees the decision "Sell L. M. & O." flashed by means of a mirror, from the Radcliffe office to the Schwartz office wall.

Hurrying out as soon as she can get away, she telegraphs Bob to meet her at her father's office next morning.

The next morning Margarita and Bob appear, denounce Harvey as the traitor and Bob is welcomed back. Harvey sneaks, like a whipped cur, to Schwartz.

Meanwhile, Bob turns the market and Schwartz's plans are frustrated and himself ruined. His revenge falls on his tool, Harvey, and he chokes him into insensibility. Bob, with the battle fever in his veins, buys the controlling interest in L. M. & O. amid the strife of the Pit.

GREAT NORTHERN

MISTAKEN IDENTITY (Aug. 16).—There is much genuine amusement incorporated in this comedy, and at the same time it teaches a lesson calculated to drive away suspicion from the minds of doubting matrons. Mr. Smith is a sedate lawyer, and at the urging of three of his friends, goes out on a little bathing expedition and Smith fails to notify his wife. She is suspicious of him and engages the services of a woman detective to trail him and report his movements. Smith and his pals are having the time of their lives and in the meantime the detective in petticoats is on his trail. The latter has been furnished with an accurate description of his wearing apparel, and this fact leads to many strange and amusing adventures. While Smith is enjoying a dip in the ocean, a seedy and hard up individual enters the dressing room and appropriates the raiment of the young lawyer. Incidentally there is a considerable sum of money in the coat, and this proves a great temptation to the intruder. He rushes to his best girl clad in his new raiment and invites her out to a swell cafe, where he proceeds to spend the money that he has found in Smith's pocketbook. All the while the female detective is on the trail of the man who is wearing the latter's clothes, and she becomes convinced that he is Smith. When the interloper is sufficiently intoxicated the lady detective piles him into a taxi and carries him to Smith's home. Smith, in the meantime, has borrowed new clothes, and when he arrives at his domicile he is surprised to find there a stranger clad in the suit that had been stolen from the bathing pavilion. There is an exciting scene between husband and wife and the former leads the intruder to the garden gate, where he forgives him for having appropriated his clothing and returns to the family home to hear his wife vow that never again will she become suspicious of her husband's fidelity.

LAURA SAWYER JOINS FAMOUS PLAYERS

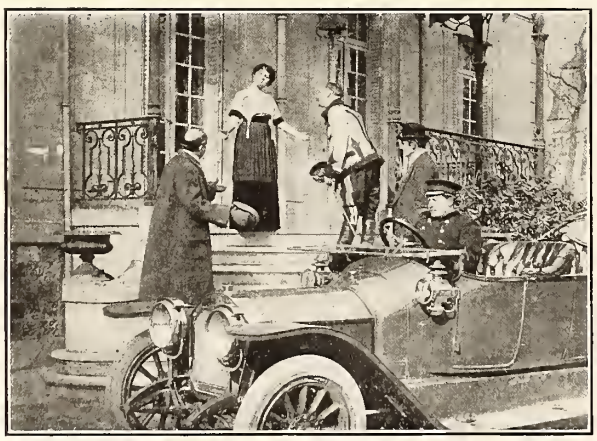
Miss Laura Sawyer, until recently leading lady of the Edison Company, has severed her connections with that concern, and is now associated with the Famous Players Film Company.

Miss Sawyer is very popular with the moving picture public, and during her long connection with the Edison

LAURA SAWYER

Company was listed among the first favorites. She has appeared in some of the greatest films released by the Edison Company, prominent among which are "Groundless Suspicion," "A Day That Is Dead." "Held Up in Holland," "Lead, Kindly Light," "For the Cause of the South," "Cliff-dweller's Romance," "Right for Right's Sake."

Miss Sawyer has been engaged to do some important work for the Famous Players.



A TREE-MENDOUS PROPOSITION
Gaumont release.

TWO JILTED LOVERS
Gaumont release.

ZION CITY CEREMONY FILMED

The impressive ceremony and ritual which signalized the official appointment of the Apostles by Overseer Voliva at Zion City recently were made a matter of enduring historical record by moving pictures.

The solemn processional, the interior of the wonderful Zion Tabernacle, views of the great choir slowly marching down the aisles and taking their places on the platform where the Rev. Voliva presides, were all filmed and show up with amazing realism.

These pictures were made by the Industrial Moving Picture Company of Chicago by special order of the Zion Church, and were officially accepted and endorsed by Overseer Voliva and his elders at the exhibition which was held privately at Chicago, July 29th.

Overseer Voliva made the statement to Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, that the recent ordinance passed by the City Council of Zion City was not aimed at the moving pictures as a means of illustration but at the objectionable film stories too generally released.

The moving pictures taken at Zion City under Overseer Voliva's direction will be exhibited all over the world under the auspices of the Zion Church. The negative will be sealed, put in a vault and kept as an invaluable record in the Zion archives prepared for posterity.

ITALA NOTES

A record sale attesting to the drawing power of the feature film is the action of Sam Benjamin, of Chicago, in purchasing the state rights of Iowa on a second copy of "Tigris." This is probably the first time in the history of state rights that two copies of such a long subject as "Tigris" have ever been sold for that state alone. "The Death Knell," the Itala three-reel subject is being actively booked by the Golden Gate Film Exchange of San Francisco and the Emby Feature Film Company of New York City, W. E. Greene of Boston and the Attractive Feature Film Company of Philadelphia. The Weiland Feature Film Company, of Pittsburgh, bought the Itala two-reeler, "Branded for Life," as has also the M. & F. Feature Film Company of Chicago.

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PICTURE MUSIC

Ernst Luz

AT the present time the greatest drawback to the best possible results in picture music may be found in the very indifferent method of projection. Regardless of how well you have selected your program, or how appropriately it may musically portray the sentiment of the picture, still when the picture is carelessly projected there can hardly be any noticeable results, while, on the other hand, there are many situations during which really appropriate music is little more than a joke. Possibly the most noticeable of these is the chase. The orchestra or pianist is playing a lively galop and the operator is running the picture at a twenty-three minute gait, and many times not that fast, the horses' hoofs sometimes pausing in mid-air. Can you imagine how exciting such a combination can really be, yet the operator who sees so many pictures and should know better looks on tranquilly from his peep-hole in the booth, well satisfied if his fire shutter does not cut off more than half of the picture on the screen. It is very peculiar that while the music in a picture theatre does get a fair share of criticism, the operator, and many times the exhibitor, gives little or no attention to bringing out the detail of the picture action on the screen. It seems to be sufficiently difficult to get a good light. With the new and improved machines this should no longer be a difficult matter, and some attention should be given to the obtaining of more accurate action results on the screen. While the motor solves the problem of uniform projection, it still remains a fact that better picture results can be obtained by hand when the operator is interested.

ERNST LUZ

The ultimate success of music and the picture depends very much upon the projecting of a picture, giving the action its natural interpretation. After all is said, the operator and the music constitute the picture show, and pains should be taken to bring out every detail in as artistic a manner as possible. The standard placed upon an operator should be his ability in giving good action portrayal on the screen, his light should be a natural consequence, for if he has good machinery, and keeps it in order, he must obtain light results, and where he is without these he does not get the results however clever he may be, for obtaining light on a screen is certainly no gift of the Supreme Being. In my endeavors for getting such results I had only one thought, the creating of certain screen conditions simplifying the musical possibilities.

It is true that the lone pianist juggles with all those conditions and does get away with them at the expense of his musical program, no one being overly interested, but conditions are different when an orchestra is installed. The expense is greater and proportionately greater results are expected. When picture music is attempted with orchestra, careless projection is a great drawback and the exhibitor who realizes this will find a new inducement in the picture theatre. The improvement in the manufacture of film has been very marked in the past year, and it is very seldom that one sees a disconnected story produced. In some instances better acting and more detailed development of plot is all that can be hoped for. It becomes the duty of the musician in his individual theatre to induce the exhibitor to try to obtain good picture action results as well as uniform projection, which will simplify his efforts and make the music in picture theatres a financial as well as artistic success.

In playing the pictures it will be found very effective to open a picture in a style of what is often termed a curtain raiser. To obtain the proper effect it is essential that you open with the first announcement on the film and play something foreign to the first temperamental number you intend using. Such a number should never be long and in most cases heavy. Short introductions to waltzes and other numbers are many times very good, and the opening or first descriptive or introductory action is covered by one number. Where you find waltz introductions very long you will usually find more than one tempo, as is common in the Strauss waltzes. By beginning at the last tempo before the waltz you will have a curtain raiser as well as your first neutral number when a waltz is desired. The same condition exists in many numbers of other temperaments. When I say that these openings should be heavy, I mean that they should stand out and allow for fortissimo effect. When used for an introduction to a sentimental or pathetic opening the chords should be full and allow for maestoso tempo. It is understood that in the closing of a picture you get your entire result or ruin it.

At this point you will find indifferent projection to be your greatest handicap. You can nevertheless protect yourself somewhat by selecting either short numbers or such numbers as do not modulate from their tonic triads for any length of time. If the number you intend to close the picture with is written in the key of C, be sure that each strain ends in C and does not modulate into other keys or preparatory chords for the following strain. You will find this very simple and you will have no difficulty in locating any quantity of numbers wherewith the closing of a picture is made simple.

The two machines in many theatres make the closing of a picture very difficult, and great care must be taken in the selection of numbers in these houses. The operator makes it doubly difficult when he threads up most of the leader of the succeeding film. Another case of "Mr. Operator, please have a heart."

* * * *

I have many requests for plots of films released, but time and space do not allow for the setting of them. Some time ago I decided that it was of no benefit to the average picture player, it being necessary that he make a temperamental study of the picture to be able to program a plot, whereupon I wrote articles on the musical temperamental value of picture action. While plots will be the only means whereby a picture can be successfully followed by music, it is necessary that a library of music be classified and standardizing before good programming results can be obtained without seeing the picture. The standard necessary can only be brought to a successful issue by the manufacturers. The co-operation of the manufacturer is to be hoped for in picture music. At the present time he seems to have little confidence in the average ability of the picture musician. You can readily see that he knows of the brutal handling many of his films receive and he is reluctant in taking any of the blame. Let us all try to inject an ordinary amount of intelligence into the work, thereby getting a few results, after which I have no doubt he will do his share. I have found none unwilling to do that which promised to show any results at all.

A CORRECTION

In our last issue, through a typographical error the synopsis of "The Beaten Path" was printed as an "American" release. This should have read the "American Eclair."

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

June 28—The Exploits of the Randin Gang (2 Parts—Dr.) .....
July 5—The Little Puppet Seller (2 Parts—Dr.) .....
July 12—In the Hands of Conspirators (2 Parts—Dr.) .....
July 19—The Triumph of Strength (2 Parts—Dr.) .....
July 26—The Missionary's Sister (2 Parts—Dr.) .....

AMERICAN

July 31—Mission Bells (Dr.).....1000
Aug. 2—Single-Handed Jim (Dr.).....1000
Aug. 4—When Chemistry Counted (Dr.)....1000
Aug. 7—Golden Gate Park and Environs (Ed. and Sc.) 1000
Aug. 9—His Sister Lucia (Dr.).....1000
Aug. 11—The Adventures of Jacques (2 reel Dr.) 2000
Aug. 14—The Mystery of Tusa (Dr.).....1000
Aug. 16—An Even Exchange (Dr.).....1000
Aug. 18—A Tide in the Affairs of Men (Dr.).1000
Aug. 21—The Golden Heart (Dr.).....1000
Aug. 23—Flesh of His Flesh (Dr.).....1000
Aug. 25—For the Flag (2 reel Dr.).....2000
Aug. 28—From the Portals of Despair (Dr.)..1000
Aug. 30—Jack Meets His Waterloo (Dr.)....1000

BISON

Aug. 5—The Death Stone of India (3 reel Dr.) .....
Aug. 9—The Snaker (2 reel Indian Dr.)....
Aug. 12—Campaigning with Custer (2 reel Dr.) .....
Aug. 16—Soldiers' Three (2 reel Dr.).....
Aug. 19—The Iron Trial (2 reel Ind. Dr.)..
Aug. 26—The Mystery of Yellow Aster Mine (2 reel Dr.).....
Aug. 30—The Gratitude of Wanda (2 reel Dr.) .....

BRONCHO

July 16—Mammy's Secret Code (3 reels)...2975
July 23—Grandad (2 reels).....
July 30—War Time Mother's Sacrifice (2 reels) .....
Aug. 6—Joe Hibbard's Claim (1 reel).....
Aug. 13—The Quakeress (2 reels).....
Aug. 20—Heritage of Eve (2 reels).....
Aug. 27—The Madcap (2 reels).....
Aug. 31—The Broken Thread (1 reel).....

CRYSTAL

July 29—The Paper Doll (Dr.).....
Aug. 3—What Papa Got.....
Aug. 3—Her Little Darling.....
Aug. 5—A Child's Influence (Dr.).....
Aug. 10—Oh, You Scotch Lassie.....
Aug. 10—Starving for Love.....
Aug. 12—How Women Love (Dr.).....
Aug. 17—Pearl and the Tramp (Com.).....
Aug. 17—One Wife Too Much (Com.).....
Aug. 19—A Greater Influence (Dr.).....
Aug. 24—Caught in the Act.....
Aug. 24—Hypnotized .....
Aug. 26—His Aunt Emma (Com.).....
Aug. 26—That Crying Baby (Com.).....
Aug. 31—The Red Heart (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—Memories of Long Ago.....1000
July 28—Bride of the Sea.....1000
Aug. 4—The Blindness of Courage (Dr.)..3000
Aug. 11—Sea Waif.....

ECLAIR

July 20—Sacred Gazelles (Edu.).....
July 23—The Greater Call (3 reel Dr.).....
July 30—Soul to Soul (2 reel Dr.).....
Aug. 3—Grease Paint Indians.....
Aug. 3—Holy Cities in Japan.....
Aug. 6—The Honor of Lady Beaumont (2 reel Dr.) .....
Aug. 10—Clara and Her Mysterious Toys (Trick Com.) .....
Aug. 10—A Woman's Trick (Com.).....
Aug. 13—The Thirst for Gold (2 reel Dr.)...
Aug. 17—Her Tutors (Com.).....
Aug. 20—The Beaten Path (3 reel Dr.).....
Aug. 24—"13" at Table (Com.).....
Aug. 24—Sea Worms (Scientific).....
Aug. 27—The Better Father (2 reel Dr.)....
Aug. 31—The Runaway Uncle (Com.).....

FRONTIER

Feet

Aug. 2—A Brand from the Burning (Dr.)..
Aug. 7—Masquerading in Bear Canyon (Com. Dr.) .....
Aug. 9—On the Ranger's Roll of Honor (Dr.) .....
Aug. 14—The Suffragette Tames the Bandit (Com.) .....
Aug. 16—The Retribution of Ysobel (Dr.)...
Aug. 21—Sailing Under False Colors (Com.)
Aug. 23—The Eyes of the God of Friendship (Dr.) .....
Aug. 28—A Much-Wanted Baby (Com.).....
Aug. 30—Maya; Just an Indian (Dr.).....

GAUMONT

Aug. 13—Gaumont's Weekly No. 75.....
Aug. 14—His Stomach and His Heart.....
Aug. 14—Magnets .....
Aug. 19—An Explorer's Tragedy (Dr.).....
Aug. 20—Gaumont's Weekly No. 76.....
Aug. 21—A Tree-mendous Proposition (Com.)
Aug. 26—Saved by His Child (Dr.).....
Aug. 27—Gaumont's Weekly No. 77 (Top.)..
Aug. 28—Two Jilted Lovers (Com.).....
Sept. 2—The Fatal Bell (Dr.).....
Sept. 3—Gaumont's Weekly No. 78.....

GEM

July 21—The Life Savers (Com. Dr.).....
July 28—Stars in My Crown.....
Aug. 4—Bob's Baby (Com.).....
Aug. 11—A New Way to Win a Girl (Com.).
Aug. 18—The Would-Be Detective (Com.)...
Aug. 18—The Elks at Rochester (Top.).....
Aug. 25—What Girls Will Do (Com.).....

GREAT NORTHERN

July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
Aug. 3—A Shot in the Dark.....
Aug. 9—The Five Copies (Com.).....
Aug. 16—A Mistaken Identity (Com.).....1000
Aug. 23—The Hypnotist (Com.).....
Aug. 23—The South of Sweden (Sc.).....

GREAT NORTHERN
Special Feature

July 28—A Woman Scorned, or The Last of the Old Mill (Dr.).....
Aug. 16—A Dash for Liberty (Dr.).....
Aug. 23—The Steel King's Last Wish (Dr.)..

GREAT NORTHERN
Universal

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Aug. 16—Poor Jake's Demise (Com.).....
Aug. 16—In Laughland with Hy. Mayer (Com.) .....
Aug. 18—The Flower Girl and the Counterfeiter (Dr.) .....
Aug. 21—In Search of Quiet (Com.).....
Aug. 23—The Statue .....
Aug. 23—Pen Laughs by Hy. Mayer.....
Aug. 25—Uncle Tom's Cabin (2 reel Dr.)....
Aug. 28—His Mother's Song (Dr.).....
Aug. 30—Binks Advertises for a Wife.....
Aug. 30—Hy. Mayer; His Merry Pen.....

ITALA (Features)

June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....
Aug. 25—The War Correspondents .....

KAY-BEE

July 11—The Banshee (2 reels).....1975
July 18—Red Mask (1 reel)..... 990
July 25—Flotsam (2 reels).....
Aug. 1—Banzai (2 reels).....
Aug. 8—House of Bondage (3 reels).....
Aug. 15—Flames in the Ashes (2 reels).....
Aug. 22—The Orphan of War (2 reels).....
Aug. 29—The Green Shadow (2 reels).....

KEYSTONE

July 17—A Noise from the Deep.....1000
July 21—The Peddler .....
July 21—Love and Courage.....
July 24—Get Rich Quick.....
July 28—Prof. Bean's Removal.....
July 31—Just Kids .....
Aug. 4—Cohen's Outing (Com.).....
Aug. 7—The Riot (Com.).....
Aug. 11—The Riot.....
Aug. 14—A Chip of the Old Block.....
Aug. 21—The Fire Bug (2 reels).....
Aug. 25—Baby Day—Kelp Industry.....
Aug. 28—Mabel's New Hero.....

LUX
By Prieur

Feet

July 18—Fate and the Man (Dr.)..... 987
July 25—Pat's Fancy Dress (Com.)..... 492
July 25—You Never Can Tell (Com.)..... 492
Aug. 1—Oh! Wat'er Wet Day (Com.)..... 535
Aug. 1—The Girl I Left Behind Me (Com.). 436
Aug. 8—The Triumph of Love (Dr.)..... 535
Aug. 8—Should Women Work (Com.)..... 390
Aug. 15—The Poisoned Dagger (Dr.)..... 950
Aug. 22—Over the Garden Wall (Com.)..... 450
Aug. 22—The Registered Letter (Dr.)..... 510

MAJESTIC

July 26—Just Skirts—The Adventurous Girls
July 27—The School Kids' Picnic.....
July 27—The Wild West Comes to Town....
July 29—The Toy .....
Aug. 2—Tempesta .....
Aug. 3—Told in the Future.....
Aug. 5—Hearts and Hoofs.....
Aug. 9—Devilisb Doctor—A Fisb Story.....
Aug. 12—The Doctor's Rusc.....
Aug. 16—The Fickle Tramp—A Horse Unfed

NESTOR

Aug. 18—The Maid of the Mountains (Dr.).
Aug. 20—When the Blood Calls (Dr.).....
Aug. 22—When Cupid Won (Com.).....
Aug. 22—Some Runner (Com.).....
Aug. 25—Weighed in the Balance (Dr.).....
Aug. 27—The Passing of Bad Hutchins (Dr.)
Aug. 29—Two Hearts and a Thief.....
Aug. 29—Cupid's Bad Aim.....

PILOT

July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.).....1000
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 14—Getting the Evidence (Dr.).....1000
Aug. 28—Getting the Evidence (Dr.).....1000

POWERS

Aug. 6—The Village Blacksmitb (Dr.).....
Aug. 8—The Heart of a Heathen (2 reel Dr.)
Aug. 13—The Great Towel Robbery (Com.)..
Aug. 15—Fate's Vengeance (Dr.).....
Aug. 20—The Little Skipper (Dr.).....
Aug. 22—The Sea Urchin (Dr.).....
Aug. 27—Everybody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Dr.).....

RAMO

Aug. 6—Checkered Lives (Dr.).....1000
Aug. 13—Love and Gold (Dr.).....1000
Aug. 20—Dangerous Sympathy (Dr.).....1000
Aug. 27—Springtime of Love (Dr.).....1000
Sept. 1—The Worker (3 reels).....

RELIANCE

Aug. 11—Kentucky Foes .....
Aug. 13—Runa Plays Cupid.....
Aug. 16—Of Such is the Kingdom.....
Aug. 18—The Smugglers Sister .....
Aug. 20—The Counsel for the Defense.....
Aug. 23—Success (2 reels).....
Aug. 25—The Girl Spy's Atonement (1 reel).
Aug. 27—Peg of the Polly P (1 reel).....
Aug. 30—The Social Secretary (1 reel).....

REX

Aug. 3—Civilized and Savage (Dr.).....
Aug. 7—When the Prince Arrived (Dr.)....
Aug. 10—Man's Duty (Dr.).....
Aug. 14—Sally Scraggs, Housemaid (Com. Dr.) .....
Aug. 17—The Animal (Dr.).....
Aug. 21—The Diamond Makers (2 reel Dr.)..
Aug. 24—Just in Time (Dr.).....
Aug. 28—A Woman's Stratagem (Dr.).....
Aug. 31—The Call (Dr.).....

SOLAX

Aug. 27—A Terrible Night (Com.).....1000
Aug. 29—A Child's Intuition (Dr.).....1000
Sept. 3—Men and Muslin (Com.).....1000

THANHOUSER

Aug. 5—The Protectory's Oldest Boy.....
Aug. 8—The Girl of the Cabaret.....
Aug. 10—Oh, Such a Beautiful Ocean.....
Aug. 12—The Missing Witness.....
Aug. 15—The Lie that Failed.....
Aug. 17—Waiting for Hubby .....
Aug. 19—The Spirit of Envy.....
Aug. 22—The Medium's Nemesis .....

VICTOR

Aug. 1—In After Years (Dr.).....
Aug. 8—Nature's Vengeance (Dr.).....
Aug. 15—The Heart of a Jewess (2 reel Dr.).
Aug. 22—The Ghost (Dr.) .....
Aug. 29—His Vacation (Dr.).....

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.
Office—133 Third Avenue.
Telephone—Stuyvesant 619

OUR MOTTO—ONE FOR ALL, ALL FOR ONE

The special meeting called for last Monday, August 11, 1913, by the M. P. M. O. U. No. 1, brought out an immense turnout of members. An attendance of over 350 members tested the seating capacity of the meeting room, and also demonstrated the interest of the members in organization matters. Special business was transacted which was of vital importance to all members, and a special committee of nineteen members, including the executive board, were in extra session to discuss a situation now existing in this city. The question in hand was thoroughly debated and thrashed and the report of the committee was concurred in by the entire body. Just at present the writer is restricted not to give details or particulars on some matters, but should things not shape themselves satisfactorily to all concerned, the readers of the Chat may look forward to some mighty fine news. But we trust matters will right themselves in a short time.

NOTICE

The next regular meeting of the M. P. M. O. U. No. 1 will be on Monday, August 18, 1913, at 12 p.m. at the meeting rooms, Teutonia Hall, 66 Essex Street.

J. A. LeROY,
Bus. Representative.

Quite a little storm of protest was aroused by the actinn of the powers-that-be in forbidding the presentation of "Ludwig II," at the Berliner Theatre. In this play, the dual role of the unhappy king and the great Bismarck was to have been sustained by one of the best German actors, Ferdinand Bonn. However, German audiences shall have an opportunity of witnessing the play on the cinematograph.

Encouraged by the tremendous success that they have experienced with their film of Sir Johnston Forbes-Robertson and company in "Hamlet," Messrs. Gaumont have now embarked upon another important venture. This is no less than the filming of Mr. Martin Harvey and his company in the famous play, "The Cigarette Maker's Romance."

Bringing with them thousands of feet of some of the most interesting pictures of sea life as it exists off the coast of Lower California, a score of officials and employees of the Ocean-to-Ocean Motion Picture Company have returned to the company's headquarters in Los Angeles. The pictures are being developed and will be exhibited in all parts of the world. The pictures are of sea elephants and were taken off the coast of Guadalupe Island.

The very latest distinguished potentate to become acquainted with the beauties of Kinemacolor is Mulai Abdul Aziz, ex-Sultan of Morocco, who, accompanied by Kaid Sir H. Maclean, K.C.M.G., has just spent an afternoon at Mr. Charles Urban's studios in Wardour street. Naturally the late monarch of Islam was completely captivated by the magic of natural color kinematography. He made almost endless inquiries concerning the various stages of the process, and eventually ordered for his residence in Algiers a full installation of Kinemacolor, including a large library of notable films and a camera which he feels quite competent to operate.

THE COLONIAL FILM COMPANY REORGANIZED

The Colonial Film Company, of Washington, D. C., was recently reorganized, following the sale of the interests of H. A. Dowling, one of the principal stockholders, to A. C. Marks and J. Gordon Lathrop. Mr. Marks, a newspaper man, and Mr. Lathrop, who held a secretarial position in Congress, are giving all their time and energy to the company, while Sig. G. Boernstein, Nelson M. McKernan and Jack Mullein form a hustling staff of experts in the technical side of the work. The scope of their activities has been broadened to include nearly every sort of work in the moving picture line. A specialty is being made just now of pictures for the deaf and dumb, the company being official motion picture photographers for the National Association for the Education of the Deaf.

CENSOR'S OFFICE OF VANCOUVER, B. C., BUYS SIMPLEX MACHINE

Office of Censor of Moving Pictures,
Vancouver, B. C., July 23rd, 1913.

C. T. Holdsworth, Esq.,
Manager Mutual Film Company, City.

Dear Sir: This is to inform you that I accept your offer of July 9th, 1913, to supply to the government of British Columbia, for use in my office, one Simplex moving picture projection machine, same to be equipped with motor drive for 110 volts, alternating current (motor drive to be of type carrying underwriters' approval in Canada), projector to be equipped with special large magazines to carry two thousand-foot reels and to carry chain drive on the take-up.

Yours truly,
C. L. GORDON, Censor of Moving Pictures.

LYNCHBURG, VIRGINIA

Feature films were given a trial at the Academy of Music during the last three weeks for the purpose of ascertaining whether or not it would be a wise move to keep the theatre open during the summer rather than "dark," as has been the custom since it was first built. Kleinschmidt and Lane's Alaska-Siberia pictures in six reels failed to draw and the three-reel "Quo Vadis" was shown together with "The Odyssey" in six reels, the combination of nine reels for ten cents failing to attract a crowd at any show during the three days the pictures were on. Manager Kessnich has booked quite a number of small towns in West Virginia and is putting on "Quo Vadis" under the direction of Jake Wells.

The legitimate motion picture houses are drawing well every day and the management of each house is taking especial pains to offer the best programs available. The Trenton and Belvedere, the two licensed houses, and the Gayety and Majestic, independent places, are all favorites, and big crowds are to be seen at each theatre daily and nightly.

At the Belvedere Theatre this week a song written by T. D. Berry, Jr., who is well known in Lynchburg, and has just had the music published, was sung by Milton Perkins, a local tenor, and the new piece went big. "Your Eyes" is the title, and it is claimed that it is destined to be the most popular hit since "The Rosary."—Trevelyan Baber.

UNIVERSAL BUYS BUFFALO BILL'S ANIMALS

Through the sale by court order of the effects of the Two Bills Show at Denver, Thursday, July 31, the Universal Film Manufacturing Company came into possession of a big addition to its West Coast Zoo. Two camels and seven elephants are among the beasts acquired. They will be sent immediately to Universal City, near Los Angeles, where they will be employed in the making of a new Biblical picture, which General Manager Isidor Bernstein has in contemplation.

NEW YORK MOTION PICTURE CORPORATION

The third monthly dividend of one per cent. upon the capital stock of the New York Motion Picture Corporation has been declared payable on August 15th, 1913, to stockholders of record August 11th, 1913.

New York, August 7th, 1913. CHARLES J. HITE,
Treasurer.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Aug. 4—The Widow's Kids (Com.).....
Aug. 4—Cupid and the Cook (Com.).....
Aug. 7—Under the Shadow of the Law (Dr.)
Aug. 9—The Reformers; or the Lost Art of Minding One's Business (2 parts—Dr.) .....
Aug. 11—I Was Meant for You (Dr.).....
Aug. 14—Come Seben, Leben (Com.).....
Aug. 14—Papa's Baby (Com.).....
Aug. 16—An Indian's Loyalty (Dr.).....
Aug. 18—The Suffragette Minstrels (Com.)...
Aug. 18—Father's Chicken Dinner (Com.)....
Aug. 21—The Work Habit (Com. Dr.).....
Aug. 23—Two Men of the Desert (Dr.).....

CINES
George Kleine

May 13—Relics of Ancient Rome (Sc.).... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 800
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (2 reels).....

EDISON

Aug. 1—The Red Old Hills of Georgia (Dr.) 1000
Aug. 2—The Robbers (Dr.).....1000
Aug. 4—The Substitute Stenographer (Dr.).1000
Aug. 5—Dolly Varden (Dr.).....1000
Aug. 6—The Romance of Rowena (Com.)...1000
Aug. 8—His Greatest Victory (Dr.).....1000
Aug. 9—By Fire and Water (Dr.).....1000
Aug. 11—The Treasure of Captain Kidd (Dr.).1000
Aug. 12—The Rightful Heir (Dr.).....1000
Aug. 13—Battlefields Around Chattanooga (Sc.) 300
Aug. 13—The Right Number but the Wrong House (Com.) 700
Aug. 15—The Coast Guard's Sister.....
Aug. 16—The Pied Piper of Hamelin (Dr.)..1000
Aug. 18—Starved Out (Com.).....1000
Aug. 19—Flood Tide (Dr.).....1000
Aug. 20—First Aid to the Injured (Edu.).... 425
Aug. 20—Bobbie's Long Trousers (Com.)... 575
Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.) 2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).....1000
Aug. 25—A Mutual Understanding (Dr.).....
Aug. 26—A Mistake in Judgment (Com. Dr.).1000
Aug. 27—Quaint Spots in Cairo, Egypt (Sc.). 400
Aug. 27—Zeb's Musical Career (Com.)..... 600
Aug. 29—Joyce of the North Woods (Dr.)...2000
Aug. 30—The Ghost of Granleigh (Dr.).....1000
Sept. 1—The Younger Generation (Com. Dr.) 1000
Sept. 2—The Grecian Vase.....1000
Sept. 3—A Series of Tallulah Falls, Ga. (Sc.) 225
Sept. 3—The Girl, the Clown and the Donkey (Com.)..... 775
Sept. 5—The Awakening of a Man (Parts 1 and 2—Dr.).....1000

ESSANAY

Aug. 5—Homespun (Dr.).....
Aug. 6—Their Promise (Com. Dr.).....
Aug. 7—The Incriminating Letter.....
Aug. 7—An Intimate Study of a Mole (Edu.) .....
Aug. 8—"Alkali" Ike's Gal (2 reels).....
Aug. 8—Mr. Ryhe Reforms .....
Aug. 9—Broncho Billy and the Navajo Maid (W. Dr.) .....
Aug. 12—The Edge of Things (Dr.).....1000
Aug. 13—Up Lookout Mountain on the Electric Incline (Sc.).....
Aug. 13—Good Night, Nurse (Com.).....
Aug. 14—The World Above (Dr.).....1000
Aug. 15—The Power of Conscience (2 reels)
Aug. 16—The Man in the Cabin (Dr.).....1000
Aug. 19—The Whip Hand (Dr.).....
Aug. 20—The Accidental Bandit (Com.).....
Aug. 20—Making Hay with Modern Machinery (Edu.) .....
Aug. 21—The Sheriff of Cochise.....
Aug. 22—The Power of Conscience (2 reels).
Aug. 23—Broncho Billy's Mistake.....
Aug. 26—The Love Theft.....
Aug. 27—What Cupid Did (Com.).....
Aug. 27—His Athletic Wife.....
Aug. 28—The Episode at Cloudy Canyon.....
Aug. 30—A Western Sister's Devotion.....

KALEM

Aug. 1—Hoodooed on His Wedding Day (Com.) .....
Aug. 2—A Virginia Feud (Dr.).....1000
Aug. 4—Intemperance (Dr.) 1000
Aug. 6—Shipwrecked (Special—2 parts—Dr.) 2000
Aug. 8—The Hobo and the Hobble Skirt (Com.) .....
Aug. 8—Coney Island (Sc.).....
Aug. 9—The Alibi (Dr.) 1000
Aug. 11—For Her Sister's Sake (Dr.).....1000
Aug. 13—The Skeleton in the Closet (Special—2 parts—Dr.).....2000
Aug. 15—The Millionaire and the Goose (Com.) .....
Aug. 15—The Amateur Burglar (Com.).....
Aug. 16—The Escape (Dr.).....1000
Aug. 18—The Substitute Engineer (Dr.).....1000
Aug. 20—Breaking Into the Big League (Special 2 parts—Dr.).....2000
Aug. 22—Fool Luck (Com.).....
Aug. 22—Deceiving Uncle Asa (Com.).....
Aug. 23—The Smuggler's Last Deal (Dr.)...

LUBIN

July 18—The Hidden Bank Roll (Com.)..... 400
July 18—When Mary Married (Com.)..... 600
July 19—Jim's Reward (W. Dr.).....1000
July 21—An Actor's Strategy (W. Dr.).....1000
July 22—The Benefactor (Dr.).....1000
July 23—Home Sweet Home (2 reel Dr.)....
July 24—Coffee Industry in Jamaica (Indus.) 400
July 24—Zeb, Zack and the Zulus (Com.)... 600
July 25—The Exile (Dr.).....1000
July 26—The Price Demanded (Dr.).....1000
July 28—The Widow's Wiles (Com.)..... 400
July 28—Rastus Among the Zulus (Com.).... 600
July 29—The Call of Her Heart (Dr.).....1000
July 31—The Fatal Scar (W. Dr.).....1000
Aug. 1—The New Gown (Dr.).....1000
Aug. 2—The Message of the Rose (W. Dr.).1000
Aug. 4—The Governor (Dr.).....1000
Aug. 5—Getting Married (Com.)..... 400
Aug. 5—Roses for Rosie (Com.)..... 600
Aug. 7—The Camera's Testimony (W. Dr.).1000
Aug. 8—Her Husband's Wife (Dr.).....1000
Aug. 9—When Tony Pawned Louisa (Dr.)..1000
Aug. 11—The Outlaw's Gratitude (W. Dr.)..1000
Aug. 12—Into the Light (Dr.).....1000
Aug. 14—Good for Evil.....2000
Aug. 15—Over the Crib (Dr.).....1000
Aug. 16—Dregs (Com.) 400
Aug. 16—Surprise for Four (Com.)..... 600
Aug. 18—Mary's Temptation (Dr.).....1000
Aug. 19—Black Beauty (W. Dr.).....1000
Aug. 21—The Burning Rivet.....
Aug. 22—The Rag Bag (Com.)..... 400
Aug. 22—Smashing Time (Com.)..... 600
Aug. 23—The Tenderfoot Hero (W. Dr.).....1000
Aug. 28—The Burning Rivet.....

G. MELIES

June 12—The Stolen Claim (Dr.).....
June 12—Views of Samarang (Sc.).....
June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.).....
June 26—The Sultan's Dagger (Dr.).....1000
July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000
Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Robber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000

PATHE FRERES

July 24—The Island of Tonga (Sc.).....
July 25—Vipers at Home (Edu.).....
July 25—A Trip to the Grottos of Baume (Sc.) .....
July 26—The Mad Sculptor (Dr.).....
July 28—Pathe's Weekly .....
July 29—Curious Sea Creatures (Sc.).....
July 29—Daily Doings in Manila.....
July 30—The Haunted House (Dr.).....
July 31—Pathe's Weekly .....
July 31—The Call of the Blood (Western)...
Aug. 1—A Study of Bird Life.....
Aug. 1—Monte Carlo, Monaco.....
Aug. 2—Where Clouds and Mountains Meet.
Aug. 2—Colombo, Capital of the Island of Ceylon .....
Aug. 4—Pathe's Weekly .....
Aug. 5—The Love Letter .....
Aug. 6—Grand Canyon of New York, Ausable Chasm .....
Aug. 6—In Samoa .....
Aug. 7—When a Woman Wastes.....
Aug. 8—Genoa (Sc.) .....
Aug. 8—Mount St. Michel.....
Aug. 9—A Woman's Way .....
Aug. 11—Pathe's Weekly .....
Aug. 12—Every Double Causes Trouble.....
Aug. 13—The Erring Brother.....
Aug. 14—The House Divided.....
Aug. 14—Pathe's Weekly .....
Aug. 15—Cosmopolitan Life in Cairo.....
Aug. 15—Lakes of Bayrisch.....
Aug. 15—Picturesque Jura .....
Aug. 16—The Turning Point.....
Aug. 18—Pathe's Weekly.....
Aug. 19—Napoleon Wiffles, Esq.....
Aug. 20—Strange Traits of Serpents.....
Aug. 20—Auto Polo.....
Aug. 21—Pathe's Weekly.....
Aug. 21—Stung .....
Aug. 22—The Lizard.....
Aug. 22—A Visit to the Ruins of Pompeii....
Aug. 23—The Mexican Gambler.....

SELIG

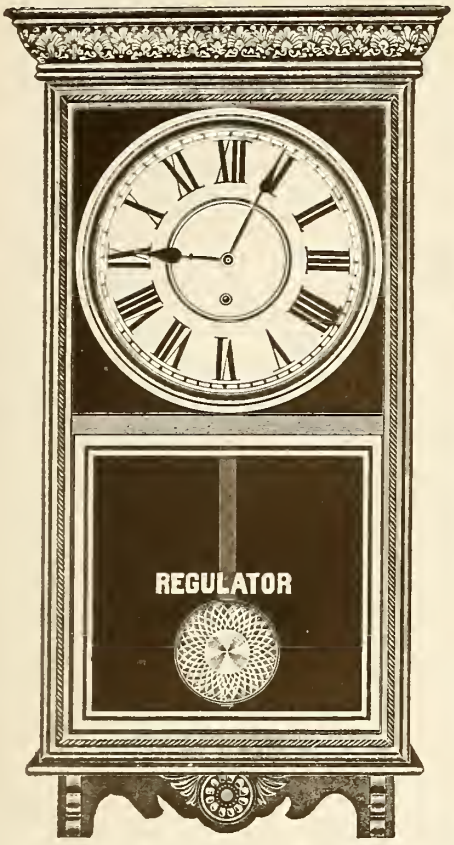
July 23—The Unseen Defense (Dr.).....1000
July 24—In Moroland (Edu.)..... 500
Two Artists and One Suit of Clothes (Com.) 500
July 25—The Acid Test (Dr.).....1000
July 28—The Stolen Face (Dr.).....1000
July 29—Henrietta's Hair (Com.)..... 500
Borrowing Trouble (Com.)..... 500
July 30—The Taming of Texas Pete (Dr.)..1000
July 31—Man and His Other Self (Dr.)....1000
Aug. 1—Through Another Man's Eyes (Dr.).1000
Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) 500
The Devil and Tom Walker (Dr.).. 500
Aug. 5—A Mansion of Misery (Dr.).....1000
Aug. 6—The Stolen Moccasins (Dr.).....1000
Aug. 7—The Galloping Romeo (Com.)..... 500
The Grocer's Revenge (Com.)..... 500
Aug. 8—Miss "Arabian Nights" (Com.)....1000
Aug. 11—The Flight of the Crow (2 reels) (Dr.) 2000
Aug. 12—The Magician Fisherman (Com.).. 500
The Broken Vase (Dr.)..... 500
Aug. 13—The Coast of Chance (Dr.).....1000
Aug. 14—An Apache's Gratitude (Dr.).....1000
Aug. 15—Moro Pastimes (Edu.)..... 500
Brown's New Monetary Standard (Com.) 500
Aug. 18—The Child of the Sea (2 reels) (Dr.) 2000
Aug. 19—Tobias Turns the Tables (Com.)..1000
Aug. 20—Scenes in Moroland (Edu.)..... 500
The Ten Thousand Dollar Toe (Com.) 500
Aug. 21—Fate Fashions a Letter (Dr.).....1000
Aug. 22—The Good Indian (Dr.).....1000
Aug. 25—The Water Rat (2 reels) (Dr.)....2000
Aug. 26—The Adventures of a Watch (Com.) 500
They Were on Their Honeymoon (Com.) 500
Aug. 27—How Betty Made Good (Com.)....1000
Aug. 28—The Man in the Street (Dr.).....1000
Aug. 29—The Price of the Free (Dr.).....1000

URBAN ECLIPSE
George Kleine

May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (2 reels).....
Aug. 19—The Clown's Revenge (2 reels).....

VITAGRAPH

Aug. 7—The Penalties of Reputation (Dr.).1000
Aug. 8—A Gentleman of Fashion (Com.)...1000
Aug. 9—The Curse of the Golden Land (Dr. —2 parts).....2000
Aug. 11—When the Press Speaks (Com.)...1000
Aug. 12—Joys of a Jealous Wife (Com.)..... 500
Aug. 12—Bingles' Nightmare (Com.)..... 500
Aug. 13—The Flirt (Dr.).....1000
Aug. 14—Keeping Husbands Home (Com.)..1000
Aug. 15—The Lady and the Glove (Dr.).....1000
Aug. 16—The Line-Up (Dr.—2 parts).....2000
Aug. 18—Slim Driscoll, Samaritan (Dr.)....1000
Aug. 19—Those Troublesome Tresses (Com.).1000
Aug. 20—Better Days (Dr.)..... 700
Aug. 20—Picturesque Calcutta (Top.)..... 300
Aug. 21—A Maid of Mandalay (Dr.).....1000
Aug. 22—Playing the Pipers (Com.).....1000
Aug. 23—The Feudists (Com.—2 parts).....1600
Aug. 25—When Glasses Are Not Glasses (Com.) 1000
Aug. 26—A Doll for the Baby (Dr.).....1000
Aug. 27—Which Way Did He Go (Com.)... 900
Aug. 27—Penang, Straits Settlements..... 100
Aug. 28—Quaint Calcutta (Top.).....
Aug. 28—He Fell in Love With His Mother-in-Law (Com.)..... 750
Aug. 29—The Clown and the Prima Donna (Dr.) 1000
Aug. 30—The Call (Dr.—2 parts).....2000



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For Very Little Money

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Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to our readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

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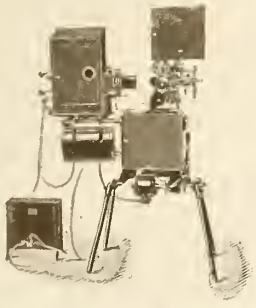
NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News
30 WEST 13th STREET NEW YORK CITY

VITAL POINTS OF

Power's Cameragraph No. 6A



Two essential features in a projection machine are

1. **PERFECT PROJECTION.** Prof. Henry Phelps Gage, of Cornell, says: "Run at normal speed, POWER'S absolutely projects without flicker."

2. **SAFETY FROM FIRE RISK.** Safety Engineering, July Issue, says:

"POWER'S machines not only project pictures with wonderful precision but safely as well. The latest POWER'S CAMERAGRAPHS are designed and built in such a way that the hazard of fire is practically eliminated."

Our LOOP SETTER, our INTERMITTENT MOVEMENT are vital EXCLUSIVE features. They place POWER'S CAMERAGRAPH NO. 6A in a class by itself.

OUR SALES REPRESENT OVER 65% OF THE ENTIRE MOVING PICTURE MACHINE OUTPUT OF AMERICA.

Send for Catalogue D with full details.

NICHOLAS POWER CO., 88-90 Gold Street, NEW YORK

The leading makers of motion picture machines.

AUTHORIZED DISTRIBUTORS FOR POWERS, MOTIOGRAPH, SIMPLEX, EDISON AND STANDARD MACHINES.

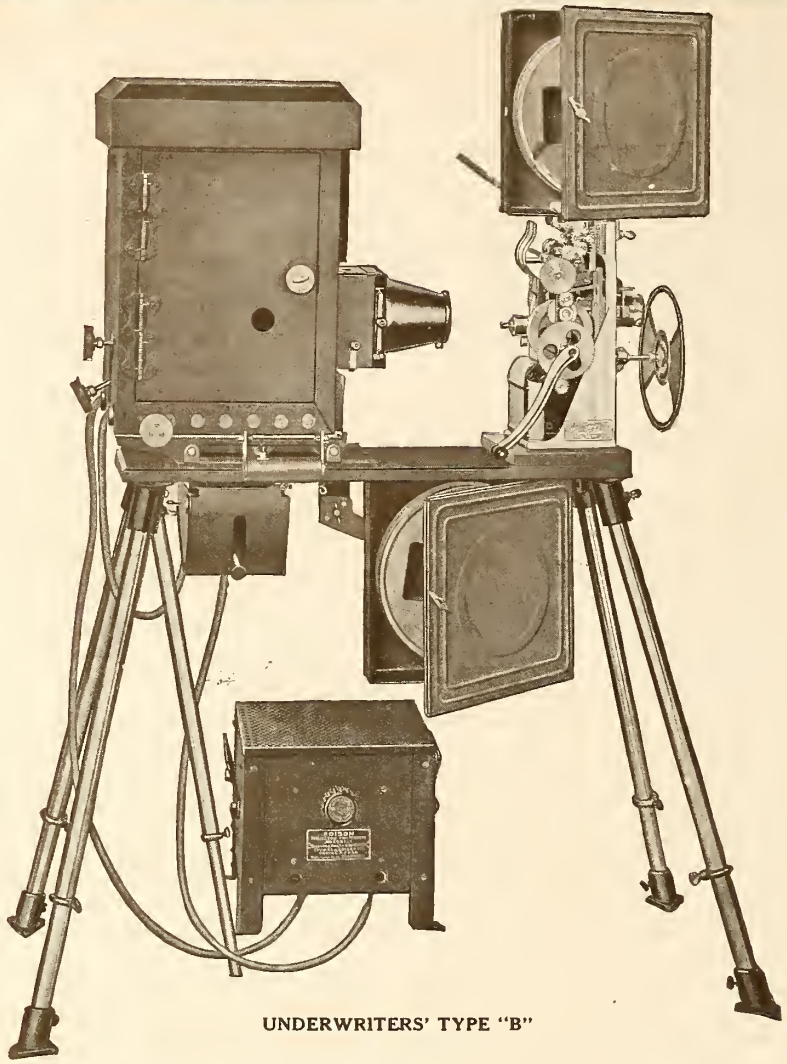
PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA.

21 EAST 14th STREET, NEW YORK CITY

CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.

WE EQUIP MOTION PICTURE THEATRES COMPLETE



UNDERWRITERS' TYPE "B"

THE EDISON KINETOSCOPE

an unsurpassed moving picture machine from every point of view. Once used always used.

Look over your house tonight. Count the vacant seats. What's the matter? Get down to the root of the trouble, and you'll find that your machine is the guilty party. The best film in the world hasn't a chance with that flicker business. And the best-natured audience in the world will accumulate a grouch if the waits are long or, worse yet, if that kill-joy "Just a minute, please" sign goes up.

Get the Edison with its simple mechanism and its long lease on life. It's built on easy-handling, smooth-running lines—staunch where the wear comes, yet adjusted to pull every shadow of value out of every picture. Watch those vacant seats fill up when you've taken the wisest step of your career—the step that leads to an Edison.

Price, with Rheostat, 110 volts, 25-40 amperes	-	$250.00
Price, " 110 volt, 60 Cycle Transformer	- -	270.00

THOMAS A. EDISON, Inc., 275 Lakeside Avenue, Orange, N. J.

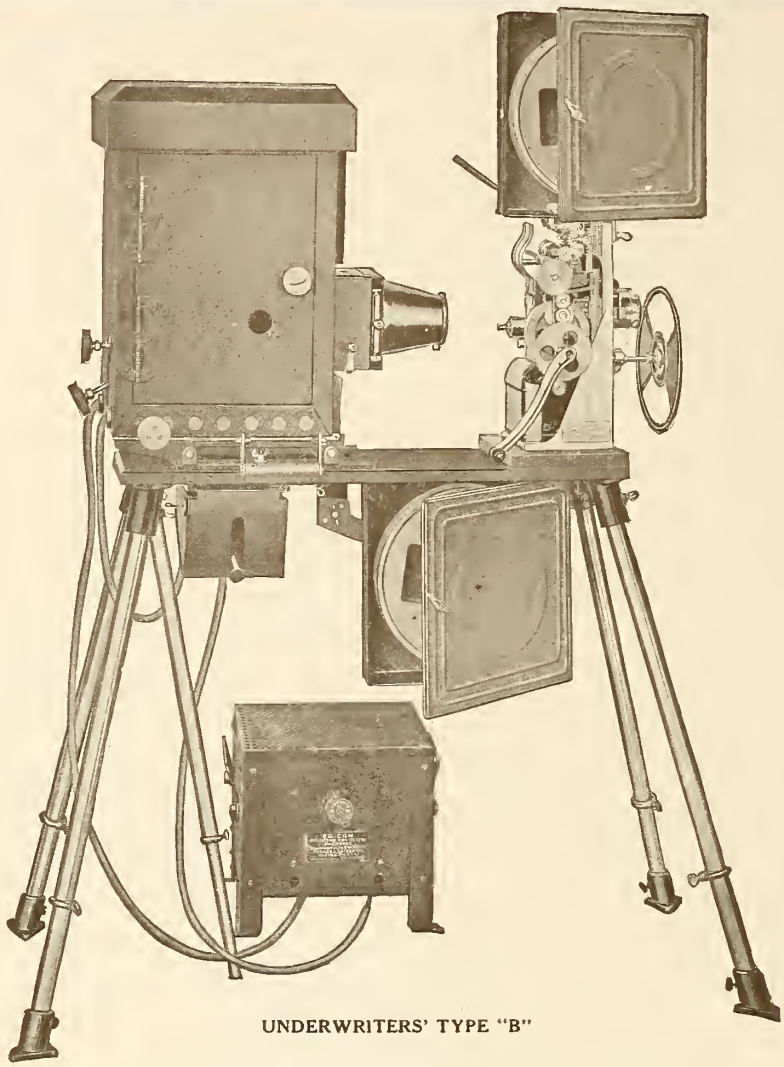
MOVING PICTURE NEWS

VOLUME VIII
No. 8

AUGUST 23
1913

PRICE
TEN
CENTS

BARBARA TENNANT
Leading Lady
American-Eclair Co.



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Price, " 110 volt, 60 Cycle Transformer - -	270.00

THOMAS A. EDISON, Inc., 275 Lakeside Avenue, Orange, N. J.

General Film Company's Exclusive Service

Are you interested in an exclusive service (separate from and in addition to our regular service) of single and multiple reels of exceptional merit that will give you absolute protection in your territory?

The makes include all those handled by the General Film Company—Biograph—Edison—Essanay—Kalem—George Kleine—Lubin—Melies—Pathe—Selig—Vitagraph.

Protection is guaranteed! The price depends on the extent of territory secured.

The Exclusive Service Department

is in charge of a competent theatrical man whose long experience in the Theatrical and Motion Picture business amply qualifies him to take good care of you and see that you get a strong, well balanced program.

If this interests you, get in touch immediately with

Exclusive Service Department.

General Film Company, (Inc.)

71 West 23rd Street, New York City

Gaumont

WIRE FOR THIS

Gaumont

"WHO KILLED GEORGE LAMBERT?"

4—COLOR PAPER

6 SHEETS
3 SHEETS
1 SHEETS

HERALDS, PHOTOS
REAL BOOSTING DOPE

THREE REELS OF MYSTERY

IT'S GAUMONT'S—THAT'S ALL

(RELEASED AUGUST 31)

WIRE GAUMONT CO.
FLUSHING
NEW YORK CITY

N. B.—We open our New York Suite on SEPT. 1st
1503, World's Tower Bldg., New York City

STATE RIGHTS

"THE DOOM OF DARKNESS"

FOUR REELS

PERFECT IN PHOTOGRAPHY, RICH AND CORRECT IN SETTINGS, SUPERB IN ACTING AND DIRECTING

COMING
"THE CYCLIST'S LAST LAP"
A Stirring Drama of the Sporting World

THE TRUE FEATURE CO.
110-112 WEST 40th ST., NEW YORK

Sole Agents for releases of CONTINENTAL ART FILM SOCIETY. Telephone 578 Bryant

ANNOUNCEMENT

We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.

A SURE FIRE WINNER!

TREMENDOUS
IS THE
POWER OF THIS PLOT

DOOMED TO DIE

OR
THE VIAL OF WRATH

YOU WANT THIS ONE—BETTER ORDER NOW

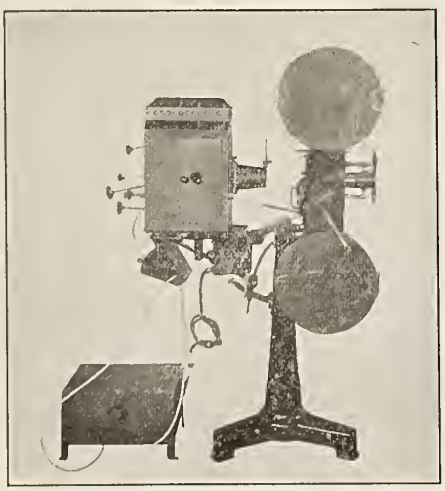
PAPER TO PULL =:= ACTING TO PLEASE

UNION FEATURES
225 W. 42nd ST., NEW YORK CITY.

SIMPLEX QUALITY WINS

YOU CAN'T KEEP A GOOD MACHINE DOWN

Quality in a projector means, first—a perfect picture on the screen, second—satisfactory results continuously during months and years of hard service. Most any motion picture machine will project a good picture when new, but in order to accomplish the second result, you must have Simplex quality of materials and Precision of workmanship, combined with our wonderful Simplex design, which makes the operator's work a delight.



The proof is hundreds of satisfied customers all over the world, many unfilled orders for machines and a factory which is working overtime.

Don't fail to investigate the Simplex.

Write today for Catalogue B.

Made and guaranteed by

PRECISION MACHINE CO.
317 East 34th Street NEW YORK

HERBERT BLACHÉ
President of the Exclusive Supply Company

Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Established 1908

Volume VIII **August 23, 1913** **Number 8**

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

President M. A. Neff Makes a Statement in Which He Defends His Actions and Defines His Policies

In a letter to the Moving Picture News, President Neff makes a plain statement of facts regarding the organization, the handling of money and other matters of interest to the League, and requests that full publicity be given to the same. We reprint the letter in full:

To the Motion Picture Exhibitors:

I believe it my duty to make a plain statement of facts, and while I reluctantly do so, I want it thoroughly understood that I will not be drawn into any newspaper arguments or personal controversies. My policy in the future will be the same as in the past—to organize the bona fide motion picture exhibitors into a concrete league; to solidify and harmonize all interests pertaining to our business.

At the inception of the league, it was apparent to me that it would require patience, time and money to organize the exhibitors, and after due deliberation, I decided to undertake the gigantic task, fully realizing the obstacles to overcome. To undertake the organization of several thousand disorganized business men, I appreciate that I would have to sacrifice not only money and time, but several years of my life. I assumed the responsibility, and whether the Motion Picture Exhibitors' League of America is a success or not, I leave to those who understand what has been accomplished to judge.

At no time since the League was organized has there been placed at my disposal a fund of one dollar to be drawn upon. I have financed, and have advanced money to the League from the time of its inception, and have waited until the League could refund the money. I have never had at any time as much as $100 that belonged to the League in my possession. Moneys from all sources are paid to the secretary, which he turns over to the treasurer, after making a record of the amount.

When visiting the various states, the dues of a few of the states or the money for a charter was paid to me, and this is all of the money that I have ever collected, with the exception of small amounts for traveling expenses, and all the money received for traveling expenses was credited to the League, and the other sent to the secretary. The books of the secretary and treasurer will show every dollar collected and disbursed, and I refer anyone to C. M. Christianson, former secretary; Geo. H. Wiley, secretary, World Theatre, Eighth and Highland avenue, Kansas City, Mo.; or J. J. Rieder, treasurer, Jackson, Mich.

The entire amount I have received for salary, office expenses, traveling expenses, incidentals, supplies for the League, etc., from the first day of August, 1912, to the first day of June, 1913, ten months, amounted to $2.794.17. I traveled thousands of miles, kept one stenographer all the time, and part of the time two, paid printers' bills for the making of the charters, and a number of other bills, and the total amount for salary and all of these expenses amounts to $2,794.17.

The books of the League are open to any member to verify every statement made. There is not now, and never was, a dollar placed in any bank or fund by the League that I might draw upon for the running expenses of the League, and I never received a dollar from the League except by check, which had to be authorized by the secretary and endorsed by the treasurer.

At the New York convention, an auditing committee was appointed, and on Friday morning they asked for more time, and Mr. Wiley, chairman of the committee, announced to the convention that the books were open to anyone's investigation, or who wish to look them over. The convention voted on Wednesday, July 9th, to nominate officers on Thursday afternoon, and make it a special order of business to elect officers Friday morning, July 11th. As the election of officers had been made a special business for Friday morning, I ruled the first thing in order after the calling of the roll (as it was almost eleven o'clock before the roll was complete) that the convention would proceed to elect officers.

A New York delegate appealed from the decision of the chair. A vote was taken and the chair was sustained. WYhen the State of Texas was reached it was apparent to everybody that I would be elected by at least two to one, and it was well known that every state from Texas on was solid for me.

During all of the discord, I gave the bolting states the preference in trying to conciliate them, but their action shows it was impossible to conciliate or have harmony so long as they remained in the convention. I positively did not attend a caucus, did not ask a delegate to support me, and while I knew all that was transpiring, and was familiar with the things that were said on the trains, in the lobbies and other places, I tried in every way to avoid strife, and to maintain harmony and peace. When the convention was opened and I asked a delegate from Chicago to please be seated so the roll could be called, he refused to take his seat, and the sergeant-at-arms was called upon to seat him. There seemed to be a concerted action and understanding that the bolters should rule or withdraw. Several delegates were forced to leave for home before a vote was taken for the election of officers.

In conclusion, I desire to say to the motion picture exhibitors throughout the country that I am working night and day to bring about a condition beneficial to every exhibitor, and to establish our line of business on a firm, substantial basis, whereby each and every exhibitor, large and small, may receive a square deal, and that we may eliminate the possibility of unjust discrimination that has existed heretofore; and to this end I am and will continue to fight until justice and commercial freedom are established, and every motion picture exhibitor enjoys his inrent right of freedom.

M. A. NEFF,
President of Motion Picture Exhibitors League of America.

* * * *

Just for the sake of accuracy in detail and to lend the exact shade of correctness to such productions, the Cines Company of Rome has brought seventy actors and actresses to Rome from Madrid, Spain, including two well-known stage directors. These pictures will all be multiple-reel subjects and are being produced under the personal direction of E. Guazzone, the director of "Quo Vadis."

* * * *

The library of educational and scientific films at Berlin, Germany, will be in full working order early in October. Special lectures to accompany the subjects are now in course of preparation, and the cinematograph trade is anxious for the result of this experiment in education by means of the moving picture.

THE EXCLUSIVE SUPPLY CORPORATION

How It Differs from Other Supply Organizations and Why the Feature Program Has Caused An Evolution in the Film Game

The Exclusive Supply Corporation, with New York headquarters in the Candler Building, West Forty-second street, have recently issued an announcement about what they term their "actual exclusive feature program." It is claimed in this announcement that when features first made their appearance in this country, the Itala, the Great Northern, the Gaumont and Solax companies opened a new field for motion picture exploitation.

Asked by a News representative for further particulars in regard to the opening of the new field referred to, John B. Clymer, the advertising manager of the Exclusive Supply Corporation, held forth as follows:

"The Itala, Great Northern, Gaumont and Solax were pioneers in this new field. They supplied features that were not only exceptional and different from the ordinary American-made film, but their large and varied line of advertising matter gave opportunity for special effort and naturally drew marked attention from the public.

"Formerly it was possible for the individual buyer of territory to operate with a single feature, carried under his arm. No office was required. Then a host of imitators sprung up on every side. The regular program combination attempted to make features and began to offer these on 'regular service' without extra charge, in an effort to exterminate the real feature.

"The product of the 'pioneers' has constantly improved, and the demand has increased. Gaumont, Itala, Great Northern and Solax features are selling to-day at higher prices than ever before, which is the best indication of conditions. These companies sell throughout the world, and can easily afford to expend double the sum usually devoted to the so-called American feature, which reaches a limited number of buyers.

"To-day the 'feature man' with his 'show under his arm' has almost entirely disappeared. Instead, we find 'feature' offices in abundance, many of which supply a complete weekly service of features, while others buy one or more subjects intermittently and supply the larger theatres."

"What was the origin of the 'Exclusive'?"

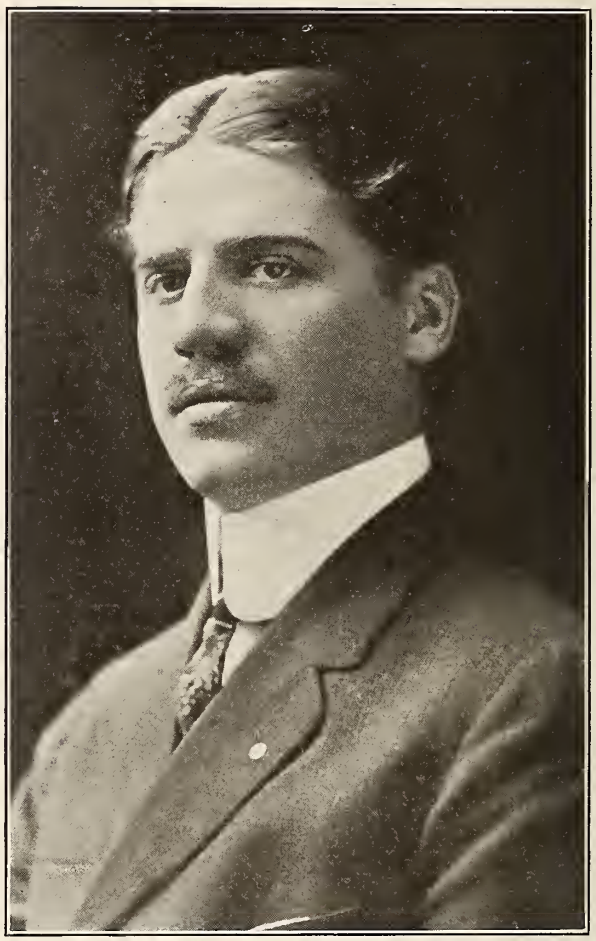
"Why the Exclusive may be said to have been organized under peculiar circumstances. Herbert Blache decided about four or five months ago to resign from the presidency of the Gaumont Company to devote more of his time to Solax productions. Meanwhile, exhibitors were getting more and more dissatisfied with the quality of films that were being put on the market.

"This condition of affairs was talked over at a meeting that was held at the house of Mr. Blache. That meeting was attended by Mr. Blache, Harry Raver, I. C. Oes, and Joseph R. Miles. Mr. Raver, as you know, is secretary and treasurer of the Itala Company, and at that time was general manager of the Film Supply Company of America, of which Mr. Blache was president; Mr. Oes, vice-president, and Mr. Miles, treasurer. Mr. Oes is well known as the efficient president of the Great Northern Company. In the course of the meeting it was resolved to reorganize the Film Company of America under the title of the Exclusive Supply Corporation, which was duly organized about three months ago. Messrs. Blache, Raver and Oes have always been opposed to the forced program—that is, they are opposed to the policy of combinations owning factories forcing upon the exhibitor a majority of mediocre films. This condition made it possible for the Exclusive brands to thrive, as they all possessed merit and are to-day being distributed on a quality basis at higher prices than the combinations are able to secure. The Exclusive was created to supply features to better theatres. Its officers are: Herbert Blache, president; I. C. Oes, vice-president; Harry R. Raver, secretary and treasurer; and Joseph R. Miles, general manager."

"In what respect does the Exclusive differ from other film supply concerns in what you announce as its actual exclusive program?"

"The 'Exclusive' plan differs greatly from any other form of 'program' in America. All films are protected by copyright, and buyers are granted liberal territory exclusively. Releases are so regulated that manufacturers are called on for only a minimum number of productions. This assures high quality which is most desired. Buyers of territory may arrange for a complete weekly supply of features or the addition of single and split reels if wanted. Territory will be sold for one or more features, although preference will be given to buyers who contract for a weekly supply for an extended period. Wholesale rates are granted on yearly full-program contracts.

"Being firmly determined to make the Exclusive Supply Corporation the strongest clearing house for big films in all the world, no effort or expense was spared to secure the selling agency for the All-Star big plays with noted players. 'The Exclusive' completed final arrangements with the All-Star and is authorized to supply its list of popular American successes. These are now in preparation under the personal direction of Mr. Augustus Thomas, whose name alone assures the high quality of All-Star plays. The first All-Star production, as you know, will be 'Arizona.'"



INGVALD C. OES
Vice-President Exclusive Supply Corporation

"What other feature films does the Exclusive control?"

"The Exclusive controls the distribution of the oldest and best feature producers in Europe and America. Among these are the Gaumont Company, the Great Northern Film Company, the Itala Features, the Solax Company, the Ammex Company, the Danmark Features, the Ryno Film Company, and the Dragon Films. Since the Exclusive was organized we have added Louis Pennant Features, selections from the various brands made in Europe. We have

also arranged to handle the output of the Film Releases of America, selected weekly from fourteen different brands, the productions of which are controlled by Richard Edmondson, who sailed for Europe the other day. The Eclectic Film Company have contracted with the Exclusive to supply their big feature productions, such as 'Les Miserables' and 'The Mysteries of Paris,' etc.

"The Exclusive is a large and well capitalized exchange, and has no use for pikers. There is no money in selling one man once or once in a while. The Exclusive proposes to open accounts only with those who take their entire feature program."

In a subsequent chat with the News representative Mr. Blache said, "I have always felt that the feature program is the evolution in the film game. To-day is a sort of period of transition, and the one-reel subjects are gradually falling back into the rear, and in their place the big subjects are taking precedence. As soon as regular feature-buying exchanges are established the small piker exchanges and junk exchanges will be put out of business, and the established exchanges that handle single-reel programs will lose considerable revenue.

"The time is ripe for big features. All the exhibitors throughout the country are demanding multiple reels almost daily. You cannot give them enough of it. The Exclusive Supply Corporation has signed up about fifteen contracts for their feature program and means to add several big feature brands to its already strong program so that exhibitors can receive regularly one feature every day. Now, we have a program of twenty-two reels a week—a feature averaging three reels, five times a week together with seven single reels a week. That output is quite sufficient for any well established exchange."

The Photo-Drama Company is the name of an Illinois corporation organized by George Kleine and E. A. Stevani which owns the negative and all rights to the eight-reel Ambrosio spectacle "The Last Days of Pompeii." Mr. George Kleine is offering no American rights for sale. Mr. Stevani, whose address is 55 Rue street, Lazare, Paris, handles the European rights, all of which have been sold.

THE DOOM OF DARKNESS

Four-Reel Drama, Released by the True Feature Company

"The Doom of Darkness" is a tragedy simple enough to appeal to a child and powerful enough to move the heart of a man. Here is the skeleton of the story:

Professor Thomas Lovelace is a famous surgeon, devoted heart and soul to his work and patients. The fame of his sanatorium is world wide. He can cut with sharp steel into the delicate tracery of men's most vital tissues and save health and life. Professor Lovelace is so thoroughly absorbed in his work that he takes no note of the strain it imposes upon him, until he suddenly feels a sharp pain in his eyes. His nephew and assistant at the sanatorium, Earle Lovelace, is alarmed and prevails upon the professor to consult an oculist, a friend and neighbor.

The oculist gives the professor an examination, and it may be well to say here that the thorough and scientific examination is portrayed upon the screen with absolute fidelity to life. As a result of the examination the oculist forbids the professor to perform any further operations, and the professor promises to take a rest.

Just as the professor is preparing to leave the office of the oculist, a celebrated actress, Agnes Cameron, is brought to the sanatorium of the professor. She is hastily examined by the professor's assistants, who at once realize that her condition is precarious, and that only prompt action by the professor himself will hold out any chance of salvation. They telephone to the professor at the oculist's office.

The oculist attempts to suppress the message as it comes over the wire, but the professor's quick ear has caught up the cry of distress as it echoes through the instrument, and gets hold of the receiver. He learns of his new patient's dangerous condition and rushes to his sanatorium. A hasty examination confirms the judgment of his assistants that no time is to be lost. He knows that the operation will be a very difficult one, but decides to perform it and saves the life of the young actress.

The punishment of Nature for his sublime disregard of the oculist's advice follows swiftly. The overworked eyes of the professor refuse to do their master's bidding, and he is plunged into the doom of darkness. Strong man that he is, this frightful affliction shakes his soul to its very depths, and he cannot reconcile himself to a life of helplessness which his misfortune forces upon him.

The young artist whose life has been saved at such tremendous cost is on her way to rapid recovery. A friend brings her fruit, flowers, books and newspapers, and as she opens one of the journals she is startled by a headline telling of the doctor's blindness and describing the causes leading up to it. The thought that she owes her life to such

SCENE FROM "THE DOOM OF DARKNESS"

heroism gives birth in her soul to the firm resolve that she will make her eyes do the work of the eyes that have saved her life.

As soon as her condition allows, she hurries to Professor Lovelace, and implores him for permission to become his nurse and serve him. The once great but now helpless man gives his consent, and it seems as if the dark road would now be brightened by a woman's pity and gratitude. Indeed, the professor finds his grateful guide so willing and ready for perpetual sacrifice that he tells her that she must not renounce her youth and career from a mistaken sense of gratitude and begs her to leave him. She tells him that her life belongs to him and he, throbbing with affection for his messenger of hope, declares that he would be happy to be united to her forever. Still animated by pity and gratitude, the young woman accepts his offer of marriage and becomes his fiancée.

Love and Fate, however, take a hand when the professor's nephew, Earle Lovelace, returns from his post-graduate course at the university, a full-fledged surgeon and physician. The actress falls in love with him at first sight and he returns her love. They avow their affection for each other in secret, and pledge themselves to sacrifice their own happiness for the sake of the blind professor. Then Earle resolves to go away.

The professor, however, though unable to see, has with the keen hearing of the blind overheard their whispered avowals of love and renunciation, and he decides not to stand in the way of their happiness. He sends a letter to his friend, the oculist, declaring that he has a premonition of death. He tells him in the letter that if any untoward accident befalls him his fortune is to be turned over to the institute for improving the condition of the blind. In conclusion he writes: "And it is my special wish and desire that you inform my nephew, Dr. Earle Lovelace, and my faithful guide, Agnes Cameron, that I will ever remember their kindness to me, and that in life or death they will always have my blessing."

The next day the professor ventures out to his favorite haunt, at the end of a path where there is a dangerous precipice, and now his only guide is his dog.

The day after they find the professor down at the foot of the cliffs, his sightless orbs turned toward heaven, and his heart quite still. The professor no longer stands in the way.

Moving Picture News

Published Every Saturday by the

CINEMATOGRAPH PUBLISHING CO.,

30 West 13th St., New York City

Telephone 4091 Chelsea.

WILLIAM M. PETINGALE
Business Manager and Treasurer

JOHN A. WILKENS
Secretary

The address of the officers is the office of the newspaper.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

Advertising Rate Card will be sent on application.

Entered as Second-class matter in the New York Post-Office.

Vol. VIII August 23, 1913 No. 8

EDITORIAL COMMENT

New methods bring new friends.

* * * *

Our circulation is increasing daily.

* * * *

Every day brings a new opportunity.

* * * *

Each unused opportunity is the equivalent of so much idle or wasted capital.

* * * *

Some men have money, others brains, few both.

* * * *

The public wants a clean moving picture show. We notice the public gets what it wants in the long run.

* * * *

A wise opportunity knows when, where and how to present itself so as to gain acceptance.

* * * *

It seems that even the Governor of the State may be called to account for prostituting an opportunity to serve the people into one for plundering them.

* * * *

Business is not charity, though charity often becomes a business. We are not in business for our health; frankly our object is to make money. We want an "ad" from every producer and a subscription from every exhibitor. What do the producer and exhibitor want?

* * * *

Success is measured by character, not by money or social position. It is more important to know what a man is than to know what he has, excepting, of course, to the few metalized mortals known as the "newly rich."

* * * *

That man is a degenerate—morally rotten—who for mere money shows to his neighbor's children pictures which he would not permit his own to behold. He is many degrees worse than a murderer; there is but one beneath him in the moral scale. Who? Why the maker of the same film, of course.

* * * *

The moral effect of to-day's moving picture show should be of supreme concern to all, from film producer to the man in the rear seat in the audience. Why? Because character is formed in youth; youth rapidly develops into maturity, and the youth have a good right to correct and proper educational pictures. Suppress the unwholesome pictures! Do it now!!

A man's antecedents illustrate and explain his character. Up to elite society, from playing the ponies for a livelihood, by way of sportsmanship and clubdom, upon moving picture profits is quite a trip. And it must form quite an experience. But does it raise the tone of the industry?

MISS TENNANT BACK AT WORK

Barbara Tennant, the popular leading lady of the American-Eclair Company, is back at work in the Fort Lee studio after a pleasant month's vacation at the seashore, most of which was spent driving a 60-hp. auto.

Miss Tennant certainly deserved her rest, since she had been working very hard for the past year in the feature productions of the American-Eclair. The acting of Miss Tennant in such productions as "For the Honor of Lady Beaumont," "Fortune's Pet," "The Superior Law," "The Greater Call," "The Beaten Path," and scores of others have brought her to the front as one of the most popular photoplay stars now appearing on the screen.

The chief charm of her work is the evident sincerity of her histrionic efforts and her wonderfully expressive eyes. On the front cover of this week's issue we present a portrait of Miss Tennant reproduced from one of her latest photographs.

E. O. BROOKS TO LEAVE THE GAUMONT COMPANY

The personnel of the Gaumont Company at Flushing is preparing to shed tears of regret at the departure of their genial publicity manager on August 23d. Mr. E. O. Brooks, who has been connected with Gaumont's for only three months, has quite revolutionized the advertising arrangements of that firm during his brief spell, and the announcements of the firm have been characterized by striking originality. Mr. Brooks informs us that business claims at Montreal compel him to return to that city in order to give personal attention to the booking agency operated by him and run under his name. The E. Oswald Brooks Booking Agency, 442 Birks Building, Montreal, which concern has been entrusted with the handling of such big British stars as Martin Harvey, Lawrence Brough, Quinlan Grand Opera Company (200 members, 75 in orchestra), Matheson Lang & Hutin Britton Company, and a host of other attractions which will tour Canada exclusively and under the Brooks Agency direction. Mr. Brooks further announces his intention of booking "road show tours" for the very biggest of American and British feature films on from five to eight reels, so he will not be altogether lost to the "movies" world, after all.

Mr. Alec Lorrimore is named as Mr. Brooks' successor at the Flushing studios of Messrs. Gaumont.

MARY'S TEMPTATION
Lubin Release

IRENE WALLACE

Who appears as Esther in the historical Imp feature entitled "Jewish Freedom Granted by King Casimir of Poland," to be released shortly by the Universal Film Manufacturing Company

IRENE WALLACE

Irene Wallace, whose portrait is presented on another page, has entered the charmed circle of popular players. She was born in New York and is of Scotch-Irish parentage.

Miss Wallace is a comparatively new addition to the Cinematographic fold, as she only entered the moving picture field a little over a year ago. Previously she appeared for several seasons in musical comedy under Shubert management. Before her engagement in musical comedy she gained some experience in vaudeville as one of May Ward's Dresden Dolls.

There is an old legend according to which the Scotch and Irish are descendents of the Seven Lost Tribes of Israel. It is, therefore, not astonishing that Miss Wallace should be endowed with the Oriental type of beauty and the temperamental requisites that qualify her to appear in Hebraic roles. Her first screen work in Jewish characterization was in "Nihilist Vengeance." Director Sidney Goldin then placed her in the cast of "The Heart of a Jewess." The favorable comments evoked by her acting in that play decided Manager Mark M. Dintenfass to entrust her with the leading feminine role of Esther in "Jewish Freedom Granted by King Casimir of Poland," the historic photo-drama which has just been finished by the Universal Film Manufacturing Company.

Those who have been favored with an advance view of the play declare that Miss Wallace gives a splendid impersonation of the part of Esther, and that the production is destined to be very popular with all classes of moving picture audiences.

THE WAR CORRESPONDENT

Itala "Danmark" Film—Released August 25th

Bretton, a war correspondent, obtains a personal letter from the Minister of War. Bretton meets Clark, correspondent of a rival newspaper. Clark catches sight of Bretton's letters, and resolves to steal them.

The story jumps to the scene of warfare, where Sonia and her father are tending their sheep. The old man is killed by a stray bullet. The two correspondents from the edge of a precipice note a skirmish. Bretton makes a false step and falls. Sonia, in going to his rescue, risks her life. Clark steals the coveted papers. Bretton recovers from his fall and, somewhat smitten by his rescuer, he wanders away. He is arrested as a spy but escapes.

A battle is in progress and both correspondents have their stories ready. Clark is tricked by Sonia and Bretton's telegram goes through. When Clark arrives the wires are congested. Disgruntled, he visits a neighboring theatre. A shell crashes through the building. Clark, among others, is rendered unconscious. Bretton sees the demolition of a majestic war vessel by a hidden mine. Sonia, aiding Bretton, again foils Clark.

DESTROYING THE WIRE

Bretton, to obtain a better view of a land conflict, goes aloft in an aeroplane. Shattered by a shell, it falls. Sonia, who has been captured by the Turks after being wounded, escapes. She sees the aeroplane descend and saves Bretton from being burned to death. Again Bretton is triumphant in getting his story over the wires ahead of Clark. He asks Sonia to return home with him as his wife. The young people on the conclusion of hostilities are congratulated by the newspaper's proprietors. They meet Clark and all differences are ended in a warm handshake.

There is a rapid succession of big and thrilling scenes. A bridge is exploded and the train plunges through the opening into the river. There is much burning of gunpowder, a theatre is destroyed by a bursting shell, and the active manoeuvers of artillery, cavalry and foot soldiers sustain the dramatic interest and cause no end of excitement and suspense throughout the performance.

RICHARD EDMONDSON SAILS FOR EUROPE

Richard Edmondson, after completing arrangements with the Exclusive Supply Corporation for the handling of the products of the Film Releases of America, the company of which Mr. Edmondson is the active head, recently sailed for Europe on the steamship Imperator.

While in America, Mr. Edmondson established an office on the sixth floor of the Candler Building, in which his special representative, Albert B. Ladick, will be in charge. The first release of the new company will be "Doctor Nicholson and the Blue Diamond." As soon as this is well launched many more features will follow.

RICHARD EDMONDSON

Mr. Edmondson is widely known in England and on the Continent as well as in America. He began his experience in the film business in California about nine years ago as an exhibitor, since which time he has operated a chain of theatres and exchanges. He is now going in heavily for the exclusive handling of manufacturers' features.

He controls a number of brands made in Germany, France, Italy, Austria and Scandinavia. His London office is No. 19 Cecil Court. The company's title is the American Film Releases. Special Representative Ladick has for the past fifteen years been in the cotton business. He is an alumnus of Williams College.

THREE SCREEN BEAUTIES IN THREE ODD DRAMAS

This Week's Reliance Program Offers a War Drama, a Rural Drama, and a Society Drama

VIVIAN PRESCOTT, Norma Phillips and Edgena de Lespine are the popular stars featured in the coming week's Reliance program, and each of these well-known beauties is seen in a rôle best suited to her particular talents.

In the release of Monday, August 25th, Norma Phillips appears in "The Girl Spy's Atonement," in which she plays a rôle calling for the strongest kind of acting amid the excitement of camp life and the horrors of the battlefield. Miss Phillips rises to the occasion with splendid effect. The story abounds in exciting episodes that sustain intense interest up to the dramatic climax. It is needless to say that the girl spy overcomes all obstacles placed in her way, and her final triumph is the gratifying outcome of her thrilling experiences.

THE GIRL SPY'S ATONEMENT

Vivian Prescott will be seen in the title rôle of the release of Wednesday, August 27th, entitled "Peg of the Polly P." This versatile little actress, acknowledged to be one of the cleverest performers in filmdom, plays the part of Peg, the daughter of a canal boat captain, amid the picturesque settings of the Lehigh Valley. This is one of the quaintest and most interesting productions of the season, abounding in local color and artistic characterization of American types. Edgena de Lespine will be seen on Saturday, August 30th, in the title rôle of "The Social Secretary," which is excellently adapted to her queenly style of beauty, and gives her ample opportunity to display her exceptional ability as an emotional actress which was one of the strong features of her portrayal of "The Bawlerout." She enacts the rôle of the secretary of social proclivities to the very life, and her fashionable gowns and society mannerisms lend verisimilitude to this most entertaining production.

THE SOCIAL SECRETARY

The poor social secretary is Jean Alden, who is employed by the Braggs, a nouveau-riche family, to introduce them into society, and to teach them what to do and say in the fashionable circles. Jean has no easy task before her, as she finds the Braggs household in considerable disorder. Mr. Braggs is in fear of his servants. Fawcett, his business secretary, is making love to Elsie Braggs, the daughter, intending to marry her on account of her money, and young Braggs is a weakling addicted to cocktails and cigarettes, who falls in love with Jean, greatly to her annoyance.

Meanwhile Jean takes charge of the house, puts the servants in their places, instructs Mrs. Braggs in social deportment, and tries to influence Elsie to be cautious in the selection of her intended husband.

Fawcett grows suspicious of her, and fearing that she will interfere with his plans, persuades Mrs. Braggs that Jean is trying to ensnare her son, which leads to her discharge. Jean, however, before leaving exposes Fawcett as a brutal villain and Elsie throws him over.

Despite every effort on the part of Mrs. Braggs to have her remain a member of the household by marrying her son, Jean refuses, and returns to her little son, who is dearer to her than all the money the Braggs can offer.

Moreover, she has learned to prefer domestic happiness to the vapid pleasures of the social whirl.

PEG OF THE POLLY P

STUDIO GOSSIP

Edward J. Le Saint, one of the producers of the Selig Company in California, is back at the home plant after a three weeks' stay with a group of players at Cascada, high up in the Sierras, where the Pacific Light and Power Company is spending millions on one of the most remarkable engineering projects in this country. This work has been undertaken to meet the growing needs of the city of Los Angeles for electrical power which will be conveyed across three hundred miles of desert, of wilderness and of mountains. The Selig traveling stock company was entertained by Engineer F. M. Thebo, in charge of the big work; his assistant Engineer Starr and Commissary Roberts. His elation of these accomplished men far from the refinements and diversions of civilization, is so complete, that they welcomed the artist almost as heaven-sent, and placed every advantage in their power for the advantage of the actors and the makers of the pictures. In fact, nothing was too big or too difficult for these genial mountaineers to undertake for the sake of the camera crowd. The environment of this great enterprise up in the land where the thunder sleeps, opening its way with terrific explosions of dynamite, with daring workmen skidding across dizzy chasms on slender wire cables, wild little lumber cars flashing down endless shoots, vast volume of blue waters cascading over monster dams and monarchs of the forest felled to make way for great flumes, were some of the sights and scenes amid which the picture players acted out their parts.

* * * *

The Western branch of the Lubin Manufacturing Company is located at 4550 Pasadena avenue, Los Angeles, Cal. The studio is beautifully situated and combines with attractive environment, accessibility to a marked degree. The buildings are located upon a beautiful, well-kept plot of ground, 150x450 feet, which presents all the picturesque beauty and variety of coloring usually found in California gardens. In the rear, a large stage, eighty feet square, around which is grouped commodious property room, wardrobe room, scene dock, paint bridge, etc., supplies the facilities for the interior sets. Adjacent to this are the stables and corrals where the horses, saddles and equestrian equipment are kept. In front is a large and handsomely furnished building of the Colonial type which furnishes quarters for offices, dressing rooms, green room, etc. All in all, it is one of the most attractive and best arranged studios in Los Angeles, and the Lubin Company has been complimented upon its attractive and business-like arrangement. In the rear of the studios are the tracks of the Salt Lake Route. An attractive private station has been built there affording facilities for the arrival and departure of characters by train in the pictureplays. The station has been named "Lowry," in honor of Mr. I. M. Lowry, general manager of the firm.

* * * *

An extraordinary achievement in night photography was accomplished last week by Director Huntley and Operator Wycoff, of The Selig Polyscope Company, in California, which promises to make the silhouetted sky-line of Los Angeles famed the world over. The camera man planted his instrument on top of Broadway Hill over the tunnel, and after the lamps of nightfall had begun to twinkle, he worked for many hours and was finally rewarded by securing a perfect film of the "City of the Angels," after dark. The lighting system of Los Angeles is in detail and in decoration the most perfect of any city in this country, and the effect secured with the pencils of light and the façades of buildings lining the streets cut clearly against the sky was beautiful beyond compare, giving an effect like fairyland. The success of this experiment means a great deal in the art of pictureplay. The particular drama in which this scene will be used, is entitled "The Shadow of the Bridge." It will be utilized in the form of a dissolve, the visions materializing as the fabric of a dream.

* * * *

A completely equipped hospital will be added to Universal City's list of metropolitan conveniences. Dr. Grover C. Proctor, a rising young resident physician and surgeon of Boston, is to be the physician in charge. The announcement has just been made by I. Bernstein, the new manager of the Pacific Coast branches of the Universal Film Manufacturing Company, who says:

"It is something that has long been needed. There will be no charge for the physician's attention. The only cost to Universal employees will be for the medicine they use. The hospital will be ready for service just as soon as it is possible to build and equip it."

While Universal City has been remarkably free from accidents of a serious nature of sickness, with one thousand persons at the work, the management thinks best to forestall serious results by providing an hospital.

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Miriam Nesbitt and Marc MacDermott are not confining themselves entirely to picture making, as we learn that they visited recently at the Marble Arch, one of the best known London photoplay houses. The proprietor immediately recognized his talented visitors and Miss Nesbitt was presented with a tremendous bouquet. Marc was less fortunate, as he puts it, for he was called upon to make a speech. He curried instant favor by complimenting the Britons upon their splendid picture houses, and the ideal conditions under which films are projected over there.

Marc has completed arrangements by which he will appear at the famous London Coliseum and deliver a talk on the making of moving pictures. There is no doubt that he can tell the Londoners all about it, as few actors have had the variety of experiences which he has had.

* * * *

Miss Laura Oakley, chief of police of Universal City, the only woman in the world holding such a position, is wearing a handsome gold chief's badge. It was presented to her by the Universal Film Manufacturing Company through I. Bernstein, general manager of the Pacific Coast branches of the Universal. Beautifully engraved are the words: "Chief of Police of Universal City," and in the centre is Universal Company's trade-mark, the whirling orb.

The presentation of the badge was made by Director Phillips Smalley at one of the delightful dancing parties given weekly on the largest motion picture stage in the world by the Universal Company to its employees. Mr. Smalley made a delightful short speech, congratulating Chief Oakley and voicing the prediction that the position she holds will always be handled capably.

* * * *

The "Herald Films" are now at work on their first production, a thousand-foot comedy, entitled "Bottled Love." Among the well-known players connected with this company is Babe Saldarini, Madge Kirby, Buddy Ross, Ben Walker and Bill Rising. All these actors are very well known to the patrons of the motion picture theatres, and the comedy is full of laughter from beginning to end. The antics of Babe and Buddy provoke great laughter. Miss Kirby is shown at her best in this production. Mr. Wray Physioc, director of numerous productions, claims this to be his masterpiece.

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Willard Newell, of the famous Newell Bros., long associated with various forms of theatrical productions, has taken a position as a producer at the Selig Polyscope plant. Mr. Newell's intimate acquaintance with standard drama and the lighter forms of comedy, should qualify him well for work in the new direction. The peculiar gift of putting comedy over through the medium of motography, appears to be rather difficult when it follows the strictly legitimate line, and Mr. Newell's success in this specialty argues well for his stewardship in pictureplay making.

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"The Green Eye of the Yellow God" gives Charles Ogle a splendid opportunity in his role of "Mad Carew," a fearless British officer stationed in India who defied the gods of the Hindus and paid the penalty of death. The well-known Edison player has been suffering a good deal of apprehension in real life because of the serious illness of his wife, who, we are glad to say, is now well on the road to recovery.

Miss Vivian Rich, the versatile little leading woman of the "Flying A," will soon appear in a fairy story especially written to please the little folks.

There will be fairies and witches, kings and princes and the enchantment that is interesting to the little readers of "Grimm's."

"I have always wanted to do something of this kind," said Miss Rich, in discussing the story. "I think we ought to do something to please the little folks." It is possible that a series of them will be made.

* * * *

Harry C. Matthews is producing "Aladdin and His Wonderful Lamp" for the next Venus feature. He is doing this while he has the many thousands of dollars' worth of properties over from his last Arabian picture. It would be hard to get such a magnificent assortment together again. There will be a lot of fine trick photography in "Aladdin." Allen Forrest will play the title, Elsie Albert will be the princess and the genii of the lamp and the ring will be in the hands of Joe Burke and Jefferson Osbourne.

* * * *

The hot days of August have started directors L. Rogers Lytton and William Humphrey on their annual vacations; the former hieing himself to the seashore and the latter going to Maine, where they hope to receive fresh inspiration and renewed vigor within the next two weeks for their arduous labors of the fall and winter campaign.

* * * *

Mlle. Ideal, the celebrated diver, is to be featured in a two-reel subject entitled "The Diver," by the Vitagraph Company. The picture is now under construction and can be looked forward to as something unusual in which Mlle. Ideal will display her wonderful powers as a swimmer in a most dramatic pictureplay.

* * * *

Ben Wilson does not have much time to devote to his chug-chug wagon these days. In fact, the popular Edison player is working about twenty-four hours a day. In addition to playing Captain Bradford in the "Who Will Marry Mary?" pictures, and appearing as the scapegrace brother in "Joyce of the North Woods," he plays five different parts in "The Awakening of a Man," a two-reel film. Mr. Wilson appears in every scene in the entire two reels, but, with his usual cleverness, he has made a distinct character study of each role.

* * * *

Lottie Briscoe, of the Lubin Company, at their California studio, occupies one of the prettiest dressing rooms to be found in the whole range of motion picture studios. It is rose pink throughout—rugs, walls, chairs and draperies. Every summer afternoon she is to be found, when opportunity offers, on the grand-stand watching a baseball game, and in winter she is equally devoted to the opera. Between times she finds cheer and comfort in a baby grand piano made to order for her, from her own designs.

* * * *

If Mabel Trunnelle were asked to choose the kind of part she wanted to play, her choice would fall upon just such a character as Polly Eccles in "Caste." The lighthearted, winsome girl whose sordid surroundings seem only to increase her gaiety appeals to the clever actress, and her interpretation of the part is one that will stand out in its refreshing beauty as one of the best that this talented photoplay star has done.

* * * *

It is astonishing how many of the great legitimate stage directors are going over to the moving picture studios in Los Angeles. James Neill has gone to the Universal, Dave Hartford to the Kay Bee and it is stated that Willus Marks is about to make a third. All in one week, too.

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The European business manager of The Vitagraph Company, is here to study American conditions in anticipation of increased facilities being added to the Paris factory and probably the erection of a large studio in Europe.

Two new directors have been added to the Vitagraph studio staff—Ned Finley and Tefft Johnson, who will in future be recognized as both directors and actors.

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Herbert Prior, whose versatile talents have long since made him one of the leading players on the screen, has written another comedy in which he plays the leading part, "The Desperate Condition of Mr. Boggs."

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Both Jack Johnson and Miss Barbara Tennant, who have been away on vacations, are back at work at Eclair and more of those strong feature productions featuring these two favorites are under way.

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When it was discovered that Millie Bright, the little Eclair beauty, is an exceptionally daring and clever diver, it was decided to stage a production in which she could do some "Kellerman" stunts. It can be expected this fall.

* * * *

If you ever see handsome Charles Horan, of the Dragon films, ask him if he would accept an offer as ringmaster of a circus.

He traveled one week with the Sautell, Lowande and Rollins circus, portraying the ringmaster in a forthcoming state right release, "Her Last Ride."

He rode at the head of the street parade, snapped the whip at each performance, and bossed around the circus help, but "Oh, what a life it is," says he.

Jack Noble, of Dragon films, has been seen on Broadway, and we are real glad that he is around. He says he will be directing again in a few days.

Clarkson P. Ryttenberg is a busy man these days. "The Blindness of Courage" or "Between Two Loves" is going fast, but a few states are still available.

* * * *

The artist who makes the "Newlywed" and other trick pictures over at the Ft. Lee studio of Eclair has just finished a comedy subject of five hundred feet which has taken a solid month of hard work to put together. It is entitled "A Vegetarian's Dream" and shows some very amusing antics of vegetables, lemons, etc. This five hundred feet of film is made from some eighty thousand drawings and by some exceptionally clever trick work. When it comes to the showing of the lemons becoming pigs and playing leap frog, this part is not made from drawings and it will keep the public guessing for many weeks to understand how it has been done.

ROMAINE FIELDING

The popular Lubin star actor who was the winner in a recent popularity contest. Mr. Fielding is too well known to need any introduction. His dramas are not only thrilling representations of Western life, but they go to the very heart of things; they get the atmosphere of lives spent in the vast expanses of the world. Therein lies the genius of the man. He understands the real difference between the West and the East.

For Those Who Worry O'er Plots and Plays

Writing Is a Trade

WRITING is a trade—writing is hard work. Literary craftsmen, good ones, no longer affect Bohemianism and permit their hair to grow long. They are workmen who look upon their literary occupation as everyday business. We state this, to some a heart-rending fact, because many of our correspondents seem to think that they must become "inspired"—go into a trance as it were, before the muse will perch upon their shoulders. They appear to have gained the impression that the successful literary worker is quite an extraordinary person, when the fact remains that he is just a very industrious person, with a habit of observation. Take Alfred Henry Lewis, for instance. Mr. Lewis, author of the "Wolfville" stories, etc., is nothing of the traditional author. "Writing is a trade," he said the other day. "It is as much a trade as bricklaying or assembling automobiles. It is a different sort of trade, to be sure, but it is a trade none the less. Writers that I know do not evolve their copy out of their own brains. They are merely assemblers and finishers of other men's things. They merely go about gathering together bits of life. These bits of life, these little expressions and incidents, the writer weaves together and makes into a plot and story. Mark Twain, Stevenson, Conan Doyle, and all the rest of the real writers, were assemblers. They simply worked over the material they had taken unconsciously from other writers, and from life, and had stored away in the cellars of their brains. I can take every one of my books and give you a name and address for every little expression, every little action, every incident."

The same rule applies to photoplaywriting. A moving picture story as completed by the author is apt to contain a little of this and that gathered from the four corners of experience and observation. These little things are assembled, perhaps from a thought germ hastily jotted down in the observer's notebook, and finally there is assembled the completed structure, which is the photoplay script. Photoplay writing is a trade just as is fiction writing. It may take a so-called genius to write the photoplay or the magazine story—but genius, you know, is just a capacity for taking pains and working hard.

Another "School" Thumped

C. J. Caine, a Milwaukee photoplaywright, sends us the following letter and a clipping: "Enclosed find clipping from a local paper which may interest you, as it surely illustrates just what kind of men are running the moving picture 'schools' at present. A friend wanted me to investigate before he took 'lessons.' I visited the 'studio' and had a talk with the 'professor.' I have only been in the photoplay game a year, but I dare say I could direct far better than this man who claimed he had been producing plays for eight years. During my conversation I mentioned several familiar expressions used by photoplaywrights such as 'punch,' etc., and, judging from his blank expression, they were entirely foreign to him. If you consider it worth while, I wish you would publish an account of this in your department, as it is a shame to have such people separating ambitious ones from their money. I have just seen my first script, 'At Shiloh' (Bison) produced and am more determined than ever to succeed. Your advice in the News has been very helpful to me and I wish to thank you for your sincere encouragement." Now the clipping from the Milwaukee newspaper:

BREAK UP "SCHOOL"

POLICE NAB MOTION PICTURE ACADEMY HEAD

Girl Complains He Swindled Her—Would-be Film Stars Find Their Careers Blasted

"Detectives Jacob Laubenheimer and Louis Hartman walked into room 403, Matthews building, Monday afternoon, and arrested Rudolph von Nagel, alias Frank M. Arnold. As they started to leave the room with their prisoner the sound of voice topped them. The voices were those of females. 'Harold—come thou here! How coulds't thou do this thing? Did I not place the jewels in thy hands?' Another female voice replied: 'Ah, Madra! I would kneel before thee! Forgive me if thou canst! To ask thee to forget is more than I can do!' Detective Laubenheimer threw open the door. Seven girls shrieked, clutched their 'lines' and shrank into the corner—and seven dreams of future greatness as moving picture actresses were smashed! Von Nagel, or Arnold, as he was known in Milwaukee, it is charged started a 'school for actresses' two weeks ago with a small table for equipment, and has since been advertising for 'inexperienced girls.' He is charged with obtaining money by false pretenses. The police say he admits charging each girl from $5 to $20, agreeing to pay them from $20 to $50 a week to perform in moving picture plays."

A Line from Chicago

A Chicago scribe, after thanking us for what she is pleased to term some valuable hints, asks how song writers are to know so-called swindling publishers from legitimate publishers. She feels that Mr. E. M. Wicks, song writer, whom we quoted in a previous issue, would be doing an act of great kindness if he would give more hints. "Much hard-earned money has been spent in paying would-be publishers and the returns received by song writers are frequently a few copies of music. I have known of writers who got nothing for their money. I have been beaten badly at that game but, nevertheless, I am still writing songs and looking for a genuine publisher who will take a beginner's work. You are doing a good work in your field of endeavor, now pass along this other request," ends the letter.

We have never attempted to write songs, believing that such inspirations as "In My Harem" and "When the Midnight Choo-Choo Leaves for Alabam'" were beyond our humble talents. However, we sympathize with those who have been victimized by bogus song publishers and that is why we gave space to Mr. Wicks' excellent assertions. We advise those interested in song-writing to address The Writer's Magazine, 32 Union Square, East, New York. Doubtless, Mr. Wicks will give communications his personal attention, providing postage is enclosed with the letter. We believe the magazine publishes a department for song writers.

Thankfully Received

One of our correspondents puts this across: "Your statement that scripts are being returned fresh and crisp is a refreshing bit of information and thankfully received. Not long ago one of my scripts came back with nearly every page smeared with tobacco-stained finger marks. The appearance of the script and the length of time they kept it led me to surmise that they had been using it for a door-mat and hated to part with it." Maybe this writer waxes sarcastic, but there is good excuse. We know his feelings and can sympathize with him.

As to Grammar

Our recent assertion that a slang expression sometimes carries more force than the carefully constructed grammatical sentence evidently started something. Of several arguments pro and con which we have received, we offer the following as Exhibit A: "It depends somewhat on what the 'grammatical error' committed is. There are many slang phrases which, of course, are more or less grammatically incorrect but they convey the meaning of the writer more forcibly than the 'Queen's English.' Ungrammatical expressions, generally speaking, cannot be tolerated. I consider ability to use only grammatical expressions a necessary qualification for writers who hope to be successful. One writer sends in a story based upon a grand idea. Imagine the script couched in ungrammatical expressions and the editor floundering around in a mass of woods which render it an impossibility for him to make anything from it. Use correct grammar, by all means."

Certainly, use correct grammar if possible. But we reiterate that because a man is not highly educated, or an adept at grammar, it doesn't bar him from successful pictureplay writing as it would bar him from other literary pursuits. The best reporter we ever knew couldn't write his story to save his life. He tried to, but the rewrite man was always busily engaged on the reporter's stuff. But that reporter had the ideas. He could find a 'story' where others could find nothing. Maybe you have the ideas and not the ability to develop them in the best of grammar. We repeat, do not let that fact worry you. If your idea stands out and is of value, you will do business with the efficient script editor. And as to "floundering around in a mass of words," it is not the uneducated man, or the writer with limited vocabulary that generally does the "floundering," it is the grammarian, the lover of high-

sounding adjectives, who frequently utilizes two pages of manuscript to tell that which could clearly be described in a hundred words.

Pertinent Pointers

Give thought to your titles.

Always make a carbon copy of everything you write. Don't number your scenes in letters or Roman numerals. Use everyday plain figures at the side of the sheet. We were shown a script the other day, the action laid out as "Scene A; scene B," etc., centered on the page. We do not approve of such innovations.

Script writing more naturally leads to short-story writing than does short-story writing to pictureplay writing. Maybe some of those rejected pictureplay plots could be worked into magazine fiction. We know three writers who have recently worked rejected pictureplays into successful short fiction. We plead guilty to being one of the three.

It isn't the style that counts in the pictureplay script. It is the building up of an idea in as terse a manner as is possible with comprehensive clearness. Let style take care of itself, and perhaps it will if you put over your pictureplay action clearly and concisely and logically.

We do not charge for answering questions by mail. All that is required is a stamped and self-addressed envelope. We are here to do all the good we can, in all the ways we can, and to everybody we can, and so feel no hesitancy about availing yourself of this opportunity. To those who have received no answers to inquiries, we would state that the reason is that the one rule necessary to qualify has not been observed.

Successful dramatists have made a careful and thorough study of the stage. It is also necessary for pictureplaywrights to make careful and thorough study of the moving picture screen in order to succeed. Practical knowledge of the art is gained by familiarity with moving pictures.

How often must we warn ambitious writers not to copy other films? After all that has been said on this subject, a number of would-be pictureplaywrights are persisting in revamping stories they have seen in picture theatres and submitting them to the editors as strictly original stuff. Authors do not seem to realize that when htis action is persisted in, the editors will view everything they write with dark suspicion and that, eventually, all markets will be closed to them.

Ladies and children are great patrons of moving picture theatres. Keep them in mind when writing your plots. Why is it that some writers who are punctilious in the drawing-room will hasten home and write the most nauseating drivel for the moving picture screen? Be clean, and remember that every suggestive picture that is released does an untold damage to the art in general.

Endeavor to write short sentences. Too many scripts are composed of compound sentences and long-drawn-out paragraphs which could well be condensed. Short sentences carry force. An ability to put a good sentence together is desirable.

Biffs and Boosts

Appleton, Wis.—"Three cheers for you for that gentle hint in this week's issue to eliminate the death-bed scenes. I have never known it to fail that when I sought joy at the moving pictures, I would usually find myself weeping instead. Good luck to you and your departments. You have surely done wonders for me in cheering me on my way to fame and fortune in the seenario line."

Los Angeles, Cal.—"You trade-journal editors do more harm than good. Too much attention is paid to such vaporings. You all have something to sell, and if it is not a course of lessons it is a text-book, an operator's manual, or some other graft. I never read your drivel, because you indulge in personal abuse and not in facts."

New York City.—"Dear Mr. Wright: I want to thank you for virtually selling two scenarios for me the other day. From your column I learned that I was trying to write stories instead of pictureplays. I took two rejected scenarios and cut them to the quick, and I made the synopsis of one seventy-five words long and the other under two hundred words. I have sold both, receiving $35 for the two."

New Orleans, La.—"After getting onto your paper, a year ago, and studying your department, I took an old magazine story that I could not sell, rewrote it into a pictureplay, and sold it that way. I received $15 for it, which is considerably more than the price of a year's subscription to the News. Thank you."

Columbus, Ga.—"I write you on behalf of the correspondence schools. I took a course and was treated all right. You have some axe to grind when you jump on these schools so often. What do you know about schools, anyway? Did you ever go to school? I, and many others, believe not."

Indianapolis, Ind.—"Dear Sir: You are a 'nut.' That's all I have to say."

Editorial Etchings

A. W. Thomas is now editor-in-chief of Photoplay Magazine.

Lloyd Lonergan is the name of the editor who has written about two-thirds of all Thanhouser stories ever produced. He has been running his department without any assistance for the past few weeks.

A complete novel from the pen of Maibelle Heikes Justice will appear in the "Red Book" soon. Miss Justice has been writing much of the big stuff produced by Selig and Essanay. She has been spending the summer in Illinois but goes East soon.

Monte Katterjohn, who once conducted a "school" and a monthly magazine for pictureplaywrights, has returned to his "first love," namely, script-writing.

Captain Peacocke, veteran script writer, now on the Universal editorial staff, is a veritable soldier of fortune. He has been a soldier, explorer, revolutionist among other minor experiences. He also writes poetry and short stories, and writes them well.

Hugh D'Arcy, publicity man for Lubin Manufacturing Company, is the author of those noted verses called "The Face on the Barroom Floor." We had the pleasure of hearing the author recite the poem recently and were certainly pleased with the opportunity to hear an accomplished recital of immortal verse.

With the "Professors"

"You can easily write a photoplay in twenty minutes after learning the proper form, and each play is worth from $25 to $100 to you," so reads a New York City "institute" prospectus we received to-day from a long-suffering subscriber. The above we honestly regard as the limit in "school" literature.

A Toledo, O., newspaper prints an advertisement addressed to "boys and girls," urging them to spend vacation in learning "to weave a plot and receive big money." Complete course costs only $2.50. We would remark that there are childish scripts a-plenty without foisting more upon the defenseless script editor.

Lifted from Fiction

The editor of this department upon several occasions has secured the permission of certain magazine editors to use his stories in moving picture form and they have met with a ready sale. Now comes Miss Maibelle Heikes Justice with the script, "When Tony Pawned Luisa." This is a dramatization of Miss Justice's story of the same name which appeared full page in the Sunday New York Herald. It is interesting to note, for it is the first fiction of Miss Justice to appear on the screen, although she is a prolific writer of short stories. The film is a Lubin release and the script is followed closely in regard to plot. This is a note of interest to script writers—that fiction is sometimes written so that it can be lifted almost direct to the screen despite the fact that so many say the contrary.

WM. LORD WRIGHT.

Helen Marten is nursing a badly bruised knee as the result of a little realism in a scene taken during the recent trip of the Eclair Company to the Adirondacks. The picture under way was "The Wolf," a coming release. Miss Marten was hidden in a cupboard and then in order to get the action "over" it was necessary to have this cupboard fall with Miss Marten in it. It was impossible to "fake" the scene and so the little lady had to stand for the rough handling. It was a bad fall and she got some severe bruises but was game and finished out the scene before she let out a yelp.

Mr. S. L. Lesser, of San Francisco, president of the Golden Gate Film Exchange, and who is also identified with the Pacific Feature Film Company and the Northwestern Feature Film Company, of Portland, Ore., is on a business trip to New York. Mr. Lesser reports big business for the feature film and he will make some good contracts while in this city.

Joe Brandt will leave for Europe on Tuesday, August 26th, to organize a big publicity campaign for the Universal Film Manufacturing Company. He will be away three months.

FEATURE FILM NOTES

"Arizona," the All Star Feature Corporation's play in motion pictures, is nearing completion. Augustus Thomas and Laurence McGill have been handling an army of men and horses during the past three weeks. The heaviest of the two hundred and ten scenes required to present the play have already been made. The first three thousand feet of positive film showing the progress of the work was projected at the company's exhibition rooms on Monday for the benefit of the officers of the company and a few of the leading players. An officer of the company states that it will not be necessary to retake any of the scenes made so far as the general quality is excellent. "Arizona" is scheduled for release about September 15th.

* * * *

The All Star Feature Corporation announces that negotiations have been concluded for the acquisition of "Soldiers of Fortune," one of the most popular novels of the past decade, by Richard Harding Davis, and later dramatized by Augustus Thomas. The author has granted to the All Star Feature Corporation the sole rights to the book and the rights for use of the play have been granted by the Henry B. Harris estate. Augustus Thomas is preparing the scenario for motion picture reproduction and "Soldiers of Fortune" with a star cast will be the second release of the All Star Feature Corporation.

* * * *

A newly organized corporation, whose large capital has already caused several widely-known and experienced feature exchange men to acknowledge their readiness to cast their lot with it, has been in active negotiation with Joseph R. Miles, manager of the Exclusive Supply Corporation, for the handling of the Exclusive's feature output in Eastern Pennsylvania and Southern New Jersey.

G. H. Verbeck, of the Buffalo Film Exchange, was in New York last week for the purpose of gathering details about the Exclusive's proposal for New York State.

H. J. Palmer, known in the exchange business in Knoxville, Tenn., intends contracting for the exclusive program for South Carolina, Georgia and Florida.

* * * *

Through a mix-up at the wharves, a large consignment of films, including a number of prints of a new Itala feature, was accidentally shipped to Vera Cruz, Mexico, instead of being delivered to the Exclusive Supply Corporation's offices in the Candler Building, New York City.

H. C. Moran, representing the Judson Freight Forwarding Company, who handle the Itala import shipments, is actively pursuing the errant features. By the aid of wireless he has communicated with the captain of the coast vessel, who will endeavor to transfer the cases to a northbound vessel.

* * * *

What promises to be quite an innovation is assured by the announcement of Warner's Features, Inc., that all-star features of four, five or six reels will be produced at intervals of three months with the star talent of their manufacturers working together in one gigantic company. These productions will be included with the regular output of three three-reel features weekly as an added attraction. It is not difficult to enthuse over the prospect of seeing Marion Leonard, Gene Gauntier, Constance Crawley, Edith Bostwick, Jack J. Clark, Arthur Maude, and those child actors, Matty and Early, working in harmony in one big motion picture.

* * * *

Warner's Features, Inc., have secured some notable productions for their feature program to be inaugurated the middle of September. Chief of interest among those is a four-reel version of Count Tolstoi's great tragedy, "The Living Corpse," produced in Europe, where the original settings were to be had in keeping with the theme. The character of Fedia Protassoff is portrayed by Dillo Lombardi, an actor of great power and versatility. Maria Jacobini plays the part of Lisa, the wife, while Livia Mertins is responsible for the role of Mascha, the gipsy.

* * * *

Joseph Spero, who has held important executive positions with both the Mutual and Universal film companies, has affiliated himself with the new Warner's Features, Inc., as assistant field manager to H. M. Warner. Mr. Spero has left New York City for a tour of inspection of the Warner exchanges, stopping first at Washington, D. C., where he will remain long enough to place that office in readiness to handle the exclusive feature program to be released on September 15th, and then proceed through the South and West. Mr. Spero is very well known to exhibitors the country over, having established offices for the Mutual Film Corporation in Springfield, Mass., and Buffalo, N. Y., and reorganized the Mutual offices in Cleveland, Toledo and Detroit. While connected with the Universal, Mr. Spero opened offices for that organization in Springfield, Mass.

* * * *

A coterie of recognized screen stars has been induced to sign contracts with Warner's Features, Inc., to appear in three-reel features as a part of the exclusive feature program to be instituted about the middle of September. Among those secured up to this time are: Gene Gauntier, Marion Leonard, Constance Crawley, Elsie Albert, Edith Bostwick, Jack J Clark, Arthur Maude and Matty and Early, the clever juveniles. Negotiations are on foot with several other well-known interpreters of the silent drama whose names will be announced at a later date. Warner's exclusive feature program promises to be a huge drawing card and meritorious in every way.

* * * *

"Francesca da Rimini"—Dante's immortal story—picturized by America's premier dramatic director, J. Farrell MacDonald, in three parts, from the version by Gabriele D'Annunzio—this is the latest announcement of Warner's Features, Inc. The photoplay has been completed and will be included in the feature program to be inaugurated about the 15th of September. Miss Constance Crawley takes the part of Francesca; Arthur Maude that of Giovanni Malatesta (Giancotto), the lame brother. Director MacDonald was fortunate indeed to secure the services of those renowned international artists. Miss Crawley first came into prominence at His Majesty's Theatre, London, under Sir Herbert Tree. She holds the world's record audience, having played to 10,000 people at the Greek Theatre, Berkeley, Cal. (This is 2,500 more than Bernhardt at the same place.) Miss Crawley is a direct descendant of Sir Walter Raleigh, the best actor of his time in England. Arthur Maude has made himself well known in the States. He played for five years with Mr. Martin Harvey in England, then came to America and toured this country with Henry Irving.

* * * *

Mr. Machat, of the Standard Feature Film Company, Inc., of Boston, has purchased the New England States territory of the three-reel Dragon feature "The Blindness of Courage" or "Between Two Loves."

* * * *

The American-Eclair Company has just completed a three-reel production of "Rob Roy" and has under way a magnificent portrayal of "Evangeline," also in three reels. This company has made a number of classical productions with great success and will continue to produce recognized literary classics. It is a peculiar coincidence that both of these productions which are now in pictures with the Eclair trademark attached should be under preparation for production in dramatic form on Broadway this fall. It happens, however, that the Eclair Company had made arrangements to film both "Rob Roy" and "Evangeline" long before any one connected with the company had any idea that the same books were to be used for Broadway productions. The director who put on "Rob Roy" had already done this film in Europe some time ago and the "Evangeline" scenario had been accepted and work began on the preparation for the production at Ft. Lee just ten days before the first announcement was made of the coming production with Miss Edna Goodrich in the title rôle.

THE BLINDNESS OF COURAGE, OR BETWEEN TWO LOVES

Dragon Three-Reel Feature—Produced by the Ryno Film Company

A most interesting Dragon feature production is about to be released under the title of "The Blindness of Courage, or Between Two Loves." It was thrown on the screen last Thursday for the benefit of a News representative, and proved exceptionally effective.

The military scenes are capitally depicted, and the acting throughout is of an equally high order of merit. The military costumes of the period in which the plot is laid are most picturesque, and the gorgeous make-up of the Indians, in all its variegated assortment, also lend life and lustre to the production. The main incidents of the romantic story are as follows:

The Governor of one of the French forts in America, about the time of the French and Indian War, has a very beautiful daughter, with whom all the young courtiers are infatuated. Of all these courtiers the captain and the young lieutenant are the favored suitors, and the girl being of a rather frivolous nature is unable to decide between the two.

One evening at a reception and ball given by the Governor the girl has been the attraction of all the courtiers, who insist on waiting on her, and in a fit of pique she calls all the courtiers about her and proclaims she will marry the man who brings to her a relic taken from the sacred burying

SCENE FROM "THE BLINDNESS OF COURAGE"

ground of the Indians, which can be seen from the window far up on a cliff overlooking the sea. The courtiers eagerly accept these conditions and decide to set out immediately, but the captain stops them at the door and declares that the man who volunteers to go must first meet him in mortal combat.

The young lieutenant accepts the challenge and the two, with their respective parties, set out on their quest.

Upon reaching the foot of the cliff they are warned by the Indians not to ascend, but they disregard the warning. The two parties meet and soon the captain and lieutenant are seen fighting the duel in which the lieutenant wounds the captain and leads his party up the precipice. The captain is in a rage, and connives with the Indians to revenge their dead chieftain, from whom the relic has been taken.

The lieutenant in the meantime is flushed with victory at having gained his point, and soon descends the precipitous incline and joins the Indians in their stockade council chamber where a banquet is in progress.

At a given signal when the lieutenant and his party are seated the Indians rush in upon them and an explosion occurs in which most of the lieutenant's party are killed. The lieutenant escapes, but he is blind and gropes his way about the mountain, where he is found in a pitiable condition by an Indian girl. She leads him back to the camp where the Indians threaten to kill him, but are restrained because they are very superstitious about killing a man who is blind.

The captain in the meantime returns to the fort with the news that the entire party has been annihilated. He now arduously presses his suit for the girl's hand, and the Governor is very much in favor of it.

The lieutenant wanders abjectly through the Indian camp and is closely attended by the young Indian girl, who is deeply in love with him. However, he is kept a close captive and cannot make his way to the fort. Nightly he sees visions of his loved one for whom he has risked his life, but he is silent and goes through the ordeal manfully.

The Governor's daughter, being satisfied that the lieutenant is dead, agrees to marry the captain. On the eve of the wedding the lieutenant sees a vision of the altar of the little old church where the girl and his rival are being made one. He gets up with a start and rushes out of the wigwam into the cold night, where he wanders, trying to find his way back to the fort.

The Indian girl, however, has seen him leave the wigwam and is close in pursuit and just saves him from drowning as he is blindly wading into the river. He begs her to leave him, and tells her the story of the girl back in the fort. Finally she is persuaded to lead him to his people. They arrive at the fort just as the priest is about to perform the ceremony. The lieutenant rushes into the blockade, and with raised hands stops the ceremony. He is not recognized and the only way he has of proving that he is the lost lieutenant is by drawing the relic of the Indian chieftain from his shirt and showing it before the astonished congregation. The Governor's daughter rushes to him and fondly embraces him. The lieutenant relates the captain's treachery, and the captain leaves in shame, while the lieutenant is wedded to the Governor's daughter.

Then the little Indian girl returns to the trysting place by the big river and mourns for her lost lover.

Ramo will produce two releases each month. Some excellent subjects are already announced. On September 1st "The Worker" will be released and "Cards" on September 15th. Both are three-reel subjects, and Manager C. Lang Cobb assures us they are fully up to the standard. Excellent posters have been prepared and good business is predicted for the Ramo this fall.

The above illustration shows Forsyth, an Edison camera man, taking a scene from "Starved Out." The whole story centers around the houseboat, which is the property of Ashley Miller, the Edison Director. It is only occasionally that the camera man is given a chance to do "heroics," that generally being the lot of the actor or the actors. In this particular case Forsyth had his troubles, though as a matter of fact he did not fall overboard—it would have been a much better story if he had.

WILLIAM LORD WRIGHT'S PAGE

GEORGE KLEINE, the man who put Cines in Cinematography, called on Senator Hanna, of Ohio, thirteen years ago. It was on the eve of the McKinley Presidential campaign, one of the most exciting political battles in the history of the United States. Kleine had an idea. He wanted to put William McKinley in moving pictures and show those pictures to the people of every cross-roads in this country.

Senator Hanna, as everybody knows, was about the smoothest political manager in Christendom. McKinley rather liked the moving picture publicity idea but Hanna pondered. He said to Kleine: "The motion picture is dead, and your idea would prove a fizzle."

That was thirteen years ago. Who peered the farthest into the future, Senator Hanna of Ohio, or George Kleine?

* * * *

"Let George Do It" seems to be the axiom in moving picture land. Needless, perhaps, to remark, George does it. What he has recently done with "Quo Vadis" has caused weeping, wailing and gnashing of teeth along the Rialto. What he will do with "The Last Days of Pompeii" —but that is another story, per Kipling.

When "Quo Vadis" opened in the Hippodrome at Cleveland, O., recently to S. R. O., George Kleine dropped into the city. He was discovered by Archie Bell of the Plain-Dealer, and Mr. Kleine said some pertinent things anent moving pictures. "The moving picture is still in its infancy," said Mr. Kleine. "Such films as 'Quo Vadis' merely show the possibilities that lie ahead of us in this department of the moving picture business. In everything we follow the lines of least resistance. We have been so busy preparing the films that we thought would make money, that several distinct lines have never been touched. We haven't had time to even get our logical bearings. Just to speak of myself, why, I have plans for the future that make everything I have yet offered seem to be mere child's play. The educational end hasn't begun. Motion pictures will not supplant books in the public schools, according to my opinion, but they will revolutionize our educational system. Instead of being bored, the child in school is going to love to learn by seeing. Another field is the news picture. When this field is properly developed, all the news events of the world will be available in picture as they are in the daily newspaper. Miscroscopical work has barely been touched. The day will come when every country doctor will be able to see operations performed by the world's most eminent surgeons. Another field will be devoted entirely to public health.

"Just look what we accomplished with the film called 'The Fly Pest.' In my opinion this film did more to warn people of the fly horror than anything else in the world. It was adopted for a systematic campaign against flies by twelve state boards of health in America. The state of Louisiana put the pictures on a special train and permitted all the inhabitants of the state to see them. It was the picture that really started the national campaign showing what is possible in all other lines of warning the public against disease."

Mr. Kleine is probably the only leader in cinematography that practically "grew up in the business." His father was a manufacturer of stereopticons and his youth was spent in an optical store. He outfitted lecturers. He went in for motion pictures as soon as anybody and he made money from the jump. Then with a comfortable fortune, Kleine thought he would retire and enjoy himself. Did he? He did not. A few weeks of the retirement business got on Kleine's nerves and, in a short time, he was "up to his neck" in moving picture business details and will be in the business now until the end of his life.

"European makers are ahead in choice of subject, manner of production, treatment of subject and acting," asserts Mr. Kleine. "The actors in 'Quo Vadis' are not great actors at home, not celebrated actors; but they are good actors. Even the members of the mob are good actors. Our next production, "The Last Days of Pompeii,' will be a larger production than 'Quo Vadis.' We heard of a big strike in an automobile factory at Turin. We sent our agents there and engaged the men for pictures. We have about 3,000 persons in the new film, and the entire city of Pompeii was built of stucco with the giant Vesuvius towering behind it. The destruction of Pompeii and the volcanic explosion will last seven minutes before the camera. It will be the biggest spectacle ever witnessed by the world—seated in a theatre.

"We have to be careful in making announcements. What is called competition has swamped many. Some of us who care to engage in purely legitimate transactions, and quickly put $100,000 into the making of a great feature film, will find our idea has been stolen bodily by a small firm, a fake film is offered to the public and we are in danger of losing the value of much of our advertising. I notice that our advertisements say something about this 'Quo Vadis' being a spectacle that cost $150,000. It may be interesting to note that over $200,000 was spent on it before we took in one penny at the box office. In some ways this picture teaches manufacturers a lesson. I think it is about as long as a pictureplay should be; that is, a film drama should not be longer than an acted drama, and the people become weary after two and a half hours, no matter how good the attraction may be. I shall prefer silent pictures until the day arrives when we may have exact reproduction of the human voice—and this is certain to come. I think a voice speaking in the 'Quo Vadis' pictures would be resented by the public that views them. By watching the silent pictures, particularly those made by foreign actors, we are learning to understand pantomime as never before in the history of the world. That is a good thing, it seems to me, for pantomime is one of the highest forms of dramatic art."

"Will motion pictures take the place of the regular drama?"

"There will always remain the desire to see actors in life. I think that films will not supplant actors, and I think that actors who become well known to film patrons, gain in popularity as a result. At the picture exposition in New York recently, nothing struck me more forcibly than the popularity of the actors of the different companies who were recognized by the visitors at the palace of liberal arts. Some of these actors received marks of favor rarely accorded to a regular actor of the stage. I believe Julia Marlowe would become a more popular actress and E. H. Sothern a much more popular actor if motion pictures of their performances were shown among people who are deprived of seeing them because of their box office rates, and because via the moving pictures they would be enabled to give performances in cities that have never been and never will be visited by them. The cry that moving pictures are hurting the regular theatre is absurd. I believe the minds of the younger generation are being prepared for the theatre as never before in the history of the world."

"What will be your next big move?"

"For obvious reasons I cannot give my plans in detail, but in the immediate future I shall devote myself to one particular line. I am arranging to have several celebrated actors and actresses visit the scenes of famous plays and enact the tragedies on the ground. Also, we are arranging with several of the most famous composers to rewrite and personally supervise the cutting of their scores for orchestras which will accompany the filmed enactments of their operas which will be acted by the most famous living singers.

"Motion picture actor's salaries have increased as have the salaries of regular actors on the stage," concluded Mr. Kleine. "When somebody filmed Henry E. Dixey years ago and gave him $1,000 for posing, the manufacturer felt as if he were giving away his soul. To-day the prominent actor would want $1,000 for reading over the contract before breakfast. Just before I sailed for Europe

a representative of Liebler & Co., called upon me making a proposition to film Viola Allen in 'The Christian.' For this privilege I found that I would have to pay $10,000 cash to Miss Allen, one third of the world's rights to Hall Caine, a percentage of the gross receipts to Liebler & Co., and a few other percentages that would make the deal rather complicated."

George Kleine has accomplished much for the uplift and refinement of the moving picture. He will do more. He is not one of those personages who think that the filming of the classics is uninteresting and tiresome. He has a heap of good common sense and knows that the clergyman, the schoolmaster, and the father and the mother, are all with him in his endeavor. For what is more enjoying and at the same time educating than an accurate presentation of "Quo Vadis," "The Last Days," or any other classic for that matter? More power to Kleine and his kind, say we!

LORIMER JOHNSTON

Lorimer Johnston, now directing the first company of the American "Flying A" players, presages great things from this talented group of actors.

Mr. Johnston is a native of Kentucky, being a grand-nephew of the celebrated Confederate General Albert Sidney Johnston, who was in command of the Confederate army at the time of his death, which occurred during the first day's battle of Shiloh. Mr. Johnston was for

some years on the dramatic stage and has to his credit not only a series of successful productions of plays in New York, but has successful plays in his own writing. Two years ago he realized the great advance the moving pictures were making, and also that therein lay a field to which the knowledge he had gained of the stage and the world in general through extensive travel in America and in many parts of Europe, Asia and Africa could well be applied to the production of pictures. He therefore went to Europe and for a year studied in the studios at Rome, Paris and Copenhagen. On his return to America he became a producer in a Chicago plant and after some time there went to the Pacific Coast where he is now director with the American Film Mfg. Co. He has already scored with a number of two-reel productions such as "Truth in the Wilderness," "The Scapegoat," "Adventures of Jacques" and "For the Crown."

Mr. Johnston holds the distinguished honor of being the last holder of an office of which Benjamin Franklin was the first. He was appointed Bearer of Dispatches for the President, and held this office for six years, running into the second year of Mr. Cleveland's administration, when the office was abolished by the Democratic party in their endeavor to a policy of retrenchment and the office has never been restored. The holding of this office gave Mr. Johnston the opportunity of meeting the elect men of Europe, not only the reigning monarchs which was an essential part of his duties, but the various Ministers who held the Portfolio of Foreign Affairs in their own countries. Among these were Benj. Disraeli (Earl of Beaconsfield), Gladstone, Andrassy, Gortchikoff, Casimir-Perier, and many others. Mr. Johnston has a record of fourteen transatlantic trips and his voyages elsewhere have taken him to Wadi-Elforo (at the second cataract of the Nile) into the Soudan. He has made extensive research in the ruins of Nineveh, and was a guest of the Rajah Brooks at Sarawak in Borneo. Speaking a number of languages, his one great ambition is to take a company to the out of the way places of the world and produce such pictures as shall form the value of advanced study in motion picture production.

The cover of The Photoplay Magazine for September has a three-color reproduction of a photograph of Jack Kerrigan and Vivian Rich posing on a mountain top. The contents embrace photographic art studies of leading players, stories written from current photoplays, biographies of well-known players, and other matter of interest to photoplay fans. The illustrations and the absence of decorative borders adds much to their effectiveness. The publishers deserve much praise for their efforts to raise the standard of photoplay publications.

JUST IN TIME
Rex drama.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

In 1911 the Inventors' Guild petitioned President Taft to secure the appointment of a special commission for the purpose of making a thorough and careful study of the American patent system and situation and to report to Congress such changes as might be found expedient. President Taft responded by sending a special message to Congress on the patents system in which the recommendations of the Guild were indorsed. Congress did absolutely nothing in the matter. There is good reason to believe that President Wilson is not indifferent to the subject, judging from his comments thereon in his "New Freedom," where, referring to the difficulty many inventors now experience in "reaping the full fruits of their ingenuity and industry," he states emphatically that "one of the reforms waiting to be undertaken is a revision of our patent laws." Whether he will give the matter special and personal attention is another story, and dependent largely upon the manner in which the subject is urged upon him under present strenuous conditions. If, however, the Chambers of Commerce throughout the country would heed the request of the Inventors' Guild, as set forth in our report last week, the desired result would be assured. Representing, as said chambers do, the industrial interests of hundreds of thousands dependent upon justice and fairness in the granting and upholding of patent rights, their united request could not be ignored by either President or Congress. Thus far the Cleveland Chamber of Commerce is the only body of this character which has considered the patent situation at all; and its admirable, critical analysis of the obnoxious Oldfield Bill, and report on the patent system of the United States generally, is much to be commended. The question has been up to Congress so often, and in so many forms, that it is obvious that both House and Senate are indifferent; and that extraordinary pressure must be brought to bear if relief is ever to be attained.

Patent No. 1,068,747 to Charles Dupis, of Charenton, France. This invention relates to kinematographic films which consist in a strong paper band provided with lateral feeding perforations and with axial openings, and in transparent positive images, obtained, for instance, by photography on gelatin, which fill these openings in such a manner that the thickness of the film is uniform at all points. This combination of opaque paper and transparent gelatin provides a band for animated projections which is economical and practically fireproof, and which combines the advantages of paper as regards strength, flexibility and preservation of the dimensions with those of the gelatin as photographical substratum and for transparency. Fig. 1 is an enlarged top view of a band constructed in accordance with this invention; Fig. 2 is a transverse sectional view on the plane 2-2, Fig. 1. *a* is the layer of images; *b* designates the strong paper band; *c* the feeding perforations, and *d* the openings filled with gelatin d^1, for strengthening the layer *a*. Reference to the specification is desirable for a clear understanding of details of the process of manufacture, the article claimed being a kinematographic film, which presents transparent images and is provided with feeding perforations, consisting in a band of strong paper provided with openings and in photographs on gelatin, filling said openings in such a manner that the film is of uniform thickness in all its parts; the feeding perforations being cut upon the edges of the paper in operative relation to the images. It is to be noted that a band for projections, according to this invention, will facilitate the realization of colored and stereoscopic projections, as the thinness of the membrane of images allows of superposing several such membranes and obtaining a band still flexible and thin. Said colored photographic pictures on colorless background will be preferably obtained by hydrotype.

Fig. 1

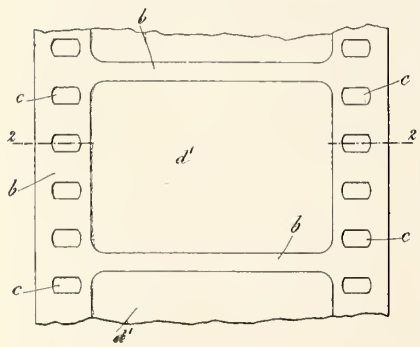
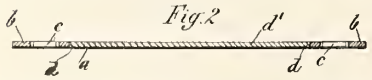
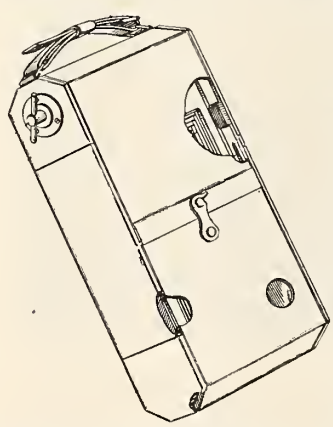


Fig. 2



Consul General James A. Smith, at Genoa, reports that the Italian Government has planned a stricter supervision of motion pictures in Italy and levying a tax on cinematographic productions. A bill has recently been introduced in the Italian Chamber of Deputies by the Minister of Finance providing for a tax of 10 centesimi ($0.0193) per linear meter (3.28 feet) of film (imported as well as that of domestic production). The bill also provides for a censorship of motion pictures which are to be produced in Italy, prohibiting films portraying pictures distasteful or contrary to public decency and morality, especially those reproducing scenes of cruelty, etc., or which might be an incentive to crime. The establishment of this censorship in all Italy will no doubt necessitate the purchase of a large number of motion-picture machines by the public authorities for censoring films, and presents a possible trade opportunity for American manufacturers of motion-picture machines. For information in this respect la Direzione Generale della Pubblica Sicurezza, Rome, Italy, should be addressed.

The accompanying perspective view, partly in section, represents a camera of the packet folding type, invented by Joseph Goddard, of Rochester, N. Y., who assigns the patent, No. 1,068,889, to the Seneca Camera Manufacturing Co., of that city. The primary object of the invention is to provide a simple and improved camera of this type, whereby the loading and unloading thereof may be accomplished with the greatest facility, the camera having a casing provided with a back formed in sections, which are hinged respectively at the opposite ends of the casing and overlap or form a light tight joint in the center of the back, at which point the back sections may be provided with a catch for retaining them in closed position, the back sections, when opened, affording free access to the film compartments, as well as the film passageway across the back of the camera, and connecting the film compartments. The back sections of the casing are also flanged to seat in complemental grooves formed in the casing to effect a light seal between these parts, and the flanged casing sections co-operate with shiftable spool-centering and retaining members whereby such members are locked in operative position when the back sections of the casing are closed. The principal



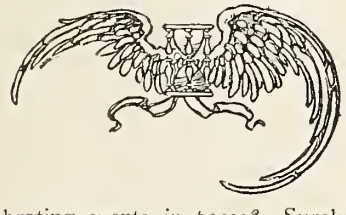
claim is for the combination of a casing having spool compartments at opposite ends thereof and an exposing chamber between said compartments, and a pair of closure sections hinged to the casing at points adjacent to the respective compartments and serving to uncover and to close said compartments and the exposing chamber of the casing.

The Cameragraph Company, of Kansas City, Mo., has applied for registration of "THE CAMERAGRAPH" as a trade-mark for apparatus for exposing and developing prints, claiming use since about August 1st, 1909.

The Societe Francaise des Films et Cinematographs Eclair, of New York, N. Y., has been granted registration No. 62,230 for a trade-mark for moving picture films, the same consisting of the representation of winged figure with trumpet and laurel wreath, used since May 1st, 1912.

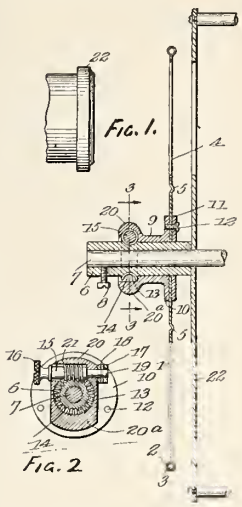
JAN. 9, 1854.
ASTOR LIBRARY OPENED.

Perhaps our readers are not aware that the full text, illustrations, etc., of all of the patents and trade-marks cited herein from time to time are accessible, under certain restrictions, in the Patent Department of the Public Library, which department contains also copies of most foreign patents, particularly those of England, France, Germany, etc. This Public Library Patent Department is a continuation of that fostered by the archaic Astor Library, before its consolidation with the Lenox and Tilden Libraries; and, unfortunately, it also inherits and continues the exclusive, domineering policy there inaugurated over books donated primarily and specifically for the benefit and free use of inventors, patentees and others interested in the arts and industries. That is to say, that while the public has access to the main library and reading rooms until 10 p. m. daily, the Patent Department is closed at 6 p. m., depriving inventors, attorneys and others of the evening hours, the time most available and convenient for ordinary research and investigation. This is a hardship that ought to be remedied, but even this condition of affairs is an improvement as compared with the past, as witness particularly the above conception of the artist, "Chip," of beloved memory.



Truly these be previous and strenuous times. The Panama-Pacific Exposition will be the first world's exposition ever held to commemorate a contemporaneous event—which is going some. At this rate, how long will it be before we are celebrating events *in posse?* Surely, cinematography is capable of taking time by the forelock and demonstrating the fact that "coming events cast their shadows before." Why not? It has already rendered visually obvious the impossible. Furthermore, why should the "sun" erupt exultantly because Mars zigzagged around the North Pole in less than 36 days, when anyone can cover the same route by cinematograph in less than 30 minutes, and at considerably less trouble and expense?

A simple, easily operated device for adjusting the shutter, which may be applied to existing moving-picture machines, is shown in vertical and transverse section in the accompanying views, in which the shutter, 1, is in the form of a disk having its edge beaded at 2, and a reinforcing wire, 3, is inserted in the bead. The disk is provided with three equidistant segmental openings, 4, and is annualarly grooved to form a rib, 5, on the inner face. The outer edges of the openings, 4, are very close to the bead, 2, and the inner edges are close to the rib, 5. The disk is mounted on a sleeve, 6, secured on shaft, 7, by a set screw, 8. The disk is held on the sleeve by means of collar, 9. A washer, 11, encircles the sleeve, and screws, 12, are passed through washer and disk and engage the collar to secure the parts together. The sleeve, 6, is provided with an annular series, 13, of teeth, forming a worm wheel integral with the sleeve, and the collar, 9, is provided with an internal annular groove, 14. A worm shaft, 15, is journaled on the upper side of the sleeve, and transversely thereof, and is provided with a milled head, 16, and the other end of the shaft is reduced, as indicated at 19, and passes through an opening in the collar, and is engaged by a washer, 17, secured by a pin, 18. The collar, 9,. is enlarged, as shown at 20 and 20a, and the enlarged portion, 20, is recessed at 21 to receive the worm shaft. It will be evident that the worm shaft, 15, and the worm wheel constitute not only a means for turning the shutter, but also a means for holding it in adjusted position, since it is obvious that the shutter could not be turned without turning the worm wheel. The invention is that of William P. McIlvanie and Wilfred S. Quinby, of Bellingham, Wash., and the patent is No. 1,068,912.



We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

The steady increase of business, some tempting orders for feature scenarios, lured Nell Shipman from the quiet seclusion of her California home to the moving picture metropolis of the world.

Headquarters have been arranged on the seventh floor of the Candler Building, West Forty-second street.

This industrious photoplaywright is working on a series of single-reel scenarios for Lawrance D'Orsay, the English actor, who will have ludicrous adventures on the screen, with militants in England, exciting episodes with the Home Rule faction in Ireland, and thrilling encounters with Texas cowboys, before he succumbs to the allurements of the American heiress.

UNCLE TOM'S CABIN
Imp 3-Reel Feature.

Manufacturers' Synopses of Films

RELIANCE

PEG OF THE POLLY P (Aug. 27).—Peg is the daughter of a canal-boat captain. Her heart is given to young Bill, who assists her father. But, although the captain is satisfied with the match, Peg's ambitious mother has other plans for her daughter and engages her to a fashionable barber in the city. When Bill protests he is discharged and he leaves the canal boat vowing vengeance on the barber. He arrives in the city and going to the barber shop proceeds to pitch into the barber only to find that he has the wrong one, the other fellow having left town to join a party on the Polly P. At the party the barber incurs the displeasure of all the men on account of the tremendous hit he makes with the girls, that is all save Peg, who is distinctly annoyed by his attentions. The climax is reached when the barber in a spirit of jollity offers to shave the captain's whiskers for nothing. The men, egged on by the captain, throw him into the canal. He lands on shore and tells his troubles to the constable, who boards the boat and places the captain under arrest. On the way to the lockup they meet Bill running away from another constable. They join forces and assisted by the captain's wife they put the two constables to rout. Then jumping into the canal boat they start off at full speed. The constables catch up with them but too late, however, for they have passed the stone marking the state boundary and cannot be touched. Peg's mother removes her objection to Bill and the lovers are happily reunited.

THE SOCIAL SECRETARY (Aug. 30).—The Braggs, a family of newly riches, employ Jean Alden as their social secretary She is to introduce them into society and teach them what to do and say. Jean finds the Braggs' household in great disorder. Mr. Braggs is afraid of his servants, and his business secretary, a designing young fellow, is making love to pretty, frivolous Elsie Braggs. The Braggs' son is a weakling addicted to cocktails and cigarettes. He proceeds to fall in love with Jean but she laughs at the idea She takes charge of the house and puts the servants in their places, instructs Mrs. Braggs and tries to influence Elsie into the right direction. Fearing that this very competent young woman will interfere with his game, the secretary tells Mrs. Braggs that Jean is planning to marry her son. The old lady, very indignant, discharges the girl who, very much amused, packs and makes ready to leave the house. On her way through the hall she sees Elsie hurriedly flinging some jewels into a small satchel and surmises what is about to happen. She enters the room and asks Elsie if she is going to elope. Elsie defiantly says, yes, she is. Jean begs and pleads with her to no avail. As a last resource she tells her the story of her own young girlhood when she left a rich home with a man who wanted only her money. Elsie listens but at the close says the man she loves would not be as the man who betrayed and deserted the other girl. Fawcett, tired of waiting at the gate, enters the room. Jean gets between them, he pushes her aside, when she persists he strikes her brutally. With a face filled with triumph, she turns to Elsie and asks her what she thinks of him now. As he faces Elsie she shrinks from him, finally flinging herself into Jean's arms. Seeing that he has lost out, he leaves the house. Elsie tells her parents what she had been about to do and calls Jean her saviour. Filled with gratitude and remorse Mrs. Braggs tells Jean that she may marry her son. But Jean declines. Realizing that she can no longer remain with them she accepts a large check from Mr. Braggs. She returns to her little son, her most important reason for refusing the heir to the Braggs' millions.

TRUE FEATURE

THE DOOM OF DARKNESS (4 Reels).—Professor Thomas Lovelace, a famous surgeon, has overtaxed his eyes through many delicate and difficult operations. His nephew and assistant at the sanatorium, Dr. Earle Lovelace, induces him to have his eyes examined and the oculist tells the professor that he stands in danger of losing his sight. At this moment the Professor's assistants at the sanatorium telephone him that a famous actress has just reached his sanatorium and is in danger of death unless he operates at once. Disregarding the advice of the oculist, the Professor operates again and goes blind. The patient whom he cured learns of his sacrifice, and offers to care for him and he accepts the offer. Later on the woman becomes acquainted with the nephew of the physician and falls in love with him. He returns her affection but they decide to deny themselves for the sake of the blind man. The latter, however, has overheard their confession of love and their self-denial and refuses to stand in the way of their happiness.

THE HIGHER COURAGE (2 Reels).—There are two kinds of courage, the brutal physical courage and the higher courage. Sometimes these are found together, at other times one excludes the other. The gamekeeper's assistant, who plays the lead in this story, is a handsome, fine looking man, but he has all the tenderness of a woman's heart. His duty requires him to control the game preserves of his master. He sees two poachers and wants to take them prisoners. He is in a protected position and even when they take the alarm it would be easy for him to save his life by firing at them, but the thought of shedding blood is unbearable to him and he lets the poachers escape. But consequently, he is taunted as a coward and shunned by everybody in the village. Opportunities, however, come soon to let him show that while he cannot bear the sight of blood, he has the higher kind of courage. At the risk of his own life he descends on a thin rope along a steep precipice for hundreds and hundreds of feet, in order to bring assistance to a woman tourist who had fallen into the depths of a mountain gorge. Later, he sees a tame deer which has escaped from the preserves, and has caught its foot in a tangle of briar. He takes terrible chances in getting to the deer which is away up on a mountain, and he liberates the suffering animal. When his master, who had joined in the general derision at his cowardice, is about to be shot down by two poachers in ambush, the supposed coward rushes upon the poachers just as they are about to fire and throwing up their guns saves his master's life. In a terrible fire he braves the flames and proves himself a hero. Through a mere accident, his brave deeds become known and the coward of yesterday becomes the hero of to-day. He regains the love of his sweetheart who had begun to doubt his courage and the film ends with a very pretty wedding scene.

SELIG

THE WATER RAT (2 Reels) (Aug. 25).—In the prologue of "The Water Rat" two young collegians, Anthony Markham and Alan Strange, compete for honors as swimmers. The first named is a strange, taciturn personage, while the second is exactly opposite. Both are suitors for the hand of Rosalie Latimer, the daughter of a banker. Alan wins the watch by a head, but Markham comes up afterwards and accuses him of "boring." This starts something, which ends in a nifty fight, and Alan hands Markham one on the jaw. When Markham staggers to his feet he exclaims: "I'll be revenged on you if it takes me all my life."

Two years pass by; Alan has struggled along in the bank, but sees no chance to win the object of his adoration. Markham lives in a lonely house with his only servant, a secluded and mysterious life. His source of income is unknown, but his appearance is good, and he has a position in society. He is likewise an open suitor for the fascinating Rosalie. Lord and Lady Monteagle visit the banker's home, bringing with them diamonds galore. The latter detail is so notable that the Chief of Scotland Yard sends Detective Locksley. Locksley, Alan and Markham are discussing a number of robberies that have occurred in that neighborhood, when Lady Monteagle trails by them and the diamond necklace she wears falls to the floor. The gallant Alan picks it up and returns it to her. Banker Latimer is importuned by his guest to put the diamond necklace into his safe. He delegates this duty to Alan, who carefully takes it and locks it up in the vault at the bank. This fine necklace excites the cupidity of Markham, and he follows his enemy, Alan, and watches him open the vault and put in the jewels. When Alan starts to return, Markham knocks him senseless. He takes the key to the vault from his pocket, opens the door and possesses himself of the necklace, leaving no trace of his identity. Alan is picked up by a member of the constabulary. He is nevertheless placed under arrest. He protests his innocence and is believed by Rosalie, who importunes Locksley to ferret out the real thief and save the man she loves.

Locksley sends for an operative to help him on the case and they finally conclude to center their attention upon Markham's house —a mediaeval looking structure, overgrown with ivy. He has been studying up the habits of the young man and has concluded that "the water rat," despite his good appearance in company, has some associations with these strange and continual crimes. They come across a scarecrow, and the assistant, by donning the rags of the hideous object and hiding his head in the deep, tattered hat, manages to secure a position that gives him a commanding view of the premises.

Locksley observes an athletic figure jump from the water tower into the river and swim away before he can detect who it really is. Next morning the papers report another mysterious robbery of a bungalow twenty miles away, and the detective couples the strange departure of the man from the tower with the new outbreak. The detective visits the mysterious mansion, is well received by the servant, and is asked to wait a few moments, but he grows irritated over the delay, and, looking out of the window, sees the servant making away with a precious package in a boat. His operative, disguised as a scarecrow, sees the some movement with so much suspicion that he takes to the water in pursuit. The man in the boat hits him on the head. He then makes a get-away, and the detective rushes out and restores his unconscious associate. He finds a little package in the canoe that the fleeing one has overlooked, opens it and discovers a magnificent diamond ring that belongs to Lady Monteagle.

Locksley again visits the house of Markham, ascends the winding staircase, and then finds himself dropped into the river below. Fortunately, he is a strong swimmer and gets away. Next time he goes up the stairs more cautiously. He attains the top room of the turret, and, with his associate, enters it. Markham is there gloating over his plunder, but, being quick, he picks up a pair of guns and covers both men. The imperturbable Locksley drops his new monocle and reaches down to lace his shoe. Rising up, he lifts the table and throws it violently against Markham. The latter's aim is so disturbed that he misses both shots; then he hears help coming up the winding stairs and takes a header from the window into the river below. But this is his last dive—the dive of death. Mistaking distances in the slight depths of the shallow water, he strikes a stone and dashes out his brains. Alan is relieved from the dreadful stigma as Rosalie clasps her arms about him and coos: "My hero!"

LUBIN

THE TENDERFOOT HERO (Aug. 23).—Tom Milford who is foreman of the Hayden ranch and Sylvia Hayden, daughter of the ranch owner are in love. Hayden has been notified that Archie Hollister, son of an old friend in the East, is coming to visit the ranch owner, are in love. Hayden has cowboy brings word to the ranch that Simms, a troublesome neighbor, has been illegally interfering with the ranch supply of water. Hayden and Milford ride out to stop Simms and have a quarrel with him. Meanwhile Hollister, the tenderfoot, arrives, carrying a bulldog. His appearance causes the cowboys

much amusement. Later it develops that Simms is engaged in selling ammunition across the border to Mexican revolutionists. He learns that the authorities suspect him and thinking to divert suspicion from himself and at the same time get revenge on Milford he conceals a box of ammunition in Milford's bunk house and sends an anonymous letter to the sheriff suggesting that a search of the bunk house will disclose important evidence. The scheme works and Milford is taken into custody when the ammunition is found in his quarters. Before things have gone very far Hollister, whom the cowboys have been joking and hazing, discovers that Simms is the real culprit and, after an exciting adventure with him, causes his arrest, reunites the lovers and himself becomes the hero of the ranch.

GAUMONT

HIS STOMACH AND HIS HEART (Aug. 14).—Mr. Weighty is an epicure whose tastes are somewhat difficult to please. An excellent cook is the apple of his eye. Having been invited to dinner at the Graysons, he does ample justice to an excellent repast—and forms such a high opinion of the cooking that he actually desires to thank the cook. This worthy dame, gratified by the unusual compliment, then shows him a certificate which she, Mary Sauce, had received with the first prize in a competition. To the intense disgust of his host he is afterwards discovered in the kitchen bribing the worthy Mary to resign her post with the Graysons and enter his service at an increased salary. The perfidious cook subsequently does so, and Weighty gets all manner of dainty dishes concocted for him. It seems however that she is not destined to remain in his service long, for her fame as a culinary artist has spread about, and the manager of an important restaurant writes to offer her the post of first cook at a salary of $2,000 per annum. The news comes as a shock to Weighty, who for the first time in his life does some hard thinking. He racks his brain to find some means of retaining her services, and comes to the conclusion that by marrying her, he would effect a permanent solution. Alas, "the best laid schemes o' mice an' men gang aft a-gley," as Mr. Weighty finds out the day after his marriage. His wife, in her newly established position, has come to look down on the profession of a cook and has engaged an elementary amateur whose products turn out to be as gall and warmwood to the superfine tastes of Mr. Weighty.

AN EXPLORER'S TRAGEDY (Aug. 19).—This pathetic story concerns a Polar explorer and "the girl he left behind him." The opening scene shows us Morris Parvill's loved ones awaiting news of his return, and their joy when receiving news that he is hurrying home to their fond embraces. Morris at last reaches home, and his sweetheart is happy in the knowledge that the Polar wastes have seen the last of her beloved. But the "wanderlust" again seizes Morris, and when Captain John Hugon makes a special trip to see his lieutenant, bearing with him a letter from the heads of the Geographical Society stating that the Government has placed further funds at their disposal, torn between love of his sweetheart and the Call of the Frozen North, Morris eventually steals away once more.

An interminable period of waiting now ensues. Days, weeks, months, pass slowly by, and Gertrude's heart is breaking with the suspense. Her only consolation is the diary in which she jots down her innermost sacred thoughts.

Next we are shown the expedition. Morris is writing in his pocketbook: "* * * Only three of us now remain. Captain Hugon dying. Sledge lost. Provisions will last two days only and the first food depot is 120 miles to the South. Fierce blizzard. Those who are dear to me * * *"

And then one evening ill news knocked at the door of the old homestead, a telegram is received, sent by the Navy Minister, "who regrets to inform the Parvill family that a part of the Captain Hugon Expedition has perished sixty miles from the Pole. The body of Morris Parvill has been recovered * * *" But we must draw a veil over the sufferings of the bereaved ones. It is only such as they who can realize the suspense, the anguish, the heart-breakings, involved in Polar exploration.

AMERICAN

WHILE THERE'S LIFE (Sept. 1).—Rose had hoped to marry Brill and hers was the true love, but the sister became Mrs. J. Brill and Rose made the entry in her diary, then fell into a restless sleep.

Six months of marriage found Mrs. Brill seeking some other attractions besides the hearth and she resumed her music, while the husband as a chemist was busy in research.

A friend "Drummer" thought he saw a business opportunity for himself in Mrs. Brill's ability and gave her all the assistance and encouragement he could, which caused the wife to forget her husband's existence. This preyed so on his mind that he became forgetful and as the wife was leaving one evening against his wishes, he made an error which caused an explosion and resulted in his blindness.

The wife was so far advanced as to make public appearances professionally, and in her selfishness, she killed her husband's chance of recovery at the critical moment, but this did not matter when a big offer to tour was made her, and she accepted, leaving and probably breaking her marriage ties forever, which gave Rose, whose attention and devotion to the husband had been constant, every reason to feel that for herself—while there's life—she had every reason to hope.

THE POISONED CHOP (Sept. 4).—Mr. and Mrs. Green are a young married couple with one child, a boy of three. Mrs. Green is given a beautiful collie dog as a present by her brother. She becomes devoted to the animal and, in her husband's opinion, neglects the child.

Enraged at his wife's conduct, Green determines to get rid of the dog at all costs.

He first tries to lose the collie, but it finds its way home, and the same thing happened when he gives it away to a friend. Finally he decides on poison and administers the fatal dose on a tempting mutton chop which he takes from the kitchen of his own house. The poisoned cutlet is placed in a dish and laid in the outhouse where the collie is sleeping.

A tramp steals the poisoned meat from the dog's plate and puts a bare bone in its place. Afterwards, not liking the odor and appearance of the meat, he changes it for another cutlet which he steals from a dish in the Green's kitchen when the cook's back is turned.

A gardener's boy, who happens to look through the outhouse window, sees everything that takes place.

Mrs. Green goes out walking and bids the maidservant take care of the little child during her absence. The maid, not wishing to be troubled with the boy, puts him in the outhouse with the dog. The child plays with the dog and shares its food.

On his wife's return, Green inquires for the child. Mrs. Green questions the servant and is told that he is in the outhouse. On hearing this, Green is overcome with horror. He confesses everything to his wife and shows her the packet of rat poison with which he has attempted to kill the dog. Believing that her child is poisoned, Mrs. Green is in despair; carries the child into the house and summons a doctor.

The gardener's boy, meanwhile, tells Green how he has seen the tramp steal the poisoned cutlet. Green at first is overjoyed to learn of the child's safety but quickly remembers that the life of the tramp is now in danger. Fearing to be guilty of murder, he starts off in search of the man. The boy and the dog follow him, and, before long, a policeman joins in the quest.

The tramp, after walking for some distance, sits down by the side of the road to enjoy his stolen meal. He has just finished the cutlet when Green rushes up and snatches the bone from his hand. Green then explains what has happened, and, to his horror, hears that the poisoned cutlet has been returned to his own kitchen.

He rushes away frantically in the direction of home.

Mrs. Green and the doctor watch the child anxiously but are at last satisfied that he is safe. The doctor takes his departure and Mrs. Green orders dinner to be served at once.

The cook fries the dish of cutlets and they are placed upon the table before Mrs. Green. She is about to begin to eat when the door of the room is opened and Green rushes in. He has heard from the cook of his wife's danger and arrives just in time to snatch the dish from the table.

Everything is now explained and forgiven. The husband and wife embrace each other and their child, while the dog also is petted and caressed. The tramp is rewarded by a liberal supply of rations, a cold bottle and a box of cigars.

VITAGRAPH

THE CALL (Special Feature in Two Parts) (Aug. 30).—Lucile has married Ed Wilson but still continues to receive visits from Tom Hughes, a former suitor and friend of her husband, who works in the same office with him. Tom generally announces his arrival by a yodeling call outside the house and is always given an enthusiastic welcome by both husband and wife.

Estrangement results between Ed and Lucile when she sees Tom getting along in the office better than her husband. Ed becomes discouraged and takes to drink, and is finally discharged from the office. Tom suggests to him that the right thing to do would be for him to drop out of Lucile's life and give her a chance for happiness with another man.

Late one night, Ed leaves the house and starts for the West. Chance, in the form of a railroad accident, favors him and he is able to lose his identity by changing clothes and papers with an unrecognizable victim. Tom identifies the papers and the dead man is buried as Ed Wilson.

Two years later Lucile marries Tom. Ed, meanwhile, has assumed the name of "Bill Stanton," and is making good as a forester in the great Northwest. Within a few years he becomes enormously wealthy and one day, by chance, he meets a clerk from his former office. He hears of Lucile's marriage to Tom and is told also that Tom had so neglected and ill-treated her that she had died, suspicion pointing to Tom as her murderer, though nothing could be proven against him.

Ed resolves to be revenged on Tom and starts toward the city, sending word that he is coming. His letters become more and more frequent until the thirteenth announces that he is in the city. By means of the call which Tom has formerly used when calling at his house, Ed reduces Tom to a state of absolute terror. He finally enters Tom's house and the final act of his vengeance is accomplished. In the struggle between the two men Ed is shot and dies a few moments after his victim.

EDISON

JOYCE OF THE NORTH WOODS (In Two Parts) (Aug. 29).—John Dale sacrificed his good name, his liberty and the girl he loved to save his younger brother Philip from disgrace. Philip, not man enough to refuse the noble sacrifice, married Ruth Cranston, the girl his brother had loved, and became a wealthy and respected citizen during the five years John was in State Prison.

John, released from jail, assumed the name of Gaston and, plunging into the Maine woods, began his life anew. With illusions, faith, love—everything shattered and ruined—the friendship which he formed with Joyce

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Birkdale was far removed from anything approaching the sentimental. His feeling for her was rather that of a father than a lover. He worshiped her glowing youth and innocence with the same abstraction of motive with which he worshiped the spring winds or the rising sun.

To Jude Lanzoon, Joyce's accepted suitor, however, the platonic nature of Gaston's attitude was by no means apparent. He fiercely resented Gaston's familiarity with his affianced bride, and bitterly upbraided Joyce for allowing it.

After their marriage the situation did not improve. Gaston accompanying Jude to his home one day, grew a little too warm in his sympathy for Joyce while the husband supposedly slept. Jude waited until Gaston left and then fiercely charged his wife with infidelity, and striking her across the face, drove her from his door. Joyce fled to Gaston for protection, while Jude attempted to arouse the resentment of the woodsmen against the man he claimed had ruined his home. Realizing that his affection had changed to love, Gaston left Joyce and plunged into the words.

Gaston's old sweetheart Ruth, widowed by Philip Dale's death, coming into the woods with her aunt and brother met Joyce. Joyce, recognizing her place in Gaston's life from a photograph she had found, and thinking that Gaston must still love Ruth, prepared to leave them together. At this point she received a letter telling her that Gaston was seriously hurt, actually a trick on the part of Jude to lure her into the woods. Jude's stratagem was foiled by the death of its instigator, and the widowed Joyce, meeting Gaston in the woods, learned that she was the only girl he had ever really loved. This was splendid news to Jock Filmer, Gaston's friend, who adored Ruth, and things ended in a very satisfactory manner for everybody concerned.

Coufal Says

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LUX

A TIMELY REMINDER (Sept. 5).—James Grant paints a portrait of his child upon her deathbed. Time goes on and he foolishly gives way to dissipated habits which cause him to neglect his devoted wife. One night, while enjoying himself with his friends he desires to show them a portrait he has painted of a lady to whom he has been paying undue attention. He writes a note to his wife and sends a servant home to fetch it. The wife substitutes the portrait of her dead child and thus recalls her husband to his better self in a pathetic and effective manner.

POWERS

THE REINCARNATION OF A SOUL (Sept. 5).—Edwin August presents a psychological study in eight episodes dealing with the gradual development of inherent thieving proclivities in a child until the age of manhood. The parents see the tendency but are unable to cope with it and finally, believing the son to be deliberately criminal, the father expels him from the house. The son's decline is rapid and results in a term in jail from which he emerges a typical jail bird, the consort of pickpockets and yeggmen. At times there are flashes of his better instinct striving to overcome his weakness but these become fewer and fewer as he passes down the social scale.

At the time when things seem darkest he is in his hovel looking out into a heavy electrical storm. A flash of lightning strikes and at the same moment his soul is reincarnated. When he rises he marvels at his condition but is unable to explain it. Wandering out upon the street he enters an art gallery. It is students' day and he strolls through looking at the paintings. He comes upon a girl copying a painting that vaguely recalls something familiar. The girl is his former sweetheart but he does not recognize her. He watches her work and finally, impelled by something within, he takes the brush from her and with a few well directed strokes turns the work into a masterpiece. She asks an explanation and he tells her that he himself painted the original. She explains the original was painted over two hundred years before but he still insists. Struck by his sincerity she attempts to solve the mystery and later finds the explanation in a treatise on reincarnation. The thief has been conquered by the soul of the artist. They are married and later a reconciliation with his parents is effected.

GEM

THE TALE OF A FISH (Sept. 1).—Ferdie and Bertie are persistent suitors for the hand of Ethel, who loves Jack, who, absorbed in his books, pays but little heed to her. The other two suitors are loved by two charming girls but ignore them. Ethel, not knowing which to select, offers her hand as a prize for a fishing contest, the winner to marry her. Ferdie and Bertie are at once on the job but are annoyed by their other sweethearts and catch no fish. Jack forgets about the contest until roused by Ethel and then falls asleep while angling. The other boys in despair then secretly buy each an enormous fish from a small village lad. Ethel, seeing the wonderful fish they have caught and realizing that either may win her hand, secretly buys an enormous fish from the boy and attaches it to the hook of sleeping Jack and steals away. Bertie is at the hotel and as he displays the wonderful fish he is the hero of the hour when Ferdie comes in with a still larger fish, in fact, a young whale, and is about to claim Ethel's hand when Jack dashes in with a fish of gigantic proportions and claims the girl, much to the amusement of the small boy who discreetly maintains silence.

Father gives his consent to the marriage and scheming Ferdie and Bertie slink away thoroughly discomfited.

IMP

"THE PURSUIT OF JANE" (Sept. 4).—At a fashionable summer resort, life has become a dull bore to all the guests except Violet and Daisy Meredith, two young sisters who are being sought after by Sir Algernon Coldstream and Henri St. Ives. Mr. Smith, of New York, a purely American product, finds himself neglected by the younger feminine contingent and becomes the prey of some elderly ladies. This period of calm is broken by the sudden and unheralded advent of Mrs. Jane Garner, a young dashing widow, who finds that through an error no rooms have been reserved for her occupancy. Mr. Smith, Sir Algy and St. Ives, stricken almost to paralysis by her charms, desert everyone else and beg for the privilege of giving up their rooms to the widow. Coins are tossed and Smith wins the privilege of sleeping on the billiard table and resigning his suite of rooms to the adorable Jane.

As the days pass, Violet and Daisy find themselves deserted and a stern race is on between the American and Sir Algy and St. Ives for the widow's hand. The rivals are watchful and give each other no opportunity to be alone with Jane for even a moment.

At last the girls, tearful at being so deserted, appeal to the widow to be merciful and choose one of the three and be done with it and give them a chance at the others.

Jane, really weary of the collective attentions of the trio, determines to be alone for one afternoon at least and hires a boat to row out to the sunset rocks and enjoy a little solitude until the late evening, when the tide coming in covers the rocks. She finds that the boatman has only two rowboats left after renting her own, and realizing that she will be pursued by the rivals, she bribes the boatman to bore holes in the bottoms of the boats. After she has landed on the rocks, her fears are verified, for Sir Algy and St. Ives rent the remaining boats, and give Smith of New York the laugh as they start for the rock. They agree that the first man to reach Sunset Rock shall be left alone with the widow and make a brave start, jeering at Smith, who has got into a bathing suit with the intention of making the rock by a mile swim.

Algy and St. Ives soon outdistance him, but later their boats begin to fill up and finally, waterlogged, capsize and Smith, at first swimming hopelessly behind, forges ahead and leaves them sitting, soaked to the skin, on their overturned boats, from which they are rescued by Violet and Daisy, who, donning bathing suits, swim their ex-suitors to the shore and safety.

Smith, arriving at the rock, finds the widow asleep and determines to put her in a position where she will be at his mercy. He raises the anchor of the boat and getting in it calmly awaits her awakening. She, about to return to the mainland, finds her boat gone and in the possession of the imperturbable Smith, who demands her hand in marriage as the price of taking her off the rock. Although she has grown to care for him, the widow refuses to be driven and says "No" with emphasis, and Smith, nothing daunted, waits for the tide to rise. As the moon comes up, the widow is standing submerged to her knees on top of the now tide covered rock, but though in tears still defiantly gives "Nay" to his pleas. He relents and takes her into the boat and just to be properly femininely inconsistent she then consents, and, a bedraggled pair, they return to the hotel to receive the congratulations of the guests and learn that Sir Algy and St. Ives have returned to their first loves, Violet and Daisy, in a properly humbled and repentant spirit.

The Art of Scenario Writing

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REX

THE EVIL POWER (2 Reels) (Sept. 4).—Dr. Kaishian, an adept at hypnotism, uses his occult powers for the gratification of his voluptuous cravings. One day he visits a department store and there meets a beautiful young saleswoman, whom he fascinates by his overpowering personality. Unable to resist his magnetic eyes, Nora becomes a willing slave, and is duly ensconced in his home. Here she is soon disillusioned, but the Oriental servant, Nagon, prevents her from escaping.

Dr. Kaishian in the park, observes a beautiful woman, walking with her husband, William Armstrong. Contriving a ruse whereby he can scrape an acquaintance, he brushes rudely into the couple, and in profuse apology, tenders his card. When the Armstrongs return home, they find one of their children ill, and their regular physician being out on a call, they think of their chance acquaintance Dr. Kaishian, who is summoned.

The wily doctor loses no time to enmesh Mrs. Armstrong, and before he leaves he has reduced her to a state of servility by the exercise of his hypnotic talents. He compels her to follow him, immediately, from the house. She attempts to write a letter to her husband stating that she is going against her will, and just has time to blot it, when the hypnotist tears it up, and forces her to inscribe another, stating that she is leaving voluntarily, and that he will never see her again.

The distracted husband is told by the maid that she suspects Dr. Kaishian is at the bottom of his wife's elopment, and Armstrong rushes to the home of the doctor, and that oily individual professes deep solicitude. He exacts an apology from the husband, even while the wife sits in a bypnotic state behind the curtains in the same room. Nora, burning with anxiety to expose the evil doctor, is ruthlessly seized by the Hindoo servant, who bears her away. When Armstrong leaves, the doctor hastens to the room where Nagon has concealed Nora and orders him to place her in a dry cistern, and drown her by turning a flooding device. While the Oriental is manipulating the mechanism, the girl seizes the opportunity to wrest from him the iron lever, and deals him a terrific blow upon the head, and escapes, while the water wells up and makes him suffer the fate he had intended for her. Upon Armstrong's return from his futile quest the maid rushes forward with additional evidence that the wife is a prisoner in the doctor's house. This is furnished by the blotter she used when she wrote the first message that the doctor tore up. This time he determines to succeed.

The Armenian is prepared for the terrific encounter that ensues. Through the rooms the wrathful Armstrong and the now terrified hypnotist battle, until he reaches where he has a gun concealed. He stands in front of a curtain, and just as he is about to fire at Armstrong, Nora, who is on the opposite side, plunges a stiletto into his side, and he falls agonizedly endeavoring to solve the mystery of his death, while his shot goes wild.

Armstrong recognizes his wife's scream, locates her, and is again happy with her and her children. The police come and discover the evil doctor's body, but not before Nora is far from the house of iniquity.

CRYSTAL

LOST IN THE NIGHT (Sept. 7).—Dick Halstead, a jewelry salesman, is sent to deliver a necklace worth $6,200 to a Mrs. Collingwood, a neighbor of his friends, the Barrys. Tom Barry and his young wife invite Dick to spend a night at their house. As he had to deliver the necklace to his wealthy patron the following day, he accepts. He shows the necklace to Tom and Pearl and they are fascinated by its beauty. They lock it in their safe, the combination of which is known only to Tom and his wife. They retire. Mrs. Barry, who is addicted to the sleep-walking habit, although this is unknown to her husband, gets up in the middle of the night, opens the safe, takes out the jewels, and relocks the safe. She then wanders around the house and finally goes out into the garden, where she hides the necklace in the hollow trunk of an old tree. She returns to bed. The next morning they come down to breakfast, and, Dick being ready to leave, they all go upstairs and Tom opens the safe. To their consternation, they find the jewels gone. Dick, nearly frantic with despair, does not know what to do, and Tom and his wife are at a loss to know how to account for the mysterious disappearance, inasmuch as they were the only two who knew the combination to the safe. The strange part of it all was that no other article of value in the safe had been touched. Tom insists that he is responsible to Dick for the loss, as it happened in his house, and immediately mortgages his home to make good Dick's loss, and thus saving his position. Mrs. Barry is nearly heartbroken, and when the detectives gave up all hope of ever finding the thief her sorrows were enhanced. A year passed and during that interval, almost every night Mrs. Barry, working under the influences of the subconscious mind was wont to arise and go to the hiding place of the jewels and try them on. The mortgage on the home is due and is about to be foreclosed for non-payment, when one night Pearl being ill, Tom goes out to get some medicine for her. She falls asleep and as usual goes out and gets the necklace. When he returns she is holding it in her hand, though it can be seen that she is fast asleep. He cries out in his astonishment and accuses her of being a thief, but only succeeds in awaking her, and then realizing that she had done all this in her sleep, he takes her in his arms and readily forgives her failing as her finding the necklace enabled them to place Dick absolutely right with his firm, and their money being returned to them, the mortgage was not foreclosed and their home saved.

ECLAIR

STEEL (2 Reels) (Sept. 3).—Martin Van Buren (the steel magnate) introduces the Count de Fourviers to his daughter Nancy in hopes that she will marry a title. Nancy finds the French nobleman amusing, but her heart and soul are bound up in her father's technical expert, Gannett Roberts, a splendid American, who is working to perfect a formula of his which will revolutionize the steel industry by producing a metal as resistant as steel, but of only half its weight. Robert feels that if he can only amass a fortune, he may be able to win Nancy's hand.

Success crowns his efforts, and he submits his precious new metal to a stringent test under the direction of the naval authorities. Van Buren, realizing the tremendous value of Robert's formula, invites him to the house and asks him to name his own price—within reason. Roberts loses his head and blurts out that he wants nothing but Miss Nancy, for she would be all in all to him. The magnate sneers at the inventor's presumption, and seeing Nancy with the Count at the end of his spacious halls, points towards them and tells Roberts that she is not for such as he, but has been nurtured to grace the family tree of France's most aristocratic family, the Fourvierses. Roberts takes her engagement to the Count for granted and leaves dejectedly.

Van Buren quickly gets into communication with Luigi, an unscrupulous employee of his, and tells him the formula must be obtained from Roberts regardless of ways or means. Accordingly, Luigi arranges to have two pals of his trip up Roberts, with whom he has scraped an acquaintance. When the tripping occurs, Luigi deftly "frisks" Roberts' billfold, which contains the valuable formula. They part shortly after. Roberts suddenly becomes suspicious of the glib stranger and searches his pockets. Upon discovering that his billfold is missing, he follows Luigi and reaches his door just as the thug motors off to Van Buren's mills. Roberts and his assistant, Cherry (whom he had fortunately met with), cling to the rear of the machine, but its careenings throw them off when they have almost reached the end of the trip. Leaving the injured Cherry on a rock, Roberts overtakes Luigi just as he has concealed the billfold under a secret trap in the cellar of the mills, in accordance with Van Buren's instructions. Luigi refuses to return the stolen billfold or to reveal its whereabouts. They engage in a struggle, and Roberts is almost overcome, when Cherry, who has limped to the mills, enters on the scene with a revolver and holds off the ferocious Italian. Then Roberts and Cherry bind Luigi to a stone post and leave him with the cheerful information that the gunpowder fuse they light near him will blow him and the mills to atoms in an hour, unless Van Buren will allow him to give up the formula.

Roberts forces Luigi's chauffeur to drive him to a doctor's, where he leaves young Cherry, and then to the Van Buren mansion. Although it is late, he forces the butler to call his master. But Nancy meets the butler on his way to her father, and, learning that Roberts is downstairs, hurries to find out what brought him there at that hour. With blood-shot eyes and hot breath he jerkily tells her of the theft of his precious formula—the work of a lifetime—by her father's hirelings, and that very shortly the powder mills in which Luigi is bound will blow up unless her father will restore the formula to him. She sees that he is maddened at his loss, and soothes him by telling him how much she loves him; that she will straighten everything out for him if he will only drive back as fast as he can and save the mills and the man.

Nancy almost drags Roberts to the machine, and they begin a breakneck trip against time. Luigi, after struggling against his fetters until the blood flowed at shoulders and wrists, was enabled by superhuman effort to reach the key controlling the secret trap. It flew back with enough force to extinguish the perilously short flue; then he became unconscious from exhaustion. Roberts was relieved at this discovery, when he arrived, and overjoyed to discover his billfold, with the formula intact, where it had been concealed under the trap. He cut Luigi's ropes and released the man.

Walking out in the clear air, he was inspired, by seeing the countryside parson's beacon light glimmering in the distance, to ask Nancy to marry him then and there. She bravely consented, with the stipulation that he must get into communication with her father and get his consent. So they telephone from the parsonage, and the discomfited magnate reluctantly withdrew his objections when Nancy told him she would never become a countess and had the formula he wanted, anyway. So they were married and, as the old fairy tales have it, presumably lived happily ever after.

VICTOR

THE LOST COPPERHEAD (Sept. 5).—Prof. Robert Markham, a noted bacteriologist, has a wife whose tender heart will not allow her to see cruelty shown to helpless animals, and when her husband, in spite of her protests, persists in the practice of vivisection, she leaves him and, with her baby boy, makes a home for herself by dressmaking, vowing she will return only when he promises to discontinue his obnoxious experiments.

Years roll by and the wife, stifling the yearnings of her heart, keeps her vow. The professor in his work finds himself in need of a toxin extracted from the deadly copperhead snake. He writes to a friend in the West, who sends him the reptile by parcel post. The letter carrier, in making his rounds, absent-mindedly leaves the box containing the snake on a chair at a fruit-stand, where it is found by the professor's little son and a girl playmate, who have come there to buy candy. They take the box to their front stoop and proceed to open it. It is tied very tightly, however, and they have some difficulty in untying the cord. The mailman in the meanwhile has delivered the letter telling of the snake's arrival, and on the professor asking him for the box, remembers his carelessness. He tells the professor, who immediately telephones the police, who, on their arrival at the professor's house, and learning the facts, rush out in search of it.

On coming to the fruit-stand, the Italian tells them of the little boy and girl who took it away. He points out the direction they took on leaving, and the professor, mailman, and police start after them at top speed. Passing a saloon, some quarreling toughs delay the police for a few moments. The letter carrier, however, rushes on until he stumbles over a dirtheap and strains his knee. A passing bicyclist, hearing his story, loans him his wheel, and the chase is on again. The children have by this time removed the cord, and are just about to raise the fatal lid when the mailman rides up, snatches the box from them, and flings the accursed thing to the middle of the street, where, happily, an automobile crushes out the venomous life.

The professor and the police, having quieted the quarreling toughs, now arrive, and the

former, overjoyed at the escape of the children, gives the girl a dollar bill and offers the same to the boy, who refuses, saying that his mother would not allow him to take money from a stranger. The professor asks to be taken to the mother, and, on seeing her, recognizes his long-lost wife. He begs her to come back home with him, which she does after he promises her that he will never again experiment on helpless animals.

FRONTIER

FLIRTY FLORENCE (Sept. 4).—The lives of some people connected with circuses and carnivals, it is known, have (at times) been considered a bit sandy. Our story deals with "Flirty Florence," the wife of Jim Baker, who is with a carnival company. Business had been none too brisk, and it was necessary to resort to some measures to get sufficient money to carry the project along.

Jim decided that Florence must try her wiles on the wealthy young lawyer, Horace Bradley by name, a successful practitioner in the town that they were then working. She fixes herself up as fascinating as possible and succeeds in interesting Bradley to the extent that he agrees to go with her the following day to the carnival and look over the grounds, as Flirty Florence has informed him that she had money to invest and the carnival business appealed to her. The next day Miss Frost, an eccentric old maid, finding it impossible to use three opera tickets herself, brings them to the Bradley home just as Mr. Bradley is leaving for the office to keep his engagement with Florence. The mother-in-law can see no reason why he can't accompany them to the opera; his excuse that he has an engagement at two, and that he can't break it, isn't satisfying to her. Mrs. Bradley, the loving little wife, is satisfied that her husband is honest in the extreme, and she kisses him good-bye, believing implicitly in him.

We next see Flirty Florence and Bradley come from his office building, get into an automobile and ride away. Next we see them riding in the auto; Flirty Florence is gradually but surely winning him over and Bradley is completely absorbed in Florence. The automobile which carries Miss Frost comes into view close up to them; she sees Bradley with a strange woman and is greatly shocked, and decides to follow them. We next see the automobile containing Florence and Bradley draw up to the curb; they alight and go into the carnival grounds. The auto with Miss Frost comes into view; she sees them and decides it is her duty to tell the wife, and goes off with that intention in view. She arrives at the Bradley home just as the wife and mother are starting for the opera. She induces them to get into her automobile, telling them what she has seen. They start away towards the carnival grounds, the mother and the old maid trying to fire the gentle little wife with a feeling for revenge. They arrive at the carnival grounds and a search for Bradley and Flirty Florence is started.

In the meantime Florence has missed no opportunity to impress Bradley with her charms, while Jim Baker, the husband, has kept very close in the background waiting for his opportunity. The merry-go-round stops; Florence and Bradley get off. Mrs. Bradley, the little wife, comes into view, and sees what she apparently thinks is unfaithfulness on the part of the husband. The demon of jealousy takes full possession of her, and she demands an explanation from him. Florence, seeing the game is up, starts to get away. The wife grabs her, and when the dust clears, the little wife demonstrates her ability as a scrapper, for Florence has received a very good beating. Officers come upon the scene and a general mixup ensues. The wife, realizing now that her husband is in danger of arrest, very cleverly arranges for his escape. She rushes him to the auto and hurries him away. Florence apparently gets her just dues, for she is hurried to the police station. The next morning Mr. Bradley hobbles out onto the lawn, looking as though he had passed through a Texas cyclone, the mother-in-law storming in the background. Mrs. Bradley comes out of the house with the desire to go to her husband, but the mother prevents it.

In the meantime the husband has picked up the morning paper, in which he reads of the arrest of Florence, the most notorious blackmailer known to modern times. He is sufficiently quick-witted to grasp the opportunity. The wife and mother-in-law rush to him; he shows them the article, tells them that he knew her all the time, and was arranging to have her arrested and prosecuted. The mother-in-law is a bit skeptical, but the little wife swallows the story, and the world knows that where ignorance is bliss it is folly to be wise. The ending scene shows Florence locked behind the prison bars, not so very much worried, for apparently it is not the first time, and as justice is satisfied our story should be complete.

NESTOR

THE OATH OF CONCHITA (Two Parts) (Sept. 1).—A story of the Mission-Indian days of sunny California, when sandaled padres, dark-skinned senoritas, and quick, silent Indians moved about the few sparsely scattered missions, is told in "The Oath of Conchita."

The padre feels the call to preach to the wilder tribes and ascends the tortuous trails to the mountain village home of Conchita, where he teaches the Indians kindly ways and good deeds. Conchita, daughter of Pedro, is impressed by padre's earnest teachings, and is prevailed on to accompany him down to the mission to be instructed.

The days pass, and happy hours with Conchita awaken forbidden love in the padre's heart, which he conquers only by the timely arrival of Ricardo, a Spanish grandee, who wooes and wins Conchita and marries her.

But another, El Sombriado, the black one from the mountains, has a life-long love for Conchita, companion of his boyhood days; and having lost her through marriage, he comes down to the mission and slays Ricardo even as the ceremony is concluded. Conchita takes her oath of vengeance and follows El Sombriado to the mountains. She, in turn, is followed by the padre. At the wayside shrine she renews her oath, and the padre, close on her heels, is in the meantime captured by El Sombriado and a few renegade friends.

Conchita discovers the padre a prisoner and releases him, to be followed by El Sombriado and his men. A meeting takes place beneath the wayside shrine and El Sombriado, now maddened by jealousy, attacks Conchita with his knife. Conchita, fresh from the renewal of her oath, meets him knife in hand, and in the struggle that follows El Sombriado falls back against the cross of the shrine. Aged by time and weather, the arc of the cross falls and, striking the "Black One" on the head, ends his life. The padre offers a prayer over the dead Indian, while the others flee in terror, thinking the punishment of El Sombriado divine.

Conchita is returned to her mountain home by the padre, who then seeks solace in the rosary and cell, while Conchita goes back to her father's home, her oath fulfilled.

PATHE FRERES

PATHE'S WEEKLY (Aug. 25).

THE HOSTAGE (Aug. 26).—In this interesting film a physician is captured by Arabs and held as a hostage until the Caid, held by the French soldiers, is released. They threaten to kill the physician if the Caid is not released in three days. While the physician is awaiting death, one of the Chief's daughters is bitten by a snake, and the physician succeeds in curing her. Soon thereafter the physician escapes through the aid of the Chief and his daughter, and on reaching civilization has a vision of his rescuer being in trouble. He secures the release of the Caid from the French authorities and arrives at the Arab camp just in time to rescue his rescuer.

$1,000 REWARD (Aug. 27).—Tom Fitzsimmons is discharged from the ranch where he's a cowboy because he has the nerve to propose to the ranch-owner's daughter. Disheartened, Tom seeks what solace he can find in a nearby booze emporium, and there in a penny dreadful he reads of a holdup. This determines his course, and he goes out to become a bandit. In holding up the stage coach, however, he finds that he is in reality holding up the holdup man, Red Bill, for whom $1,000 reward is offered. He completes his capture, collects his thousand-dollar reward, and, returning to the ranch, dazzles the owner's eyes with his crisp thousand-dollar bill and wins the girl.

THE COOK'S REVENGE (Aug. 28).—Bridget O'Hooligan is in love with Pat Flaherty, the cop on her beat. She is the kitchen lady in Mr. Randolph's house and often entertains Pat, who is a corpulent body. One day, while regaling himself on Mr. Randolph's beer, he is discovered by Randolph and forcibly ejected. Miss O'Hoolihan determines to have revenge, and when Mr. Randolph goes for an auto ride she fills his thermos bottle with coffee strong enough to kill an ordinary man. On the ride the water gives out, and as a last resort the O'Hoolihan brand of coffee is poured into the radiator. The auto promptly goes crazy with nervous indigestion. On his return from his perilous ride Mr. Randolph telephones the police to come and arrest the queen of the kitchen. Imagine his mortification when Bridget's friend, Pat Flaherty, comes to make the arrest and turns the tables on Mr. Randolph.

A DAY WITH A HINDOO FAMILY (Aug. 29). In this beautifully colored Patheplay an intimate and interesting view of Hindoo life is shown. The women do housework while the men feed their cattle. After the house is cleaned, the women, in order to make their homes more hospitable, draw grotesque figures in the soil before their doors. Nearly all of the water is carried by the women; they move in lines like automatons to and from the well.

On the same reel:

THE ROAD TO MORITZ, FRANCE.—This travel picture is beautifully photographed and very interesting. The railroad which winds its way perilously along the mountain by means of extensive and beautiful stone viaducts is a remarkable feat of engineering skill.

On the same reel:

THE VALLEY OF THE BOURNE.—Another colored picture consisting of a series of exquisite views of this beauty spot of France. The Bourne is a tributary of the Isere and rushes over cascades and beautiful waterfalls, a turbulent and beautiful stream.

THE BLIND GIRL OF CASTLE-CUILLE (Aug. 30).—This beautiful Patheplay is adopted from Longfellow's poem by the same name. It tells a story of a beautiful girl, in love with a man and about to marry him. A witch tells her that her lover is false, but she has faith in him. One day, when he brings a rabbit in to eat and hangs his powder horn above the mantelpiece, the girl accidentally knocks the powder horn down and is blinded by the exploding powder. After this her lover goes away, and in the springtime he sees a vision of his former sweetheart with a friend of hers, Baptiste, and he returns to the village and marries Baptiste. As the wedding procession passes the blind girl's house, she asks her brother whose it is, and on learning the identity of the happy couple, follows them to church with the intention of killing her rival. But a vision of an angel appears before her eyes and stays her hand and she falls dead before the altar.

GREAT NORTHERN

THE HYPNOTIST (Aug. 23).—This is an excellent one-reel comedy which is built around a subject never before attempted in moving pictures. The funmaking forces of the Great Northern acting forces are seen at their best and the result is a most enjoyable film comedy. Jack and Jim, according to the story, are in love with the same girl, and each is endeavoring to use all the arts of persuasion to win her over. Jack is stout and jolly and Jim is thin and prides himself upon being an amateur hypnotist. At a house party Jim displays his cleverness to good advantage and succeeds in keeping the guests amused.

This angers Jack, who stoutly maintains that the hypnotic spell is simply a fake and that he defies anyone to place him under the influence. Jim accepts the challenge and proceeds to do the Svengali act with his rival. There is immediate action. The portly Jack is made to believe that he is a gallant soldier, and after being supplied with a military cap and toy musket marches throughout the house in quest of the imaginary enemy. He encounters all sorts of obstacles and manages to overcome them through the medium of demolishing almost everything in sight, although human life is spared. The warfare of the "general" might have gone on for an indefinite period had not Jim been notified of the dilemma. At that precise moment the amateur hypnotist was courting the girl in the story, and at her behest he consents to awaken Jack from his hypnotic spell. The finale is amusing, and, of course, Jack accepts the inevitable when he is told of the depredations he has committed while under the spell of hypnotism. It is an amusing little conceit.

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Ernst Luz

The Drum and the Picture

I HAVE always refrained from discussing the drum and its musical influence in picture playing, knowing that there was a greatly varied opinion among the exhibitors as well as picture critics. There is no doubt but what many appropriate effects can be obtained by a competent drummer, which assist in the featuring of many pictures, still experience has proven that the work of picture drumming is a very much overworked vocation. In many instances the entire musical program is left to the mercy of the drummer, and he has been taught to take advantage of it, for which he receives much harsh criticism, very often well deserved. A drummer may become overly zealous in his work, feeling that unless he obtain numerous effects his services will not be required, for truly we can not class his results as being musical. The drummer and his various traps are, nevertheless, indispensable in proper musical combinations. Not so very many years ago a piano and drum combination was a musical disgrace, while to-day it is very popular, and appreciated by many. It is hardly probable that people of a more or less refined intellect would at any time patronize a place where the drum was featured. There are so many effects that can be accomplished with a drummer's traps that to enumerate them would take up a great deal of valuable time. In this very fact lies the danger of his very often ridiculous overwork. There is seldom a picture projected wherein there is not some suggestion to which he can put some noise effect, often realistic, more often not so realistic and very often ridiculous. The drummer's real value depends upon what intelligence he can inject into his work, for of what value are any of his effects if he immediately after ruins them by some unnecessary noise? Were the drummer to concentrate upon the pertinent points in the picture, accentuating only that which is of value to the picture story and possible for him to correctly imitate, not burlesque, he would find his endeavors more universally appreciated. To be competent in making imitations, it is first necessary that one should be acquainted with the original. Because a trap is advertised to produce a certain effect or imitation does not necessarily mean that it will do so, for in many cases the sounds produced are nothing like the original and give nothing more than a ridiculous suggestion. Because they often produce a laugh, they are tolerated, no one ever taking the trouble of making a canvass to ascertain as to whether the laugh was one of ridicule or commendation. My experience has conclusively proved to me that in 50 per cent of such instances the audience snickers at the ridiculous endeavor, for those that are not acquainted with the original sound are unmoved. This only applies to the overzealous drummer, who has been taught to believe that the moving picture theatre is destined to be a noise factory, à la "Coney Island." However we may try, we will never be able to deny that the picture's greatest triumph will be realized when it portrays the greatest morals, or well-acted stories, with easily understood clarity in its perfect quiet and wordless style. There can be no doubt but that the picture's novelty depends on its ability to entertain in perfect silence as far as the screen action is concerned. Why we should try to inject ridiculous noises into the work other than those which would add to the musical tone of the theatre is a still unsolved problem to me.

When inteligently worked in connection with a musical program there are many excellent opportunities afforded for the use of numerous traps in a manner that will have a tendency for renewing picture interest. The most important of these may be in explosion or blast effects, for in picture playing such action at all times is a cue for the temperamental change in the music; the sound imitation, which is best accomplished on a tympani, is an assistance in making a segue at such a point, hiding any roughness that may occur in making an abrupt change from one number to another. The more forte such an imitation is made the better, making a decrescendo as the new musical number opens. Train effects when well done at opportune moments are most always appreciated. When some little judgment is used many opportunities will arise when this imitation can be used as a solo. Some time ago several pictures were released in the same week opening or closing with train scenes which afforded excellent opportunities. In these pictures I allowed the drummer to open the picture on the first title with his imitation, breaking in on it by anticipating the end of the scene with my first number. This same solo effect is just as easily accomplished at any other point in the picture, if in laying your music for the picture you use the screen action as a segue cue, allowing your drummer to make the imitation between the two numbers. When making solo work of this action it should be remembered that it can only be effective when the action on the screen is well defined, and not too short, which again has a tendency to make the noise ridiulous. Church bells afford solo opportunities when the action or suggestion is not too long drawn out on the screen. Pistol shots, gongs, doorbells, fire-alarms, door-knobs, telephone, in fact all imitations of that which is inanimate, are very often suggested in the picture, when their use is a great assistance to picture clarity. Anything that excites interest at poines essential to the clarity of the picture plot will be appreciated if nearly well done. I might cite hundreds of pictures wherein imitations have been important factors, still I know that two unnecessary ones are made to every one that is really called for. Bird and animal imitations are usually very crude, often ridiculous, and should be avoided while any good musical number is being rendered, unless it is positively essential to picture clarity. Such imitations give the music a discordant effect and must certainly be very annoying to any one at all musically inclined. The baby cry is possibly the most annoying of the animate effects, seemingly never to tune with any number and is very often unnecessarily overworked. It is seldom that you have a picture wherein the crying baby is necessary to the picture story; more often the director is cursing because it is crying and when such undesired action occurs in sentimental, romantic, pathetic or plaintive scenes, while you are playing appropriate music, the imitation creates a very annoying discord, which is seldom understood by the audience and reacts unfavorably upon the music. In dramatic pictures extreme care should be taken so as not to overwork the imitations, avoiding all the animate imitations not positively necessary to picture clarity, at the same time endeavoring to make the inanimate imitations solo work whenever possible. Many of the imitations can again be humored by the musical number being played, such as horses' hoofs which can always be done in perfect rhythm and tempo to the Western style intermezzo or galop. Boisterous action such as falls, struggles, battles, etc., must always be accompanied by likewise appropriately placed boisterous music, which when properly combined can be made very realistic and exciting, having an annoying effect only when too long drawn out in the picture, when a change to a heavy galop will very often relieve the monotony. There seems to be an insistent cry for all the effects possible in the comedy pictures, there being so many of the near-comedy style released, which virtually cry for help, that I have never given the matter of comedy imitations a serious thought. Basing my views on the fact that during the projection of a comedy picture, no one really cares to be serious or overly critical, it is very probable that whatever humor can be created, ridiculous or otherwise, lightens the mental activities, which is the desired mood for the audience if the picture is to be at all appreciated. In programming such pictures I play the popular music of the street, during which I give the drummer full privilege to go the limit. It is to be hoped that some day all pictures will be properly plotted by the manufacturers before release as to necessary music and trap effects, which will eventually relieve the picture theatre of the very many annoying noise effects.

Through the generosity of George Kleine, the various orphan asylums of Cleveland poured their thousands of homeless waifs into the B. F. Keith Hippodrome one day last week as the guests of Mr. Kleine, to see "Quo Vadis."

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

June 28—The Exploits of the Randin Gang (2 Parts—Dr.) .....
July 5—The Little Puppet Seller (2 Parts—Dr.) .....
July 12—In the Hands of Conspirators (2 Parts—Dr.) .....
July 19—The Triumph of Strength (2 Parts—Dr.) .....
July 26—The Missionary's Sister (2 Parts—Dr.) .....

AMERICAN

Aug. 9—His Sister Lucia (Dr.).....1000
Aug. 11—The Adventures of Jacques (2 reel Dr.) 2000
Aug. 14—The Mystery of Tusa (Dr.).....1000
Aug. 16—An Even Exchange (Dr.).....1000
Aug. 18—A Tide in the Affairs of Men (Dr.).1000
Aug. 21—The Golden Heart (Dr.).....1000
Aug. 23—Flesh of His Flesh (Dr.).....1000
Aug. 25—For the Flag (2 reel Dr.).....2000
Aug. 28—From the Portals of Despair (Dr.)..1000
Aug. 30—Jack Meets His Waterloo (Dr.)....1000
Sept. 1—While There's Life (Dr.).....1000
Sept. 4—A Poisoned Chop (Dr.).....1000
Sept. 6—Mysterious Eyes (Dr.).....1000

BISON

Aug. 9—The Snaker (2 reel Indian Dr.)....
Aug. 12—Campaigning with Custer (2 reel Dr.) .....
Aug. 16—Soldiers' Three (2 reel Dr.).....
Aug. 19—The Iron Trial (2 reel Ind. Dr.)..
Aug. 26—The Mystery of Yellow Aster Mine (2 reel Dr.) .....
Aug. 30—The Gratitude of Wanda (2 reel Dr.) .....
Sept. 2—Pelleas and Melisande (3-reel Dr.).
Sept. 6—The Love of Men (2-reel Dr.).....

BRONCHO

July 23—Grandad (2 reels).....1994
July 30—War Time Mother's Sacrifice (2 reels) 2000
Aug. 6—Joe Hibbard's Claim (1 reel).....1017
Aug. 13—The Quakeress (2 reels).....2025
Aug. 20—Heritage of Eve (2 reels).....2060
Aug. 27—The Madcap (2 reels).....
Aug. 31—The Broken Thread (1 reel).....
Sept. 3—Gambler's Pal (1 reel).....
Sept. 7—May and December (1 reel).....
Sept. 10—Judge's Son (1 reel).....

CRYSTAL

Aug. 10—Starving for Love.....
Aug. 12—How Women Love (Dr.).....
Aug. 17—Pearl and the Tramp (Com.).....
Aug. 17—One Wife Too Much (Com.).....
Aug. 19—A Greater Influence (Dr.).....
Aug. 24—Caught in the Act.....
Aug. 24—Hypnotized .....
Aug. 26—His Aunt Emma (Com.).....
Aug. 26—That Crying Baby (Com.).....
Aug. 31—The Red Heart (Dr.).....
Sept. 2—Much Ado About Nothing (Com.)..
Sept. 2—Baldy Belmont and the Old Maid..
Sept. 7—Lost in the Night (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—Memories of Long Ago.....1000
July 28—Bride of the Sea.....1000
Aug. 4—The Blindness of Courage (Dr.)..3000
Aug. 11—Sea Waif.....

ECLAIR

Aug. 6—The Honor of Lady Beaumont (2 reel Dr.) .....
Aug. 10—Clara and Her Mysterious Toys (Trick Com.) .....
Aug. 10—A Woman's Trick (Com.).....
Aug. 13—The Thirst for Gold (2 reel Dr.)...
Aug. 17—Her Tutors (Com.).....
Aug. 20—The Beaten Path (3 reel Dr.).....
Aug. 24—"13" at Table (Com.).....
Aug. 24—Sea Worms (Scientific).....
Aug. 27—The Better Father (2 reel Dr.)....
Aug. 31—The Runaway Uncle (Com.).....
Sept. 3—Steel (2-reel Dr.).....
Sept. 7—A Vegetarian's Dream (Com.).....
Sept. 7—The Habit of Field Spiders (Sc.)...

ECLECTIC——

Aug. 19—Nero and Britannicus (3 reels).....2400
Aug. 22—Mysteries of Paris.....4800
Sept. 1—Thrust of Hate.....

FRA——

Feet

Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild.....

FRONTIER

Aug. 9—On the Ranger's Roll of Honor (Dr.) .....
Aug. 14—The Suffragette Tames the Bandit (Com.) .....
Aug. 16—The Retribution of Ysobel (Dr.)...
Aug. 21—Sailing Under False Colors (Com.)
Aug. 23—The Eyes of the God of Friendship (Dr.) .....
Aug. 28—A Much-Wanted Baby (Com.).....
Aug. 30—Maya; Just an Indian (Dr.).....
Sept. 4—Flirty Florence (Com.).....
Sept. 6—The Surgeon of Abajo (Dr.).....

GAUMONT

Aug. 20—Gaumont's Weekly No. 76.....
Aug. 21—A Tree-mendous Proposition (Com.)
Aug. 26—Saved by His Child (Dr.).....
Aug. 27—Gaumont's Weekly No. 77 (Top.)..
Aug. 28—Two Jilted Lovers (Com.).....
Sept. 2—The Fatal Bell (Dr.).....
Sept. 3—Gaumont's Weekly No. 78.....
Sept. 4—"Some" Fireman (Com.).....
Sept. 9—An Actor's Adventure (Dr.).....
Sept. 10—Gaumont's Weekly No. 79.....

GEM

Aug. 4—Boh's Baby (Com.).....
Aug. 11—A New Way to Win a Girl (Com.).
Aug. 18—The Would-Be Detective (Com.)...
Aug. 18—The Elks at Rochester (Top.).....
Aug. 25—What Girls Will Do (Com.).....
Sept. 1—The Tale of a Fish (Com.).....

GREAT NORTHERN

July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
Aug. 3—A Shot in the Dark.....
Aug. 9—The Five Copies (Com.).....
Aug. 16—A Mistaken Identity (Com.).....1000
Aug. 23—The Hypnotist (Com.)..... 562
Aug. 23—The South of Sweden (Sc.)..... 391

GREAT NORTHERN
Special Feature

July 28—A Woman Scorned, or The Last of the Old Mill (Dr.).....
Aug. 16—A Dash for Liberty (Dr.).....
Aug. 23—The Steel King's Last Wish (Dr.)..

GREAT NORTHERN
Universal

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Aug. 21—In Search of Quiet (Com.).....
Aug. 23—The Statue .....
Aug. 23—Pen Laughs by Hy. Mayer.....
Aug. 25—Uncle Tom's Cabin (2 reel Dr.)....
Aug. 28—His Mother's Song (Dr.).....
Aug. 30—Binks Advertises for a Wife.....
Aug. 30—Hy. Mayer; His Merry Pen.....
Sept. 1—The Trail of the Serpent (Dr.)....
Sept. 4—The Pursuit of Jane (Com.).....
Sept. 6—The Hawk Shaw.....
Sept. 6—Humors of Summer, by Hy. Mayer.

ITALA (Features)

June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....
Aug. 25—The War Correspondents .....
Sept. 8—A Leap of Despair.....

KAY-BEE

July 25—Flotsam (2 reels).....1995
Aug. 1—Banzai (2 reels).....2000
Aug. 8—House of Bondage (3 reels).....2875
Aug. 15—Flames in the Ashes (2 reels).....2700
Aug. 22—The Orphan of War (2 reels).....2080
Aug. 29—The Green Shadow (2 reels).....
Sept. 5—The Iron Master (2 reels).....

KEYSTONE

July 21—Love and Courage.....
July 24—Get Rich Quick.....1000
July 28—Just Kids 1000
July 31—Prof. Bean's Removal.....1000
Aug. 4—Cohen's Outing (Com.).....1000
Aug. 7—A Game of Pool—The Latest in Life Saving 1000
Aug. 11—The Riot 1000
Aug. 14—A Chip of the Old Block.....1000
Aug. 21—The Fire Bug (2 reels).....1000
Aug. 25—Baby-Day—Kelp Industry 1000
Aug. 28—Mabel's New Hero.....1000
Sept. 1—Fatty's Day Off—Los Angeles Harbor .....

LEWIS PENNANT——

Feet

Aug. 6—Condemned to Death.....
Sept. 1—Decreed to Die.....

LUX
By Prieur

Aug. 1—Oh! Wat'er Wet Day (Com.)..... 535
Aug. 1—The Girl I Left Behind Me (Com.). 436
Aug. 8—The Triumph of Love (Dr.)..... 535
Aug. 8—Should Women Work (Com.)..... 390
Aug. 15—The Poisoned Dagger (Dr.)..... 950
Aug. 22—Over the Garden Wall (Com.)..... 450
Aug. 22—The Registered Letter (Dr.)..... 510
Aug. 29—His Chance (Dr.)..... 950
Sept. 5—A Timely Reminder (Dr.)..... 910

MAJESTIC

Aug. 16—The Fickle Tramp—A Horse Unfed
Aug. 17—House Hunting—Artillery Practice at Montauk Point.....
Aug. 19—The Other Side of the Fence—Grand Canyon of Arizona.....
Aug. 23—Bashful Bachelor Billy.....
Aug. 24—The Lady Killer.....
Aug. 26—One Round O'Brien's Flirtation....
Aug. 30—A Perilous Ride.....
Aug. 31—A Chapter of His Life.....

NESTOR

Aug. 22—Some Runner (Com.).....
Aug. 25—Weighed in the Balance (Dr.).....
Aug. 27—The Passing of Bad Hutchins (Dr.)
Aug. 29—Two Hearts and a Thief.....
Aug. 29—Cupid's Bad Aim.....
Sept. 1—The Oath of Conchita (2-reel Dr.)..
Sept. 3—Gold and Water (Dr.).....
Sept. 5—Won by a Skirt (Com.).....

PILOT

July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.).....1000
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.).....1000

POWERS

Aug. 13—The Great Towel Robbery (Com.)..
Aug. 15—Fate's Vengeance (Dr.).....
Aug. 20—The Little Skipper (Dr.).....
Aug. 22—The Sea Urchin (Dr.).....
Aug. 27—Everybody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Dr.).....
Sept. 3—The Surrender (Com.).....
Sept. 5—The Reincarnation of a Soul (Dr.).

RAMO

Aug. 13—Love and Gold (Dr.).....1000
Aug. 20—Dangerous Sympathy (Dr.).....1000
Aug. 27—Springtime of Love (Dr.).....1000
Sept. 1—The Worker (3 reels).....
Sept. 3—The Black Opal (Dr.).....1000

RELIANCE

Aug. 18—The Smugglers Sister' .....
Aug. 20—The Counsel for the Defense.....
Aug. 23—Success (2 reels).....
Aug. 25—The Girl Spy's Atonement (1 reel).
Aug. 27—Peg of the Polly P (1 reel).....
Aug. 30—The Social Secretary (1 reel).....
Sept. 1—Feeney's Social Experiment (1 reel)
Sept. 3—Between Home and Country (1 reel)
Sept. 6—The Glow Worm (2 reels).....

REX

Aug. 14—Sally Scraggs, Housemaid (Com. Dr.) .....
Aug. 17—The Animal (Dr.).....
Aug. 21—The Diamond Makers (2 reel Dr.)..
Aug. 24—Just in Time (Dr.).....
Aug. 28—A Woman's Stratagem (Dr.).....
Aug. 31—The Call (Dr.).....
Sept. 4—The Evil Power (2-reel Dr.).....
Sept. 7—The Light Woman (Dr.).....

SOLAX

Aug. 29—A Child's Intuition (Dr.).....1000
Sept. 3—Men and Muslin (Com.).....1000
Sept. 5—Retribution (Dr.) 1000

THANHOUSER

Aug. 15—The Lie that Failed.....
Aug. 17—Waiting for Hubby .....
Aug. 19—The Spirit of Envy.....
Aug. 22—The Medium's Nemesis .....
Aug. 24—An Unromantic Maiden.....
Aug. 26—The Ward of the King (2 reels)....
Aug. 29—A Spartan Father.....
Aug. 31—Frazzled Finance .....

VICTOR

Aug. 8—Nature's Vengeance (Dr.).....
Aug. 15—The Heart of a Jewess (2 reel Dr.).
Aug. 22—The Ghost (Dr.) .....
Aug. 29—His Vacation (Dr.).....
Sept. 5—The Lost Copperhead (Dr.).....

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.
Office—133 Third Avenue.
Telephone—Stuyvesant 619

OUR MOTTO—ONE FOR ALL, ALL FOR ONE

The last regular meeting of the M. P. M. O. U. No. 1 on Monday, August 18, 1913, was attended by 250 members despite the exceedingly warm weather. Regular routine of business was quickly transacted. Meeting closed at 4 a.m.

* * * *

We are sorry to note that death has invaded the homes of two of our brothers. Bro. Samuel Faub lost his infant daughter, 10 weeks old, on Monday, and Bro. George De Angelo had the misfortune to be deprived of his grown sister, nineteen years old, on Thursday of this week. The members of M. P. M. O. U. No. 1 extend heartfelt sympathy in the brothers' bereavement.

NOTICE

The next regular meeting of the M. P. M. O. U. No. 1 will be held on Monday, September 1, 1913, at Teutonia Hall, 66 Essex Street, 12 o'clock, midnight. A full attendance of all members is required.

J. A. LE ROY,
Bus. Representative.

NOVELTY ADVANCE SLIDES

The value of the Advance slide to advertise feature pictures ahead has been recognized by moving picture exhibitors everywhere. Yet, when this method of advertising was introduced by Joseph F. Coufal, the general manager of the Novelty Slide Co., the idea was treated with but little consideration.

At the present time there is not a feature film manufacturer of any importance that does not include the Advance slide as an important part of his publicity matter, and as a consequence the Novelty Slide Company have made arrangements with the leading producers to prepare attractively designed slides for all special feature releases.

Beautifully colored Advance slides, each containing a scene from the feature, a short descriptive matter and space for date, can now be secured for all the multiple reel releases of the General Film Co., Mutual Film Corporation, Universal Film Mfg. Co., Exclusive Features, Warner's Features, and other special films.

The great value of the Advance slide lies in the fact that an exhibitor can advertise his feature directly before his regular audience once every performance, a week or more in advance if he chooses, and at the very small cost of 25c. per slide. Thousands of exhibitors are using Novelty Advance Slides to-day and thousands more will avail themselves of this beneficial advertising medium this fall.

The Kinemacolor Company has closed a contract with Jake Wells, the Southern theatrical magnate, for the permanent installation of the Kinemacolor in the twenty theatres of his circuit. Mr. Wells plans to handle the Kinemacolor productions for the entire South. Atlanta, Birmingham, Savannah, Norfolk, Richmond and other cities on the Wells circuit will begin the new form of entertainment, consisting of a Kinemacolor headliner, followed by an hour of black-and-white feature and miscellaneous subjects. Later on regular road shows will play subsidiary circuits of the smaller Southern cities. Mr. Wells has found the big feature picture shows the most profitable form of entertainment in his popular-priced theatres, and with the Kinemacolor pictures he expects to attract the best class of patrons.

FRED J. BALSHOFER IN NEW YORK

"The wanderer has returned," meaning that the above well-known film man is back in the town of pretty girls and feature films. Mr. Balshofer arrived from Los Angeles, California, on Tuesday, August 19th, where he has been since January of this year, taking full charge of the business, and laboratory end of the Broncho and Kay-Bee studios. He will be in New York for several weeks, looking after various details of the company's business and incidentally getting acquainted again with his friends in and out of the picture business, which are legion.

KLEINE-AMBROSIO PRODUCTION, "LAST DAYS OF POMPEII," IS MASTER WORK, SAYS KLEINE

Mr. George Kleine, who has recently returned from Europe where he watched the production of 'The Last Days of Pompeii" has much to say concerning the splendor of the big eight-reeler which he and E. Stevani jointly own. "The work of Nydia, the blind girl, is the finest bit of pantomime I have ever been allowed to witness," said Mr. Kleine. "I predict an enormous success for her when the film is finally released. The scene in which Vesuvius destroys the city is a rare work. This single scene will last seven minutes before the camera, the longest scene probably in motion pictures. No money has been spared anywhere. You will remember that the story calls for only one lion, who is terrified at the eruption and refuses to kill Glaucus. In the picture, the entire arena is dotted with lions, while 4,000 people look on. Owing to a big strike in the mills near Turin, we were enabled to gather these 4,000 men together, a feat of some importance, you will admit, when you see the film."

R. S. Hanford, business manager of Moving Picture Stories, of New York, has severed his connection with that publication to become advertising manager of The Photoplay Magazine, published in Chicago. Mr. Hanford is an experienced advertising man and has an intimate and thorough knowledge of the moving picture industry. He started Moving Picture Stories for Frank Tousey, Inc., the publishers, last January.

"HALLBERG" LIKES THE HOT WEATHER

J. H. Hallberg, the Economizer Man, reports fine business even if the weather is a little warm. He has sold Powers' No. 6-A equipment to Frank Brothers, Waterbury, Conn.; three Powers' No. 6-A machines to Blanding Electrical Supply Co., Binghamton, N. Y., and one Simplex Machine to the same concern; A. C. to D. C. Economizer equipment to E. W. Lanke, new Studio Theatre, Bridgeport, Conn. This A. C. to D. C. Economizer is equipped with the new double lamp attachment which Mr. Hallberg will be pleased to exhibit to any of his customers who may be interested.

SCENE FORM "BETTER FATHER"
American Eclair release

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Aug. 4—The Widow's Kids (Com.).....
Aug. 4—Cupid and the Cook (Com.).....
Aug. 7—Under the Shadow of the Law (Dr.)
Aug. 9—The Reformers; or the Lost Art of Minding One's Business (2 parts—Dr.) .....
Aug. 11—I Was Meant for You (Dr.).....
Aug. 14—Come Seben, Leben (Com.).....
Aug. 14—Papa's Baby (Com.).....
Aug. 16—An Indian's Loyalty (Dr.).....
Aug. 18—The Suffragette Minstrels (Com.)...
Aug. 18—Father's Chicken Dinner (Com.)....
Aug. 21—The Work Habit (Com. Dr.).....
Aug. 23—Two Men of the Desert (Dr.).....

CINES
George Kleine

May 13—Relics of Ancient Rome (Sc.).... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (2 reels).....

EDISON

Aug. 4—The Substitute Stenographer (Dr.).1000
Aug. 5—Dolly Varden (Dr.).....1000
Aug. 6—The Romance of Rowena (Com.)...1000
Aug. 8—His Greatest Victory (Dr.).....1000
Aug. 9—By Fire and Water (Dr.).....1000
Aug. 11—The Treasure of Captain Kidd (Dr.).1000
Aug. 12—The Rightful Heir (Dr.).....1000
Aug. 13—Battlefields Around Chattanooga (Sc.) 300
Aug. 13—The Right Number but the Wrong House (Com.) 700
Aug. 15—The Coast Guard's Sister.....
Aug. 16—The Pied Piper of Hamelin (Dr.)..1000
Aug. 18—Starved Out (Com.).....1000
Aug. 19—Flood Tide (Dr.).....1000
Aug. 20—First Aid to the Injured (Edu.).... 425
Aug. 20—Bobbie's Long Trousers (Com.)... 575
Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.) 2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).....1000
Aug. 25—A Mutual Understanding (Dr.).....
Aug. 26—A Mistake in Judgment (Com. Dr.).1000
Aug. 27—Quaint Spots in Cairo, Egypt (Sc.). 400
Aug. 27—Zeb's Musical Career (Com.)..... 600
Aug. 29—Joyce of the North Woods (Dr.)...2000
Aug. 30—The Ghost of Granleigh (Dr.).....1000
Sept. 1—The Younger Generation (Com. Dr.) 1000
Sept. 2—The Grecian Vase.....1000
Sept. 3—A Series of Tallulah Falls, Ga. (Sc.) 225
Sept. 3—The Girl, the Clown and the Donkey (Com.)..... 775
Sept. 5—The Awakening of a Man (Parts 1 and 2—Dr.).....1000
Sept. 6—Slander's Tongue (Dr.).....1000
Sept. 8—Keepers of the Flock (Dr.).....1000
Sept. 9—A Light on Troubled Waters (Dr.).1000

ESSANAY

Aug. 5—Homespun (Dr.).....
Aug. 6—Their Promise (Com. Dr.).....
Aug. 7—The Incriminating Letter.....
Aug. 7—An Intimate Study of a Mole (Edu.) .....
Aug. 8—"Alkali" Ike's Gal (2 reels).....
Aug. 8—Mr. Ryhe Reforms .....
Aug. 9—Broncho Billy and the Navajo Maid (W. Dr.) .....
Aug. 12—The Edge of Things (Dr.).....1000
Aug. 13—Up Lookout Mountain on the Electric Incline (Sc.).....
Aug. 13—Good Night, Nurse (Com.).....
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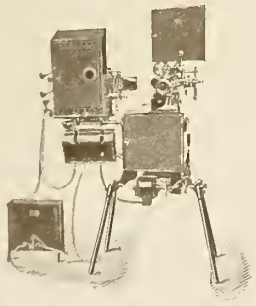

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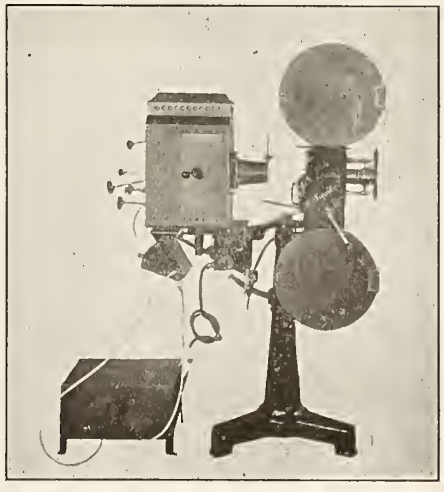

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KING BAGGOT

Who plays the title role in the "Imp" Feature Production of "Ivanhoe," which is shortly to be released by the Universal Film Manufacturing Company.

Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Established 1908

Volume VIII | August 30, 1913 | Number 9

ALL STAR COMPLETES "ARIZONA"

Augustus Thomas' Everlasting Success Soon Ready for Screen and Phenomenal Sales Recorded for Territory

Very soon "Arizona" will be with us. Tents have been dismantled and Fort Grant, where a week ago bustle and activity reigned supreme, now presents a scene of desolation. The Canby Ranch, famous in Mr. Thomas' play, has been torn down and the debris cleared away. This ranch house and adjoining buildings formed perhaps the most unique background ever used in a picture subject of the type of 'Arizona." No scenery was used in its construction. 'Use lumber, lathe and plaster and make every setting realistic," was the order given by Augustus Thomas when he first took command of the production department of the All Star.

The cavalrymen and cowboys have returned to fort and plains and the Broadway stars who enacted the principal parts in "Arizona" are now in rehearsal with the various theatrical productions with whom they held contracts. All the rush and roar of field action is over and America's greatest play has become a human film document to be shown over and over again to men, women and children all over the world.

It is interesting to note the previous successes of this unique Western heart story. Twelve years ago it ran at the Herald Square Theatre for three hundred nights. Chicago supported the show for several months which was a phenomenal record in those days. As many as nine companies were operating in the United States at one time to tremendous receipts.

A special company was sent to London where "Arizona" played at the Adelphi Theatre for three months and then toured the provinces for over four years. During the London run, the King and Queen occupied the royal box on two occasions and paid compliments to several members of the company.

"Arizona" has been played in Australia, South America, Japan, the Philippines, Spain and Portugal. It is now running in many American cities, in fact, New York saw an all-star revival of the piece at the Lyric Theatre which broke all records for summer business at high prices. The Harlem Opera House later duplicated the Lyric success. That the film will be a success goes without saying as it will have all the prestige and reputation of the play to back it up. Besides Augustus Thomas has taken four acts, which the play is limited to, and developed them into two hundred and ten in the picture. He has idealized the play and brought out details of the story which strengthen the picture to a marked degree.

Cyril Scott as "Denton" was an ideal selection for the part. Handsome, with fine military bearing and stage presence yet strong jawed and rugged in appearance and temperament, he is fit realization of the character, in fact Mr. Thomas picked "types" for all the many characters in the big film. Francis Carlisle as Colonel Bonham, Robert Broderick as Canby, Charles Graham as Kellar, Mr. Davenport he realizes the value of all-star productions as an attraction as Tony, Lizzie McCall as Mrs. Canby, Alma Bradley as Lena, H. D. Blakemore as Doctor Fenton, William Conklin as Hodgeman, Gertrude Shipman as Estrella, and charming Gail Kane as "Bonita" are shining examples of his excellent judgment. In fact, a real Chinaman is used to portray the Canby cook. Again, cowboys and cavalrymen used in the film represent the real thing. No stage soldiers or alleged cowpunchers for Augustus Thomas.

Al H. Woods was perhaps the first 'outsider" to see portions of the 'Arizona" film. Before he left the All Star office President Raver had closed contracts with him for the German Empire at a sum which reaches into five figures. Mr. Woods, besides his large theatrical interests in America, controls upwards of sixty theatres in Germany, and for these houses.

The remaining American territory is going rapidly, according to authentic reports. A large percentage has already been sold, in some cases for the first year's output of the All Star, which includes "Soldiers of Fortune," by Richard Harding Davis, and other big successes.

The All Star Corporation combines the necessary elements for the making of big films. Selwyn and Klein, with the American Play Company and Authors' Producing Company back of them; George Cook, with his lithographing establishment; Augustus Thomas, author, director and man of affairs, and Harry Raver, experienced through hard knocks from the ground up and trained from the theatre, black tent, film exchange, publicity, factory, laboratory, studio and as an importer of films besides holding down responsible official positions in several corporations, this is a quintet not to be lightly considered.

DOOMED TO DIE, OR THE VIAL OF WRATH

Drama in Three Reels. Release September 3rd, by Union Features

"Doomed to Die," presents an absorbing plot, and the tragic climax is the only logical outcome of the story. Dr. William Burton, a middle-aged bacteriologist of considerable fame, marries Annette Verdier, a beautiful girl whose life had been saved by him when she was about to succumb to a dangerous illness. Annette engages in a flirtation with the doctor's friend, John Armand, a neurasthenic. Armand writes a love letter to the indiscreet young wife which is shown to the doctor by his loyal but officious housekeeper.

Meanwhile the doctor has discovered the bacillus of hydrophobia, and when Armand's servant calls for an opiate the doctor is so inflamed at his friend's treachery that he substitutes the deadly hydrophobia bacillus for the opiate with the deliberate purpose of a horrible revenge.

DEATH OF DR. BURTON

Armand grows more and more feverish from day to day. Then as the inevitable end approaches he is established in the doctor's apartments for "better observation and treatment." Thereupon the doctor reveals to him the cause and purpose of his revenge.

Armand finally goes stark mad, and runs about on all fours, gnawing the furniture and barking like a dog. The doctor, to make his revenge complete, pushes his wife into the room with the madman, locks the door and leaves her to her fate. Annette manages to elude the fury of Armand for some time, but he is just about to leap at her throat, when the doctor relents and rushes to her rescue. The madman, turning on the doctor, almost tears him to pieces, and then falls dead at his feet.

Dr. Burton dies from loss of blood, while Annette is weeping at his bedside convulsed with grief in consequence of the double tragedy that her faithless course has brought about.

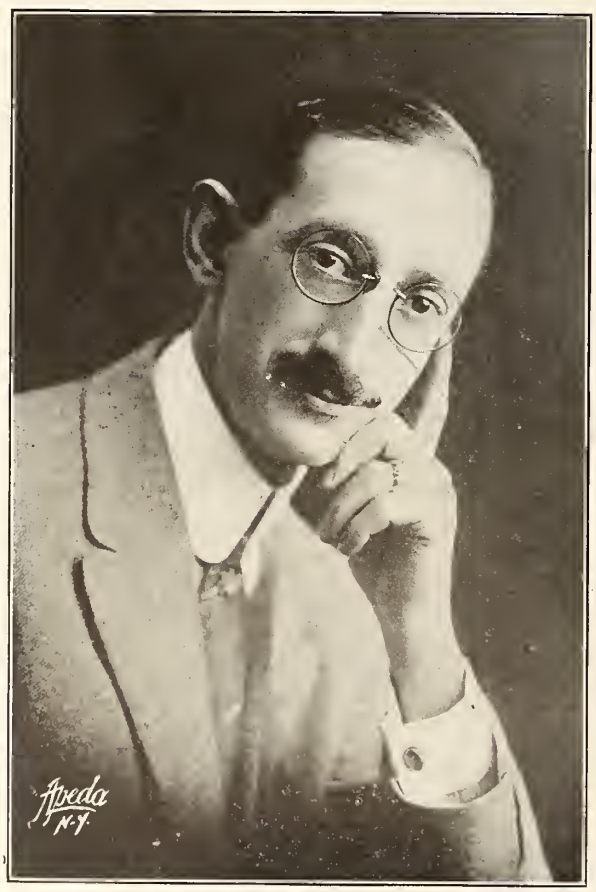
JOE BRANDT SAILS FOR EUROPE

Joe Brandt, having spread the fame of the Universal program from Maine to California through his novel publicity methods, sailed on Tuesday, August 26th, on the Kaiser Wilhelm II for London, where he will give the Britishers some idea of why the Big U has made itself a power in the American film field.

Mr. Brandt is well equipped for his task, which includes the organization of an English publicity department for the exploitation of the Universal output in Europe, and a sales campaign in co-operation with John Tippett, who has been made general European sales manager for the Universal films. He laid the foundation for his business career by graduating from the University of the State of New York with the degree of LL.B., and was admitted to the bar the same year. From the practice of the law he entered the national advertising field, and for several years was identified prominently with the Hampton Advertising Agency.

As manager of the New York office of the Billboard and advertising manager of the New York Dramatic Mirror, successively, he formed the nucleus of an acquaintance with the film field that secured for him the position of private secretary to Carl Laemmle. When Mr. Laemmle joined his interests with the Universal, Mr. Brandt became advertising manager of that corporation. Later his duties were broadened to include the editorship of the Universal Weekly, and the direction of the entire advertising and publicity interests of the Big U. In this connection he inaugurated a campaign of publicity that covered all of the exhibitors' conventions from one end of the continent to the other. He thus got acquainted with numerous exhibitors, exchangemen, manufacturers and exploiters of films generally, and made it a point to interest them in the Universal program.

A large delegation of friends from the Universal offices and the Screen Club were at the docks of the North German Lloyd to wish Joe bon voyage. Mr. Brandt's successor as head of the publicity department of the Universal Film Manufacturing Company will be George U. Stevenson, who has been associated with him as fellow-editor of the Universal Weekly for the past six months.



JOE BRANDT

KING BAGGOT

King Baggot, whose portrait appears on our frontispiece page this week, is now with the Imp Company in England, where he has been impersonating the title role in "Ivanhoe," the spectacular feature shortly to be released in this country by the Universal Film Manufacturing Company.

Mr. Baggot made his first appearance in motion pictures in 1909 with Florence Lawrence at the Imp studio in New York. This was at the invitation of Harry Saulter, who had played with him in "The Wishing Ring" the previous season. Since then he has played on an average in one picture each week, and has written and appeared in many of his own scenarios produced by the Imp Company.

Born in St. Louis in 1879, young Baggot became apprentice to an electrical contractor at the age of fifteen. At eighteen he entered the real estate business with his father and during the next three years he distinguished himself as a soccer player, playing against such teams as the Thistles of England and the Shamrocks of Canada.

In 1890 he organized the Players' Club of St. Louis and made his debut as an amateur actor. This led to his engagement to play Horatio in "Hamlet" with a professional stock company at Koerner's Garden, St. Louis. After some stock experience in Chicago, he returned to St. Louis, and appeared with the late Lawrence Hanley in Shakespearian productions. Mr. Baggot's first New York engagement was as juvenile lead in "The Queen of the Highway." After that he was engaged by Charles E. Blaney and appeared for several seasons as the matinee idol in "More To Be Pitied Than Scorned," returning to St. Louis each summer to play with the Suburban Stock Company, comprising such stars as James K. Hackett, Virginia Harned, Amelie Bingham, Wilton Lackaye, Maude Fealy and others.

After terminating his engagement with Mr. Blaney, he appeared in a number of Broadway successes such as "Mrs. Wiggs of the Cabbage Patch," "Salomy Jane," "The Squaw Man" and "The Bishop's Carriage." His final appearance on the speaking stage was as leading man to Marguerite Clark in "The Wishing Ring."

In addition to being one of the most popular players in the motion picture world, Mr. Baggot is extremely popular in sporting circles. He is an ardent fight fan, and never misses a pugilistic bout that comes anywhere near the vicinity of his local habitation. Mr. Baggot was elected the first president of the Screen Club in 1912, which is additional proof of his popularity with all sorts and conditions of men who move in camera circles.

"The Last Days of Pompeii," by Pasquali, is said to be the most sensational film and the greatest spectacle ever produced. In addition to wonderful acting, costumes of great magnificence and massive and costly setting, the eruption of Mt. Vesuvius is shown which completely destroys Pompeii. One scene alone is without a parallel in the dramatic or motographic history, viz., in the chariot races at the amphitheatre four chariots, each drawn by four horses at full gallop, are dashed together, killing five horses.

FOR THE CROWN

The second of the "Adventures of Jacques," which production proved immensely popular throughout the American continent and is proving a big hit abroad.

Lorimer Johnston is the author and producer, and much credit is due him for the splendid settings, the perfect costuming and great care with which the most minute details are worked out.

Warren Kerrigan again plays the part of Jacques, and his dramatization of the character is immense; he very

WARREN KERRIGAN IN "FOR THE CROWN"
American release.

ably portrays the cavalier of the Louis XIV period, and is intelligently supported by a talented cast, including Vivian Rich, Jack Richardson, George Periolat, Louise Lester and a host of others whose faces are very rapidly becoming very popular with moving picture fans.

Little Helen Armstrong deports herself as the infant king in a most admirable and commendable style, and lends a very apt touch of child life to the production.

HAUPTMANN'S "ATLANTIS"

The distinguished German literary genius, Gerhart Hauptmann, is the latest celebrity in the world of letters to give consent to have one of his masterpieces reproduced in moving pictures. The Great Northern Film Co., after persistent urgings, obtained his consent to produce his masterpiece, "Atlantis," and neither effort nor expense has been spared in depicting the thrilling incidents set down in the novel of the talented German author. To thse who have read the story of "Atlantis" the task will be fully appreciated, and when it is announced that the feature is to be shown in nine reels, the magnitude of the task will be appreciated. Hauptmann insisted that nothing be done by halves, and the Great Northern management, being the pioneers in the field of features, gratified his every wish; including the selection of several principals, the settings and the far away travels of company and cameramen in order to supply the atmosphere which had been provided in the book.

The Scandinavian-American liner C. J. Tietgen, 12,000 tons burden, was chartered with officers and crew at a cost of $6,000, and 500 passengers were placed aboard the steamship in order to lose nothing along the lines of realism as so graphically set down by Hauptmann. At the request of the author, the principal role has been enacted by Madame Orloff, of Vienna, and the "Armless Wonder," Arthur Stoss, is played by Unthan, who was Hauptmann's model for the original of the story.

Gerhart Hauptmann, the winner of the $10,000 Nobel prize for literature, has taken a lively interest in the film production of "Atlantis," and the outlay of the Great Northern Co. for this feature is estimated at $60,000.

The appearance of Mrs. Fiske, America's greatest artiste, in motion pictures, marks another epoch in the history of film progress. "Tess of the D'Urbervilles," Thomas Hardy's inspired story, made famous on the stage by Mrs. Fiske's glorious portrayal and just recently produced by the Famous Players Film Company, is one of the greatest subjects ever introduced into motion pictures. The powerful combination of one of the foremost actresses of the day and the most noted work of a famous novelist should serve to place the Famous Players on an even more important plane than it has before occupied. This production is the first of the "30 Famous Features a Year," to be released by the Famous Players on its extended program.

Joe Hopp, of the Standard Film Exchange, Chicago, was a visitor to the metropolis this week.

Ben Wilson caused about as large a local disturbance as the big storm which struck New York recently. Like everyone else in the studio, he was caught without an umbrella. He had been working for George Lessey that afternoon in a scene in which an umbrella played an important part.

Richard Tucker, a bank clerk, was accused of stealing ten thousand dollars, which had fallen into an open umbrella at the side of a desk. Ben Wilson, as his brother-in-law, had stuck by him until he was proven innocent. Wilson thought of the umbrella when he started home but forgot the ten thousand dollars. It had stopped raining when he left the studio but began again when he reached Webster avenue. As he raised the umbrella the ten thousand dollars in stage money was scattered on the pavement and every sheltering doorway was vacated by loungers and refugees from the storm who eagerly helped to pick up the money, in hope of a reward. There were several harsh words spoken when Wilson smilingly walked on and they found themselves in possession of pieces of wet paper not worth a postage stamp.

SCENE FROM "THE DOOM OF DARKNESS"
Four-reel Drama. True Feature Film Co.

Moving Picture News

Published Every Saturday by the

CINEMATOGRAPH PUBLISHING CO.,

30 West 13th St., New York City

Telephone 4091 Chelsea.

WILLIAM M. PETINGALE, Business Manager and Treasurer
JOHN A. WILKENS, Secretary

The address of the officers is the office of the newspaper.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

Advertising Rate Card will be sent on application.

Entered as Second-class matter in the New York Post-Office.

Vol VIII August 30, 1913 No. 9

EDITORIAL COMMENT

There are rumors of further combinations of film producers.

Appearances indicate that the most recent combination will control the greater part—more than eighty per cent—of the film output in this country.

Advocating the elimination of disastrous price-cutting, we believe in reasonable competition, and deprecate such combinations as are likely to run foul of the United States statutes prohibiting unlawful monopolization in any industry.

Dishonest competition is equally as bad as unlawful monopoly, both of which should be eliminated in order that a middle, reasonable-price ground may afford a firm foundation in all branches of the industry.

It will be interesting to watch the proceedings between the Eastman Kodak Company and the Ansco Company, involving the basic film patents. We will report them as they progress. Good luck to both, but may the right prevail eventually.

With the announcements of the numerous feature releases by the manufacturers it is evident that the multiple reel is bound to be the popular form of film entertainment, for the present, at least. Owing to the keen competition by all of the companies to outrival their competitors, a splendid program is offered and the best artists have offered their services in the feature productions of dramatic successes in film form.

The elimination of objectionable stories has been partly accomplished and in their stead the public is offered the best of historical and dramatic scenes. From an educational standpoint no other form of amusement has accomplished so much for the masses; from an entertaining and educational standpoint, the production of such magnificent films as "Quo Vadis," "Last Days of Pompeii," "Mary Stuart," the Bernhardt and Mrs. Fiske productions, "Arizona," "Ivanhoe," and "Robin Hood," and many others, in addition to the wonderful scientific subjects, we may feel that the future of cinematography is assured on a firmer, nobler and better basis than at any time since its inception.

MOVING PICTURE EXHIBITORS' LEAGUE OF AMERICA

Official Call for Illinois and Indiana Convention

The motion picture exhibitors of the State of Illinois will meet in convention at Peoria, Tuesday and Wednesday, September 23rd and 24th. Every member of our league is urged to attend the convention, and every bona fidé exhibitor in the State of Illinois, whether they are members or not, are invited to attend. This will be the most important convention ever held in the State of Illinois, as new set of officers will be elected to fill the vacancies of all officers who bolted the New York national convention. Every exhibitor will be entertained and the evening of the 24th a big banquet will be served.

Signed, M. A. NEFF, President of
The Motion Picture Exhibitors' League of America.

The exhibitors of the State of Indiana will meet on Tuesday, September 30th, and Wednesday, October 1st, either in Indianapolis or Muncie. Big preparations are being made for this convention. Every member of the M. P. E. L. of A. is expected to attend. Splendid entertainments are being planned and a big banquet will be held at night. Every bona fide exhibitor in the State of Indiana is invited to attend. Officers will be elected to fill the vacancies of the delegates that were suspended by the national organization in New York

Signed, M. A. NEFF, President of
The Motion Picture Exhibitors' League of America.

NEW ORGANIZATION IN MASSACHUSETTS

Massachusetts State Branch No. 21 of the Motion Picture Exhibitors' League of America have voted to immediately disband and return their charter. A new organization has been formed calling itself The Motion Picture Exhibitors' League of the State of Massachusetts and will be, for the time being, an independent organization.

The Gaumont Weekly No. 77 contained a rather complete review of the Diggs-Caminetti trial in San Francisco. This was the first animated record covering this international story to appear anywhere. Another film on the same subject will be released September 1st, but the Gaumont Weekly beat all its competitors in handling this important news matter.

Business, which has recently progressed at a rapid rate with Gaumonts, necessitated extension of office space, and to meet the needs of far away friends, who when visiting New York have little time to visit Flushing, it was decided to open central offices in The World's Tower Building where they have taken the fifteenth floor. This in addition to giving Gaumonts more office space will enable visitors to call at 1503 World's Tower Building and see some of the great attractions that will shortly be released.

SCENE FROM "STEELE"
(2 Reels) American Eclair.

BIGELOW COOPER
Popular Player with Thomas A. Edison, Inc.

IVANHOE

The Spectacular Three Reel "Imp" Feature Adapted from Scott's Famous Historical Novel. Produced in England with King Baggot in the Title Role, and to Be Released Shortly by the Universal Film Manufacturing Company.

The first view of the Ivanhoe films was presented this week in the projecting room of the Universal Film Manufacturing Company in the Mecca Building. The production may be unquestionably characterized as a stirring drama, whatever difference of opinion may exist in regard to its artistic merit. In order to bring the striking scenes of Scott's novel within the compass of a three-reel feature Herbert Brenon, who had charge of the production in England, had to resort to a decidedly free adaptation, but in the main the mediæval atmosphere has been well reproduced.

The piece is presented by an excellent cast headed by King Baggot as Ivanhoe. Leah Baird is seen to advantage as Rebecca and Evelyn Hope is also well cast as Rowena. Herbert Brenon offers a most effective character sketch as Isaac of York, and W. Scott Craven invests the part of Richard Cœur de Lion with royal dignity and commendable vigor.

King Baggot renewed his claim to histrionic versatility by his capital portrayal of the title role. He looked the daring Knight Templar to the very life, and his attractive personality and manly bearing make it a matter of small wonder that both Rebecca and Rowena should have fallen in love with the gallant knight.

The production reveals in living action the wonderful pageantry and the exciting and complex life of the days of Richard Cœur de Lion, Robin Hood and Ivanhoe. Retainers, lords and ladies, knights templars, monks, priests, prisoners, jailers and men-at-arms galore are introduced, and the production also abounds in characteristic pictures of the period, presenting strong contrasts between the Saxons and the Normans. Approximately five hundred persons are involved in the various episodes, notably the battle scenes in which about fifty horses appear in action. The battle scenes are enacted with mediæval realism so far as they could be reproduced in these modern days of air ships and dynamite. The armored knights go into action duly fitted out with the requisite assortment of swords, spears and shields. The Greenwood men of Robin Hood and the adherents of Front de Bœuf engage in vigorous combat, and fight in a manner that denotes expert direction and ample rehearsal.

With the object of lending pictorial similitude to the scenic settings the producers prevailed upon the Duke of Beaufort to place Chepstow Castle, one of the finest relics of mediæval architecture, at their disposal in order to make use of it as a substitute for Torquilstone Castle described by Scott. Chepstow Castle is in Monmouth, and is built on the limestone cliffs overhanging the river edge. It is perched high above the surrounding country, and its ruined battlements and ivy-covered walls still suggest the strength and power of the mediæval lords.

The scenes that are enacted at Torquilstone Castle consequently create the requisite illusion and are imbued to some extent with the genuine atmosphere of the Middle Ages. The battle scenes in front of the castle are particularly convincing in their vivid realism. The interior scenes of the castle also add to the mediæval realism of the production, among others the dungeon scene in which Isaac of York is tortured to induce him to give up his accumulated gold, and the scene in which Rebecca is pursued by de Bois Guilbert.

Another scene that will probably attract even more attention than the battle incident in front of Torquilstone Castle is the scene of the third reel in which Rebecca is about to be burned as a witch at the instigation of de Bois Guilbert. Most effective also is the scene in which Ivanhoe arrives and proclaims that he is ready to fight as Rebecca's champion, and then engages in mortal combat with her accuser.

It is needless to say that the reproduction of the natural scenery surrounding Chepstow Castle forms a decidedly picturesque ingredient of this classic film. The woodland scene in which Robin Hood blows his bugle and his men flock to him from all points of the compass may be said to be one of the most unique and effective pictures that has been thrown on the screen in a long time.

Now that we have given an idea of the merits of the acting and the pictorial presentment of this spectacular feature, it may be of interest to relate the incidents of the story in accordance with the manner in which they have been adapted for moving picture purposes.

In the days when Richard III, known as Cœur de Lion, or the Lion Heart, was King of England there lived at the

IVANHOE (KING BAGGOT) PROTECTS ISAAC OF YORK (HERBERT BRENON) AND REBECCA (LEAH BAIRD)

mansion of Rotherwood, not many miles from where Sheffield now stands, a Saxon nobleman named Cedric. Cedric had had troubles enough during his stormy life, but never had he been known to bend the knee before the Norman tyrants. One of the greatest sorrows of his life had been that his son Wilfred, better known as Ivanhoe, had not shown the same aversion to the custom and manners of the conquerors.

Ivanhoe had shown himself such an apt adherent of the Normans and such an assiduous attendant at the Court of King Richard that that monarch had rewarded him with the gift of the manor of Ivanhoe. All this annoyed Cedric, who at first contented himself with remonstrances.

With Cedric there dwelt a beautiful Saxon girl of the blood-royal of England. Her parents had died in her youth, and Cedric had adopted her and cherished her as a daughter. It chanced that Wilfred looked with eyes of love upon the fair Rowena, and Cedric, resolved that the rare Saxon pearl should mate with none who had knelt to the Normans, bade Ivanhoe begone and trouble him no more.

These were the days when Christian Knights were fighting for the true Cross in the Holy Land, and Ivanhoe proceeded to join the standard of Richard the Lion Heart. At

this point begins the story of Ivanhoe, or rather the adaptation of Scott's novel as it is thrown on the screen.

Cedric, sickened with the insults to which the Saxons were subjected and brooding over the disappointment he had had in his son, grew daily more morose. He was greatly cheered, however, by the knowledge that Athelstane, the noblest Saxon of them all, desired her hand in marriage.

Of Ivanhoe there had been no news, and in his absence Prince John bestowed the barony of Ivanhoe on Reginald Front de Bœuf—Reginald Bull's head, so named on account of his tremendous neck and head. This man was one of the worst types of Norman nobility. His licentiousness, greed and cruelty had made his name a thing to shudder at far and wide. He lived in his castle of Torquilstone, from which he governed the barony of Ivanhoe which bordered on the estate of Cedric the Saxon.

Athelstane now arrives and with the connivance of Cedric, who well approves his cause, urges his suit with Rowena, who, however, still cherishing the memory of her old playmate, Ivanhoe, rejects his proposal. This interview is witnessed by a Palmer, a holy man, licensed by the Pope to bear arms in defence of the Cross. A smile of delight passes over the face of the Palmer as the Saxon lady refuses the suit of the noble Athelstane, for the priest's hood and gown conceal no other identity than that of the banished Ivanhoe, who, on his return from his adventures in the Holy Land, chose this disguise that he might once more be near his father and his sweetheart, and learn their present feelings toward him.

After this interview, the Palmer approaches Rowena, who, unable to penetrate his disguise, but knowing he has just returned from Palestine, asks him for news of her lover, Ivanhoe, whereupon the *soi-disant* holy man hands her a

EVELYN HOPE AS LADY ROWENA

scroll in the handwriting of Ivanhoe, which gives her great joy.

Meanwhile Prince John, who sees in Cedric an undoubted partisan of Richard Cœur de Lion, whose throne the prince is seeking to usurp, is seen approaching the castle. In his company are Reginald Front de Bœuf, Cedric's evil neighbor, and Sir Brian de Bois Guilbert, a Knight Templar, and a libertine of the lowest order. Their intention is to capture Cedric and his ward, Rowena, and bear them to Front de Bœuf's castle of Torquilstone, there to extinguish the last dying ember of Saxon chivalry, and wipe out one of Richards' most powerful allies.

Their arrival is announced by Gurth, the Swineherd, to his master, Cedric, who bids them welcome to his table, trying the while to conceal his hatred of these Norman libertines.

ROBIN HOOD AND FRIAR TUCK

The scene then changes to the forest where are seen two weary travelers using what remaining strength they have to gain shelter before sunset. These are the wealthy Jewish money-lender, Isaac of York, and his beautiful daughter Rebecca. Seeing Cedric's mansion in the distance, the two hasten to its portals and crave food and shelter for the night. They are admitted, and while everyone shrinks in disgust from the Jew, who is forced to eat his meal with the Palmer at the fireside, Rebecca, whose superb beauty has aroused the sensual passion of Sir Brian de Bois Guilbert, is conducted by that Knight to a seat by his side at the table.

While de Bois Guilbert is trying to ensnare the virtuous Rebecca, Front de Bœuf is thinking of the probable wealth of her father, Isaac, and resolves that some of his wealth shall be extracted from him. Meanwhile de Bois Guilbert, flushed with wine, becomes insulting in his attentions to Rebecca, who is, however, protected by Ivanhoe, disguised as the Palmer.

The Knights retire to complete their plans for the capture of the Saxons and the Jew and his daughter. Ivanhoe, overhearing this latter part of the plan, hastens to advise Isaac and Rebecca of their danger. He urges them to escape and conducts them to the gate of the castle where, however, the party is met by Gurth the Swineherd, who refuses to unlock the portal until Ivanhoe reveals his identity. Then he allows Isaac and his daughter to pass out, whereupon Ivanhoe finds himself attacked on all sides by Front de Bœuf, Brian de Bois Guilbert and de Bracy. Drawing his sword, Ivanhoe, with his back to the wall, fights on, till stunned and weakened by loss of blood from his wounds, he sinks fainting to the floor.

When Ivanhoe recovers consciousness he sees his father, Cedric, and his sweetheart, Rowena, being borne off captive by the villainous Norman Knights. Unable to follow or succor them, he drags himself painfully into the forest and falls fainting at the feet of Isaac and Rebecca. The fair Jewess deplores his sorry plight, and her heart is moved strangely by a new-born love for the handsome and valiant stranger.

When Ivanhoe again swoons from loss of blood, Rebecca and Isaac leave him to fetch water to bathe his wounds. While thus engaged, they are discovered and captured by Front de Bœuf and his men, who, having safely bestowed their prisoners, Cedric and Rowena, in the castle of Torquilstone, had gone to seek the Jew and Jewess who had escaped them. So that, when our hero recovers from his swoon, he discovers that his new-found friends have vanished, and the sight of a troop of armed men disappearing in the distance indicates their capture. Suddenly through the woodland glades there rings upon his ears the sound of jovial laughter.

Crawling to the spot from which emanated this token of mirth, Ivanhoe is overjoyed to find himself in the presence of his king, Richard Cœur de Lion, under whose standard he had fought in the Holy Land. Close by are Robin Hood and Friar Tuck, the jovial priest whose merry jests have caused Richard to indulge in boisterous laughter. All agree to rescue Cedric and Rowena as well as the Jew and Jewess. Then at a blast from the horn of Robin Hood hundreds of Greenwood men respond to their leader's signal, and at once begin their march on the castle of Torquilstone.

In the meantime the Normans begin to work their wicked will upon their helpless captives. Rowena and Cedric are left more or less in peace, but Isaac of York is not so fortunate, for the avaricious Front de Bœuf is preparing to extract, by means of torture, a goodly part of the fortune of the unfortunate money-lender. In another part of the castle Sir Brian de Bois Guilbert is endeavoring to force his odious attentions on Rebecca, who, driven to desperation, threatens to throw herself from a precipice. But Rebecca's leap and the torture of her father are stayed, for on the woodland air is borne the faint notes of the horn which announces the approach of Robin Hood and his merry men coming to the rescue.

De Bois Guilbert and Front de Bœuf leave their prisoners and rushing to the main courtyard leap to horse and sound the call to arms. Shortly afterwards the Norman knights pour in hundreds from the portals of the castle. Then ensues a bloody battle. In the thickest of the battle may be seen the stalwart form of Ivanhoe, while almost equal in prowess are the feats of the Black Knight. The terrible onslaught of the brave Greenwood men forces the Normans to take refuge within the castle walls. The door is speedily broken

RICHARD COEUR DE LION AND IVANHOE CHALLENGE THEIR ENEMIES

down by the attacking force, and another fierce fight takes place in the courtyard.

Meanwhile Rebecca, seeing that the victory of her friends is now assured, goes in search of her father, when suddenly she finds herself face to face with her persecutor, Sir Brian de Bois Guilbert, who, seeing defeat inevitable, has forsaken the fray. With a yell of triumph, he seizes her in his iron arms, and throwing her across his saddle rides away with his prey.

The day is now decided in favor of the attacking party, and quickly the captive Cedric and his daughter and the Jew, Isaac, are released. And thus for the first time since Ivanhoe's banishment Cedric looks upon the face of the son whom he had disinherited, but whom he now embraces and pardons.

There is still more work, however, for the valiant arm of Ivanhoe, for Isaac tells the tale of his daughter's capture by de Bois Guilbert. A fruitless search is made for her in the forest, after which the rescuers and the rescued camp for the night in the leafy glades of Sherwood. It happens, however, that there is one witness to the abduction of Rebecca, and this is none other than our old friend Gurth the Swineherd, who follows the knight and captive to the castle which forms the headquarters of that branch of the Good Templars to which de Bois Guilbert belonged. Here, finding his advances still repulsed, and filled with feelings of hate for the defeat his arms had sustained, de Bois Guilbert causes Rebecca to be brought before a tribunal of the Order of Good Templars on a charge of sorcery.

The trial is brief. Rebecca is found guilty and is sentenced to be burnt at the stake in three days' time. There remains but one chance for Rebecca to escape with her life, and that is to find a champion to do battle with one of her accusers and establish by his victory or defeat her innocence or her guilt. This chance she adopts, and taking a mailed glove she flings it down as a sign of challenge.

Gurth, who witnesses the scene, thrusts himself forward and asks to be allowed to find a champion for her. This privilege is granted, and he sets off on a journey which results in his finding Ivanhoe and Robin Hood. On hearing of Rebecca's danger, Ivanhoe at once decides to champion her cause, and promises to appear in time to save her from her awful sentence.

The day of execution arrives. A big dais has been erected, which is quickly filled by a throng of Knights Templars eager to see the dying agony of the Jewish maiden. Rebecca is bound to the stake, and the faggots lie piled round her feet. A blast is blown on the trumpets of the heralds to demand if there be a champion who will come forward to do combat to prove the innocence or guilt of the prisoner.

There is no response.

A second blast is blown and the crowd seems a-tiptoe with expectation. Still there is no response. Presently there is a stir amongst the crowd. Isaac of York forces his way through the throng and rushes to embrace his daughter. He has come to see if gold or the promise of gold will save her. He is hurled aside and made a captive.

Again the trumpet blows. Still there is no response. The Grand Master of the Templars gives a signal, and the torch-bearers approach and set fire to the faggots. An ill-suppressed groan of pleasurable anticipation arises from the spectators when suddenly an armored knight approaches, aand kicks the burning faggots aside. The knight then uplifts his vizier and discloses the features of Ivanhoe. Thereupon he challenges de Bois Guilbert to mortal combat. A fierce combat ensues which results in the death of de Bois Guilbert. Ivanhoe is adjudged the victor by the Grand Master of the Templars and Rebecca is set at liberty.

Now arrives the Black Knight, who has cast off his disguise, and appears as Richard, King of England. He causes the arrest of the treacherous and cruel Knights Templars. Ivanhoe is knighted for his prowess in arms and his loyalty to his sovereign, and the manor and lands of Ivanhoe are restored to him.

Cedric, happy in his reconciliation with his son, repairs with Ivanhoe and the lady Rowena to the forest, where they are soon joined by Isaac of York and Rebecca, who come to express their gratitude and bid a last farewell. Although herself in love with Ivanhoe, who has twice saved her life at the peril of his own, Rebecca joins his hand in that of Rowena—and, with her father, departs. In the very last scene of the film we have a sight of Isaac embracing the daughter with whom he has endured so many perils. She, however, seems not to notice his caresses. Her eyes are turned towards the setting sun. Before her arises the vision of Ivanhoe in the arms of his affianced bride. She thinks of the love she bears him and the happiness that might have been hers had he but returned her love.

FEATURE FILM NOTES

W. H. Laurance, who has been manager of Union Features for the past few months, leaves that company on September 1st to take charge of the Indianapolis office of Warner's Features, Inc.

Mr. Laurance is a fully experienced film man having been in the business for the past seven years. He is one of the pioneers, starting the feature game in that branch of the business at its very beginning. As manager for American Feature Film Company of Chicago, he put on the market one of the first three-reel American films ever made, namely, "Twenty Years in Sing Sing."

Before his connection with the Chicago concern he was road man for one of the largest film exchanges in the Middle West. Prior to that time, he successfully managed several theatres.

The varied experience of Mr. Laurance should make him a very valuable asset to Warner's Features, as he is able to understand film business from the standpoint of seller, renter and exhibitor.

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The Eclectic Film Company have all their multiple reel productions copyrighted. Hearing of a surreptitious booking of a few piratical copies of the film, "The Mysteries of Paris," they immediately engaged counsel to look after their interests and were successful in seizing one print of the film in Cleveland, O., several weeks ago.

Last Saturday, August 23rd, an opportunity presented itself to seize another print of "The Mysteries of Paris," for which the exhibition rights in Greater New York were acquired by the Exclusive Features, Inc., 24 East Twenty-first street, New York City. The film was seized while being shown at the Willis Airdrome, at Willis avenue and One Hundred and Forty-fifth street, by the United States marshal, together with all advertising matter that was used in billing the production at the theatre named.

The Eclectic Film Company, when seen about this latest seizure of one of their copyrighted films, were emphatic in their statement that they would, regardless of time and money expended, protect their State Rights buyers to a finish.

The Eclectic Film Company wishes to have it distinctly understood that it will stand back of any buyer of their film with all the vast resources at their command.

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A record in territorial sales has probably been broken by the All Star Feature Corporation whose initial play-production in pictures of "Arizona," Augustus Thomas' big success, will be ready for its first showing about September 1st. Harry R. Raver, president of the company, authorizes the statement that $133,000 worth of territory has already been closed for All Star productions.

On Friday last The Famous Players Film Company of New England, located at Boston; The Famous Players Film Service, Inc., of Pittsburgh, Pa.; The Electric Theatre Supply Company, of Philadelphia, Pa., and Sol. Lesser, of the Golden Gate and Pacific Feature Film Companies, of California, closed contracts.

Boston gets the New England States, Pittsburgh takes Western Pennsylvania, West Virginia, Ohio and Kentucky; Philadelphia operates eastern Pennsylvania, southern New Jersey, Maryland, Delaware and District of Columbia, while Lesser gets California, Arizona, Nevada, Oregon, Idaho, Washington and Montana. These are the latest contracts closed.

These negotiations were consummated by Mr. Raver on his personal assurance of good films as it was not possible to exhibit the production up to this time as the work of staging "Arizona" will not be finished for another week.

A handsome eight-page folder, illustrating in miniature the large line of lithographic printing for "Arizona," the All Star Feature Corporation's first release, is now being circulated among the trade. Eight new styles of posters are being added to these and a supplement will be issued later. This is perhaps the first time so extensive and elaborate a poster bulletin system has been used for motion pictures. Twenty-eight separate posters will be used to herald the coming "Arizona," allowing for a liberal billboard display if the exhibitor desires.

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In order to carry out their idea of marketing a feature program the middle of September, Warner's Features, Inc., have secured the very best men to be obtained for the various positions of responsibility throughout their organization.

Samuel Grant, formerly in charge of the Gordon theatres throughout the New England States, and for the past six months general manager of the Warner's Exchange in Boston, has been made district manager for the territory east of Chicago. He is succeeded in Boston by H. F. Campbell, who recently resigned from the Boston office of the Universal.

D. J. Chatkin, who until recently was in charge of the Universal office at Toledo, Ohio, becomes manager of Warner's Buffalo office.

Joseph Klein, brother of Arthur Klein, the theatrical agent, has gone to Atlanta to assume the duties of manager of that office.

Jack J. Gilroy has been succeeded in the New York rental office by Jacques Spiegel, whose experience in the film business dates back to the days of the old Hudson Film Exchange. At one time during his business career Mr. Spiegel was associated with the Kessell and Bauman Exchanges, and recently has been with the Mecca branch of the Universal.

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Cable reports received from Richard Edmondson, who recently sailed for Europe after having established here the Film Releases of America, who will release one feature weekly beginning with "Dr. Nicholson and the Blue Diamond" in four reels, makes it certain that this shipment, because of Continental delays, cannot be shipped until September 8th, two weeks after schedule time.

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Among the visitors at the offices of the Exclusive Supply Corporation seeking quotations on productions during the past week were J. Singer, of the Attractive Feature Film Company, of Philadelphia, and E. B. Johnson, representing the Turner-Dahnkey Circuit, of San Francisco, who are seeking a weekly program of twenty-five reels.

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Mr. S. Friedman, of the Eastern Feature Film Co., formerly of 12 Union Square and now located at 835 Broadway, has purchased the rights on "The Police Inspector," the great three-reel detective drama, for Greater New York and New England.

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Work is being rushed on the new quarters for Warner's Features, Inc., at 126 West Forty-sixth street, New York City. The entire eighth floor of the Leavitt Building is rapidly being converted into a magnificent suite of offices. Provision has been made for a large theatre, exchange quarters, directors' room, executive offices, publicity department, bookkeepers' department and poster department. The specifications called for partitions of mahogany and plate glass, and furnishings of quiet elegance throughout. These quarters will be ready early in September.

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The Ramo Film Company signed a contract this week to sell their future releases through the Exclusive Film Corporation.

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The Itala subject, "The Palace of Flames," the Dawson-Yukon territorial rights for which have been sold to A. R. Thorne, of Fairbanks, Alaska. "The Greater Love," the Itala two-reel feature, is now being booked heavily in Canada by the Canadian Film Exchange, by W. E. Greene for the New England territory, Weiland Feature Film Co., of Pittsburgh, and others. The Peerless Film & Supply Company, of Indianapolis, have purchased rights on Indiana and Kentucky for "The Fatal Grotto." O. W. Moore, of Indianapolis, has purchased the rights for "The Dread of Doom" for the same states.

For Those Who Worry O'er Plots and Plays

Takes It Seriously

HOMER sang his lays of Greek heroes for the same reason the classic fishmonger peddled fish. Gouverneur Morris, novelist and short-story writer, has it figured out that way, at least. "The successful literary worker is he who takes writing seriously. He studied the public as a means of making a living," said Morris recently. "He studies the public with the idea of finding out what the public wants. Then, in accordance with world-old rules of economics, he sets about to supply the demand. The public wants to be amused as well as educated," said Morris. What Morris says regarding fiction writing is applicable to moving pictureplay-writing. The work must be taken seriously for it is no child's play. The sooner the beginner becomes relieved of the notion that plot writing is just as easy as anything in the world and that all that is required is just to "scribble off" something, the sooner will he have cut his eye teeth. Take it seriously, writing pictureplays is a man's work.

As to Titles

"I have witnessed many pictureplays the titles of which were entirely inappropriate," writes in a well-known critic. "I would not like to have my titles changed for I spend a great deal of time and earnest thought upon them. But, if in the opinion of the editor or director they do not fit the story as well as one they could choose, I would be willing and thank them for it. I do not think sufficient attention is given titles." Many editors are prone to let any old title suffice and this is a mistake. Titles should be attractive and, at the same time comprehensive and appropriate.

Lacking the Punch

A St. Louis scribe writes: "Your dissertation on 'nice-looking scripts, but——' hits the nail right on the head. For a year or more I paid more attention to the appearance of my scripts than I did to what they contained. I revised and revised and red-inked and indented until I had revised all the life out of my stuff and had a manuscript that for appearances was certainly a work of art. Of course, it is understood that scripts should appear neat, clean and proper, but, at the same time, there is such a thing as making them entirely too proper. By this I mean that painstaking craftsmen will sometimes sacrifice everything to technique and appearance and unconsciously lose the 'snapper.' At least that was my case, and your paragraph in a recent issue of the News was the first treatise on this habit that ever came to my observation. Be careful with your revisions and do not revise the indefinable something called the 'punch' from your stories. I find that I work better right off the bat in the first flush of work and that when I go over it cold, I am apt to ruin the story." It is a fact that many literary workers are better "right off the bat" to quote our correspondent. Their inspiration comes in the first writing and it is better to leave it so. Others are what are termed "cold workers" and their stuff is best when gone over carefully several times and rehashed. The same rule applies to newspaper writing. We have known reporters to sit at a typewriter and knock off a tip-top story while others must rewrite their introduction or "lead" several times before the "right hang" comes along. Of course, in daily newspaper work there isn't time for much revision, but many never learn the knack of writing a story off-hand. They must go over, at least the "lead," several times before the follow-up comes hot. Work the way that brings the best results to you.

The Credit Question Again

An author in taking us to task for urging credit to the author of the pictureplay on screen, poster, and in trade journals, says that we should urge better prices for authors because all the author needs is a good name with editors and producers. Surely, an author needs a good name with editor and producer, that is perfectly understood. But nevertheless the writer might be able to ask better prices for his work if the public liked his pictures and applauded when his name appeared under the title. Then again, we are for a fair field and no favor for any script writer. It has been customary to flash the long name of one certain writer over every plotless Civil War drama ever released by one certain concern. The writer had little to do with producing the dramas which called for work on the part of the director, not the author. Here is one notable instance where credit was not equalized. If this man is entitled to credit on the screen hundreds of others are also entitled to recognition. We think like Captain Peacocke that credit on poster and screen will come sooner or later. In order to be impartial why not use the names of both the author and the director?

He Says It Is "Rot"

Here is a hot one from a director of moving picture plays: "All this hue and cry about editors editing and directors directing is plain 'rot.' Just so long as there are artistic directors employed, just so long will the director, who has to shoulder most of the responsibility, work his pleasure with any script that he likes. You can take it from me that there will be no editors handing out scripts with orders to produce exactly as written. That would be an impossibility for many of the best producers of this day and age. We directors must have latitude and we must rise or fall by the results of our individual working ideas, not what some script writer or editor thinks should be our ideas. The editor is the presiding genius at a sort of clearing house. He should know the best work of every director employed and furnish him scripts best suited for his ability. If the director likes an idea contained in a script and accepts the script and pays for it, it is up to him to make the picture. If he wishes to change the action radically, it is his privilege and will be just so long as there are artistic directors. I repeat that this discussion about directors directing and editors editing is 'rot.' Of necessity, the director will continue to edit about as he likes, responsible only as to the merit of the stuff he turns out." There was more to the above letter, but we print the kernel of it. Anybody else wish to join in the argument? It is free for all.

Now $100 Weekly

A school for photoplay writers located at Washington, D. C., urges all to "earn $100 weekly writing motion picture plays." We assure you that we will do our best.

We Believe It

Several Universal directors are quoted with asserting that they find it impossible to obtain scripts worthy of serious consideration. We are inclined to agree with them particularly anent that slap-stick stuff being released.

The English Markets

We have received several inquiries recently anent English markets for script writers. Submit your stuff to American markets. Better prices are paid in the United States and better treatment is accorded authors. And then it isn't necessary to spell wagon with two g's when sending scripts out to roost in Uncle Samuel's domain.

Pertinent Pointers

Include a pair of postal scales in your desk supplies.

If there is a job printer in your town or city, chances are that you can purchase good stationery cheaper and have it cut just as you wish.

Writing is plain drudgery to some. However, it must be done in order to succeed. Be systematic and compel yourself to write so much every day. There was never a splendid piece of literary work turned out that did not conceal toil and trouble.

The only way to write is to write. Keep writing and then write some more. Not necessarily for publication or production but for experience and practice. Only send out that which you think is your best.

If you wish to withdraw a script, write that you withdraw the script to submit elsewhere and shall hold the company responsible if the script is used. Register your letter.

Do not imitate any style of script. Be original and have a style of your own. Of course there are certain

rules of technique that are essential, but every literary worker has little peculiarities that crop out in work and that are original. When you study the scripts of others you are apt to imitate in a laudable endeavor to become successful. Lay out your own scripts the best you can and do not depend too much on others. In other words, learn to stand alone.

About two out of every three letters we receive from beginners contain questions about trick effects and in two out of every three answers we send to beginners we urge them to leave trick effects alone and stick to the simple plot. Mechanical tricks involve a great deal of work and editors and directors are not partial to those scripts which abound in "dissolves," "fades," etc. Don't relate your story as a dream. This idea is as old as Methusela, anyhow, and has been worked to death.

Please do not write questions on post-cards and send them in. We do not like post-cards, that is, unless they are of the souvenir variety, which we like to receive from friends. Write a letter and enclose an envelope stamped and self-addressed. We conduct the only department in which good, honest advice is given by mail without fee or favor. You ought to appreciate the service sufficiently to write under and enclose a two-cent stamp.

Yes, yes, Keystone is the only company we know of that wishes the synopsis only. This does not mean that a short story is desired; it means that the editor wants real ideas in brief narrative form and perhaps with a 500-word limit. Because Keystone reads synopses only does not signify that all other editors wish ideas submitted to them in that manner. However, we have an idea that the synopsis form of story will become more popular before so very long.

The Solax Co., Fort Lee, N. J., is in the market for high-class comedies and emotional dramas. The editor of Solax recently stated that good ideas were scarce, and that only a few seemed to observe the technical requirements, and that nine out of every ten scripts bought had to be rewritten. This takes work and brings down the purchase price.

Gaumont, Pathé, Thanhouser and Warner Features are not in the market for scripts.

Editorial Etchings

Miss Birch is now editor for Vitagraph, succeeding Mrs. Breuil.

Will M. Ritchey, formerly city editor of the Los Angeles Express, is now head of the Lubin Western script department.

Hall Caine has promised to write plots for Liebler-Vitagraph Feature Film Co. Needless to say, his name will appear on the screen.

Carolyn Wells is another well-known writer of fiction who has turned to moving picture play writing. She is receiving much advertising.

Eugene Valentine Brewster, editor of the Motion Picture Story Magazine, takes a camera along when he goes vacationing.

George Blaisdell, the well-known writer, sends us a souvenir post-card from the wilds of the Empire State, where he has been enjoying a deserved vacation.

A. W. Thomas, now editor of the Photoplay Magazine, formerly conducted the script writing department when the magazine was edited by Neil G. Caward.

A Poser From Posner

Mr. George A. Posner is sharp and to the point in this one: "A check in payment for a script is a practical acknowledgment to the writer, whoever he may be, that his work has surpassed the 'efforts of thousands of just as earnest brother writers, editors of experience, staff and contract writers,' otherwise it would not have passed. Therefore why the fifteen-dollar check?" You can search us!

Lincoln Steffens' Method

There is another communication from Mr. Posner which we think worthy of another paragraph. He writes: "Mr. Lincoln Steffens, the noted writer, in a recent letter, wrote me some advice that has been of such help to me that I pass it along for the benefit of the script writing fraternity. 'It is an unusual success you are having. Take it. Take it as you are taking it. Enjoy it. Don't be afraid of being spoiled by it. You won't be if you keep working, working, working. And let me tell you a secret: The men in our profession who use well their first success carry it on to achievement—through work. They work hard. They are seen mostly at play and they don't let on that they work. But they do. By work they attain their art. They read, they study, they think, they fail. So don't be afraid to work with all the might you have in every little thing you do. Be your hardest judge. Don't linger too long over a thing that is done. Enjoy it, as I say, for a minute; enjoy it to the full. Then drop it. It is done. Drop it, and go on with the thing that remains to be done. And for the rest, study the thing that is nearest to you. Study it. Dramatic ideas are found in the most humble surroundings. Study and watch for them.'"

And Lincoln Steffens' advice has been the keynote for the success of many. Hard work and lots of it. Years of toilsome newspaper work taught Steffens the full significance of the word, writing. His words are inspiring. How true it is that the outsider frequently inclines to the belief that the literary worker does little or nothing to merit success! Literary workers are seen mostly at play. We were taking a little vacation "flyer" recently and a newly formed acquaintance said: "Well, I don't see how you find time to turn out all the stuff you do." We do turn out lots of stuff, such as it is. It takes constant work. We have one week of leisure in fifty-two. The other weeks are filled for us. We average ten hours daily, seven days to the week. You must work hard in any line if you would succeed in it. Work and not genius, so-called, is what counts.

Universally Important

We stop the press to announce that the Universal Film Manufacturing Company proposes to give credit on posters to legitimate authors of picture plays. This is an important ruling, and will result in Universal getting first readings on some classy scripts. We shall have further comment to make regarding this action next week. In the meantime, on behalf of aspiring picture playwrights, we hasten to congratulate Universal and its script staff, particularly Captain Leslie Peacocke, for helping along a creditable move.

"Stick to It"

A line from Will T. Henderson: "'Stick to it' are the proper words, and what a world of wisdom is bound up in those three little words, all praise be to Mr. Henry W. Mattoni. Many the times, when scripts have come merrily 'back home to roost,' I have felt inclined to let them 'roost.' But all of a sudden a 'still small voice' says 'stick to it,' and so I have. Of course, we all love our children—even unto the children of our brain, and, as a rule, we feel kindly toward them. But when we send out 'children' on an errand, we are prone to feel just a little vexed if they do not accomplish the errand for which they were sent, not stopping to realize that frequently their inability to accomplish their object, more often than otherwise, is our own fault through lack of proper and intelligent instructions." This simile seems apt to us. Too often the children of your brains are sent forth but ill prepared to perform their intended errand. They need more careful preparation for the journey about to be undertaken and, instead of vague instruction, they should be sent forth to perform their missions in a clear and expeditious way.

WM. LORD WRIGHT.

Mr. Lester Park, formerly of the Columbine Film Company, now district manager for Warner's Features, Inc., has been carefully investigating conditions around Dallas and Kansas City. He reports a lively interest in the forthcoming features to be released about the 15th of September through Warner's program. The Kansas City office has taken enlarged quarters on the fourth floor of the Gloyd Building, and it has been fitted up with everything needed to make it a big exchange.

STUDIO GOSSIP

James Keene, an Eastern moving picture producer, has arrived in San Francisco from New York with plans for a new $250,000 studio which he intends to build near this city. After looking over various sections of the state, Keene has decided that the country around San Francisco bay is better suited climatically and by reason of its wonderful scenery for the moving picture producing business than any other part of California.

San Rafael, Alameda, Berkeley, San Leandro and San Jose, through representative business men, have offered Keene various concessions and their co-operation if he will build his plant near their town.

The new company is being backed by Eastern capital in a large measure, and by some California capital. Feature films devoted to showing scenery of Northern California will be taken. There will be over one hundred actors employed the year around producing dramas pertaining to the early history of California. Several well-known stars, such as Frederick Ward, Nance O'Neil and James Neal, are already under contract to appear in the new productions.

Work on the new studio will commence about September 15th, and before the end of the year the new corporation will be well under way with its productions. The films will be handled through a moving picture exchange in New York and will be shown all over the world.

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Word comes from Universal City to the effect that Director Otis Turner, of the "101 Bison" brand, has taken a specially selected company to San Francisco to commence a trio of stories dealing with the picturesque life of the corsairs and buccaneers. The features will be put on with an attention to historic detail that will eclipse anything that has ever before been attempted in that line. Several ancient Spanish galleons that saw actual service in the nefarious practice of piracy, have been secured, and have been restored to their original condition for use in the pictures.

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They have the laugh on dignified Alec B. Francis over at Eclair. While the company was in the Adirondacks last week, Mr. Francis was playing the part of an officer in the Canadian Mounted Police. He had on a bright red coat. While crossing a field in order to reach the next location, Mr. Francis was startled to hear a disturbing noise behind. It was a case of a quick run and a few sharp dodges and even then some of the company had to play toreador with other red coats held at different parts of the fence before Mr. Francis escaped from John Bull's brother Bill.

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Keep your weather eye open for those new Peerless films. Owing to copyright laws, the name Empire, under which brand these pictures were to be released, has been changed to Peerless. Kessel and Baumann, known throughout the trade and to the exhibitor as men who are always a "little ahead of the bunch" promise that these Naval and Puritan stories which will be filmed under the Peerless brand will "lead the field" in settings, photography and sensations.

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A new face has been noticed of late in the Crystal pictureplays, which the most sophisticated fans have been at a loss to place. Investigation discloses the fact that the newcomer is none other than Henry Guell, who for years starred with Lily Langtry, playing opposite the Jersey Lily on her last tour of the United States. Besides being an actor of recognized ability, Mr. Guell is extremely good looking, and his advent to Crystal films will bring joy to the hearts of the matinee girls.

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James Neal, the veteran stock actor and impresario, has joined the Universal forces as director. This announcement comes as a finale to a persistent campaign upon the part of General Manager Bernstein, of the West Coast Organization at Universal City, who offered a series of inducements that eventually persuaded him.

Miss Pearl White has returned to the Crystal studio after a trip through the East, in which she played a three days' engagement at the Olympic Theatre in Leominster, Mass., and at the Wizard Theatre in South Norwalk, Conn.

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"The Thanhouser Twins" are back at the New Rochelle studio after a long absence. They have been with a theatrical company but have returned to appear in pictureplays. "Life's Pathway" is the first release since the twins began their return engagement.

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George Cooper, who will be remembered in "The Mills of the Gods," "The Drop of Blood" and some of the Lambert Chase series, produced at the Brooklyn studios, recently went to Santa Monica to join the Western Vitagraph Company.

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There will be no Reliance release on Wednesday, September 3rd, to allow for the three-reel production of "The Glow Worm" by Will Levington Comfort, released on September 6th. The release of Wednesday, August 10th, will also be omitted to allow for the two-reel subject "The Clown's Daughter," which appears on September 13th. Following this latter date the regular three weekly Reliance releases will be made as usual.

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The first Florence Lawrence feature that has just been completed by Director Harry Salter for the Universal, is a strong love story that shows Miss Lawrence at her best. The scenario was written by Captain Leslie T. Peacocke, and is an adaptation of his powerful short story "The Victorious Surrender," which appeared last fall in "The Smart Set" Magazine.

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Nell Shipman is completing plans whereby she will fit a number of the leading stars of the profession with the scenarios particularly suited to their various personalities.

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Fred J. Balshofer, he of the dazzling diamonds and silver-headed cane, arrived from the Los Angeles studios of the New York Motion Picture Corporation on Tuesday, August 19th. Fred, who is general manager of the coast studios, will "look them over" in New York for a month or so and attend to various business details of the company.

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Bessie Bannon, Horace G. Plimpton's secretary, is still globe-trotting over on the other side. Ireland appealed most strongly to her—of course she is—and she writes: "We have traveled from the extreme south of Ireland to the extreme north, over 420 miles, and I have passed through the most wonderful locations for picture purposes. Edison pictures are very popular in Ireland. That girl never could forget business.

* * * *

Big Bill Sheerer, the "man of many faces," who does character work for the American Eclair Company, hardly looks like a candy maker, yet he was at one time. Bill was once a regular guy at making candy.

In the days of long ago Sheerer got some very valuable experience in the medicine companies that used to travel our little land.. Bill was chief comedian for one organization, and for this he received the magnificent salary of $20 a month. But Bill had another income. He had the candy privilege.

Every night on the big platform, Bill would place his big candy hook, and there before the vast throng he would artistically "pull the taffy." When finished it would be sent through the crowd by boys, and the receipts were no small item. But who would ever think Bill could make taffy to see him on the screen to-day as a dignified old millionaire?

* * * *

Two writers of reputation are responsible for releases to be presented by the Reliance in the near future. "The Glow Worm"—in three parts—is from the pen of Will Levington Comfort, who has written a number of successful novels. It appeared originally as a magazine story. Another two-part drama scheduled for early release is "The Stolen Woman," by Eleanor Ingram, which was published in Lippincott's Magazine and lends itself admirably to picture dramatization.

A crowd of about three hundred persons watched Fred Truesdell, dressed as a brainless son of a millionaire, and Milly Bright, the little beauty of the American Eclair Company, do a scene in the big Pennsylvania station one morning recently. Suddenly one excited old man rushed up to stick his head through the crowd. He turned to a man nearby and wanted to know "What is it, an elopement? Why don't they stop them?" Just then the director stepped into the scene and took hold of Fred to show him just about what position he wanted him to take. The old man almost pushed several people over trying to get in close enough to get to the excitement. The result was he got in front of the camera before he saw it and got a good bawling out from Mr. Director. It was some little time before the kind-hearted stranger knew exactly what was doing. He had never seen "movies" made before.

* * * *

Director Edgar Lewis, of the Reliance, is enthusiastic about his latest picture, "Twickenham Ferry," which is a drama written around the popular classic "And 'tis But a Penny to Twickenham Town." The verses of the quaint old song run through the action of a modern rural drama in which Edgena de Lespine, Irene Hunt, Sue Balfour and Harry Spingler play the leading roles. The result is an artistic offering which should have a strong appeal.

* * * *

They are still talking about Edison players down in Georgia and it is very evident that Charles M. Seay won a host of loyal friends in Atlanta. Of course, the fact that Seay told them that Atlanta was the best place in the United States for making pictures and that Mabel Trunnelle smiled her prettiest upon gallant Georgians undoubtedly had a good deal to do with it. However that may be, the Atlanta Journal cannot say enough in praise of the Edison players.

* * * *

Bessie Learn, Herbert Prior, Ben Wilson, Augustus Phillips, Charles M. Seay, C. Jay Williams and others have become speed demons during the year, and now George Lessey put their noses out of joint by appearing in a brand new 1914 model. Right up on the front seat next to George sits a handsome Airedale terrier, which the director says he is training for the camera.

* * * *

Barry O'Moore contributes another clever piece of character work as Sam Gerridge in "Caste." His delineation of the fiery artisan whose life consists of his love for Polly Eccles and his trade, shows the remarkable talent of this young actor for character portrayal. It is hard to realize that he is the same man who plays the town "sport" in "Slander's Tongue."

* * * *

Versatility is Ben Wilson's middle name. One of his latest feats is the portrayal of five roles in Edison's two-reel drama "The Awakening of a Man." He has also been seen to advantage as Captain Bradford in the famous "Who Will Marry Mary?" series.

FADED BEAUTIES
Great Northern release.

BIGELOW COOPER

Elsewhere we present a full page portrait of Bigelow Cooper who has had a valuable theatrical experience, having played in the first stock company of the Murray Hill Theatre, New York, and having also been a member of the Denver Stock Company. Mr. Cooper was leading man for four years with Nance O'Neill, under the management of McKee Rankin. After that he played in "The Thief," under the management of Daniel Frohman; and for several seasons filled engagements with the Shuberts and Charles Dillingham.

Two years ago Mr. Cooper entered the motion picture field under engagement to the Edison Company. He is still a member of the Edison Company and is one of the most versatile, as well as popular actors appearing on the screen to-day. Mr. Cooper has the gift of doing unusual things with pronounced histrionic ability. He always seems to fit in the picture, and may be depended on to give an effective portrayal of any role that has been entrusted to him.

CHESTER BEECROFT GOES WITH THE GENERAL FILM COMPANY

Chester Beecroft, who has been manager of the New York office of the Billboard for the past two years has resigned his position to accept the appointment of advertising and publicity manager for the General Film Company and will assume his duties on September 1st at No. 200 Fifth avenue. Mr. Beecroft has had a wide experience having been a special writer on New York daily papers, was formerly advertising and publicity manager for the Motion Picture Patents Company, and also was press representative for the Hotel Astor. The News wishes him success in his new position.

LILLIAN WALKER

Lillian Walker, whose charming face adorns the front cover, was born in Brooklyn, of Swedish parentage, about —well, not very long ago. Her first role on the speaking stage was as the ingenue in a melodrama called "The Little Organ Grinder," the cast comprising Maurice Costello in the lead and Mrs. Maurice in another part. Her next engagement was in a soubrette role in "The Follies of 1910." She subsequently appeared in vaudeville in a few musical sketches, written and produced by Gus Edwards. When she took up the art of acting for motion pictures, two years ago, she, in her own words, "again had the pleasure of playing with Mrs. Maurice and Mr. Costello."

Miss Walker has become a feature in Vitagraphy and she has a host of admirers in the moving picture world. Both exhibitors and audiences look for her appearance on the screen with anticipatory delight.

Incidentally it should not be overlooked that Miss Walker is to be the Queen of the Mardi Gras at Coney Island this year. The King of the Carnival will be no other than our genial friend, John Bunny, with whom she has appeared so frequently in the film productions of the Vitagraph studio. It may easily be conjectured from the expression of mirth in Miss Walker's features that when she laughs the world laughs with her.

Mr. F. E. Mortimer has announced the opening of his new photoplay theatre in the Warren Block, Freeport, Maine, on September 9th. The theatre is equipped with fireproof booth, illuminated exits, fire escapes, ladies' reception-room, gents' smoking-room, steam heat and electric lights, and has complied with all of the rules that govern moving picture theatres.

The Novelty Slide Company has issued a handy reference directory covering all requirements of the exhibitor in lantern slides. Send to Joseph F. Coufal, general manager, 20 East Fourteenth street, New York City, for a copy; it will interest you.

The Regent—reputed to be the most palatial motion picture theatre in the metropolis, and hence, presumably, in the United States—opens the season with the Kinemacolor pictures as a regular feature, and with Famous Players' films. Mrs. Fiske in "Tess of the D'Urbervilles," with the Kinemacolor features. "The Scarlet Letter" and "Tested by Fire" form an opening bill of moving pictures de luxe.

WILLIAM LORD WRIGHT'S PAGE

IN Connersville, Ind., there lives a deaf boy who was a devotee of the moving picture shows. Now, he says, he no longer attends because he cannot stand the talk of the men and women in the pictures. He hears by watching the lips, and he says that some of the people shown on the picture screens are vulgar, and if decent people knew what they said they would stop the show. The Ohio State Journal, a morning newspaper published in Columbus, Ohio, was misled by this ancient story and treated the deaf boy and his assertions in a leading editorial. To quote the Journal: "He says in one picture the women whispered to each other words that he did not suppose women ever used, and in another picture a character who was a young minister used profane language desperately. He says he couldn't stand it and won't go any more. The movement of the lips to this boy is language as plain and distinct as if it was thundered into a good pair of ears. The boy is not mistaken. The bad language was used when the films were made, the performers at the time never supposing that they would be speaking to a deaf mute. Strange experience this, where sound is seen and not heard." We thought that this canard, circulated extensively two years ago by those antagonistic to Cinematography, had been long ago discarded. However, it seems to have been resurrected at this late day. When the story was circulated two years ago, we asked the two deaf mute boys who work in our vicinity as to the plausibility of such a yarn. They ridiculed it. Both are ardent photoplay "fans," and they take their wives and children to see the pictures. "Do you suppose that we would take our wives and children to the picture shows if any such language was customary," one indignantly wrote on a piece of paper. That was two years ago. Last week when the old, old story appeared once more in print we turned to those two deaf mutes. We inquired if in two years they had noticed profane and indecent language on the lips of the actors in silent drama. They said they had not, and they attend the picture theatres three and four times weekly. Moving picture actresses and actors, for the most part, are ladies and gentlemen. They are recruited from the best talent of the legitimate stage nowadays. The deaf mute story was refuted two years ago, and the manufacturers of pictures would never countenance such language, even if members of their cast were addicted to it. Let the deaf boy, of Connersville, Ind., name the pictures in which actors and actresses insult their audiences. We are rather inclined to the suspicion that some energetic newspaper correspondent in Connersville is rehashing some ancient stuff to increase the length of his "correspondence string."

A new and novel use has been found for the motion picture theatre. It is to be used to explore what has been tragically called the port of missing girls. This variety of theatre is thus to be made a medium of wider range than mere amusement or education. It is to be a humanitarian work. In a short time many cities and towns will receive picture slides showing the portrait of pretty Catherine Winters, the young Newcastle, Ind., girl, who disappeared from home. She is to be shown in numerous poses and dresses, all of the pictures obtainable having been secured and copied on slides. These slides are to be sent broadcast and are to be shown in the picture theatres in the hope that some of those who see them will remember the face of the young girl and will give information as to her whereabouts. The idea is more than ingenious. It is eminently practical. Many millions of people in this country attend motion pictures every week, and it is not unlikely that some of them have seen Catherine Winters, if she is still alive. The use of motion picture theatres for such a purpose seems capable of further expansion.

Inauguration of the Ohio State Board of Censorship, for examination of all moving pictures to be shown in the Buckeye Commonwealth, is being awaited with expectancy by the moving picture trade in general. Manufacturers, exchangemen and thousands of exhibitors of the pictures are interested, and are speculating as to the success of the venture. The first appointment to membership on the board, which will consist of three censors, has been announced by Governor Cox and the State Industrial Commission. The first member named is Mrs. Maude Murray Miller, of Columbus, a newspaper woman, a student and a critic. She is well qualified to assume the duties, which will require extended knowledge of the moving picture art, tact and sound judgment. We can assert that Governor Cox and the members of the Industrial Commission are proceeding with care and deliberation in the formation of this new board. They appreciate that there is a division of opinion as to its probable necessity, and they naturally wish the personnel to be one that will incite respect and confidence among those interested in the business. These officials can be depended upon to do their best in selecting censors who are broad-minded and wise. "We wish to protect our people and at the same time protect those who make their livelihood by means of Cinematography," states Governor Cox. We venture to predict that this new board will, in the end, prove of tremendous importance and worth to Cinematography. James M. Cox, former Congressman and newspaper man, has proven the most popular and able chief executive the old Buckeye State has boasted of for, lo, these many years. His first selection for the Board of Censorship can be commended by this writer. The others will probably be equally satisfactory, for Governor Cox and his commission appreciate that this board will prove an innovation in the amusement circles, not only of Ohio, but of the entire United States, and that persons of authoritative standing in moving picture art are essential to a satisfactory completion of the Censorship Board. The salary of each censor will be $1,500 yearly. Each member will be obliged to devote his or her full time to the duties, for it will prove no brief or easy task to carefully adjudge all the moving pictures released in this and other countries and sent into Ohio.

Last Winter the "crook" play had its vogue in Gotham and certain manufacturers of moving pictures felt it incumbent upon them to release numerous playlets dealing with the "fascinating criminal" of the Raffles type. This action dealt a blow to the best interests of the industry, and we were foremost in condemning the "Raffles" type of playlet. Now we are going to volunteer another suggestion—and a wide one. Let the energetic manufacturer who misguidedly asserts that "red blood" and "the punch" are essential to all films, beware of the "White Slave" subject. It is said that plays of "White Slavery" suggestiveness are to be popular in New York City this season. Let us hope that certain manufacturers will not immediately follow suit and turn out films suggestive of "White Slavery." The newspapers have been full of such stories; we have seen where Diggs assaulted a moving picture camera man outside the court room; and we know that it will be a temptation to some to produce pictures dealing with this topic. Discretion is the better part of valor. There is no place on the moving picture screen, popular with women and children, for playlets dealing with "White Slavery" topics. There is enough in this life that is decent and clean without resorting to unpleasant and unwholesome subjects.

A new film manufacturing company made its initial bow to publicity the other day, and it was not given sufficient space in print to our way of thinking. Giles R. Warren, the well-known author and director, together with J. A. Whitman, have contracted to furnish Warners Features with three-reel features. This fact in itself is not so interesting as is the statement that Messrs. Warren and Whitman are to produce a series of Sir Walter Scott's classics. Two years ago we urged the filming of the masterpieces from the pen of "The Wizard of the North." We pointed out the worth and interest to many in Scott's

novels, but only recently has there been a noticeable movement started to accurately produce Sir Walter Scott's stories. The Universal Company started out with "Ivanhoe," lightest of Sir Walter's works. Now Mr. Warren announces that "The Lady of the Lake" has just been completed, and the others to be produced are "Rob Roy," "The Monastery," "Guy Mannering" and "Waverley." A very wise selection, and an announcement that promises to add to the uplift and educational value of the moving pictures. Here are plots and stories that will not need the censorship shears; these stories will bring the work of the Scottish master of literature to the hearts and minds of thousands who have never read Scott's novels. Dominie Sampson, Meg Merrilies and the rest are gladly welcomed to the moving picture screen, where they should have paraded long, long ago. We think the popularizing of Scott important, and congratulate Messrs. Warren and Whitman on their venture. Mr. Warren can be depended upon to retain the vital portions of the stories and to present them with proper atmosphere and correct detail.

Kinemacolor recently captured Weber and Fields for the series of "Famous Players at Home," which already includes Lillian Russell, Chauncey Olcott, William Courtney and Eddie Foy. While for twenty years or more "Mike" and "Meyer" have been playfully poking each other in the eye and cheerfully choking each other, they had never "seen themselves as others see them" until the Kinemacolor pictures were projected upon the screen for their benefit. Both laughed heartily.

"By jimminy, this is funny," chuckled Fields.

"Yes," agreed Weber, "but I never realized before what a monkey you make of me."

"SIGN OF THE BLACK LILY" IS CINES MYSTERY STORY

"The Sign of the Black Lily" is the title of the Kleine-Cines release for Tuesday, September 2nd. Essentially, this is a dramatic story, in two reels, combining a delightful tale of adventure with those wonderful stage settings for which Kleine-Cines pictures are famous. How a wary old white-haired favorite of the clubs and drawing-rooms is exposed as the leader of a gang of thieves, how an enterprising detective wormed his way into the foul heart of the most vicious and corrupt organization in all Paris,

SCENE FROM "SIGN OF THE BLACK LILY"

how, by finding secret buttons, walls moved and floors disappeared, revealing strange hiding places of the gang. The valiant fight of the police against overwhelming odds, and the dramatic unmasking of the sleek villain in his own reception-room, crowded with guests, makes a film delightful for its strong situations, condensing acting and clever story.

WINIFRED GREENWOOD

Miss Winifred Greenwood has joined the forces of the American Film Mfg. Company, at Santa Barbara, Cal., as leading lady of the second company. Miss Greenwood has enjoyed a thorough training in the "legitimate," and for a number of years appeared in various companies as leading lady. Her appearance in the popular "Flying A" pictures

WINIFRED GREENWOOD

will be gratifying to her hosts of friends, who have been watching her career with great interest. Her first experience was acquired in vaudeville, when she toured the United States and Canada with the "Kings Carnival" Company. The first speaking part was as ingenue lead in "Zig Zag Alley." From musical comedy she went to melodrama, starring with J. J. Kennedy in the "Midnight Express." She scored big successes in "Sappho" and "Camille" and acquired an enviable popularity throughout the country in various well known stock companies.

This extensive experience makes Miss Greenwood a very versatile leading woman, and she is ranked among the foremost stars of the silent drama. Her favorite pastimes are the popular athletic sports such as riding, swimming, tennis, golf, etc. The key to her phenomenal success is traceable to her innate desire to please her audience.

The United States Film Co., one of the first independent film manufacturing companies in America, has opened a New York office and will specialize in the manufacture of educational and industrial subjects.

This company was organized in Cincinnati, Ohio, five years ago, and was one of the charter members of the old Motion Picture Alliance. The New York office in the Flatiron Building is now the principal office of the company. It is presided over by Arthur N. Smallwood, the company's general manager.

In addition to making educational and industrial subjects, the United States Film Company will undertake to produce dramatic and comedy feature subjects for releasing concerns. It is promised that the company will market an occasional State right picture of its own manufacture.

MIATT-PATENTS DEPARTMENT

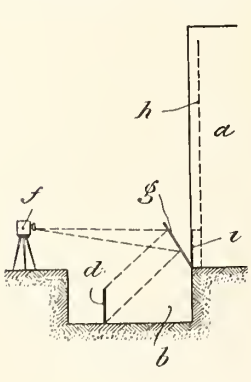
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

The new rules promulgated by the Supreme Court of the United States, which took effect in February of this year, are aimed to correct some of the abuses which formerly attended patent litigation by making witnesses subject to cross-examination, by requiring testimony to be taken in court, except when both parties otherwise agree, and by subjecting the testimony in these cases to the same rules of evidence commonly in effect, thus excluding irrelevant and otherwise objectionable testimony. These rules, if applied in the proper spirit, should greatly reduce the expense and time for which patent cases were heretofore notorious, and any legislation governing this procedure should not be enacted until it is seen how well these rules work in practice.

Since patent suits upon appeal are heard in one of the nine Federal Circuit Courts of Appeals, whose decision usually is final, a condition has been brought about in which a patent may be valid in one part of the country and not valid in another, owing to the limited jurisdiction of these courts and the fact that their decisions may not be harmonious. The remedy for this is a single court of patent appeals with jurisdiction covering the entire country to whom appeals should be taken from the trial court.

The appointment of an independent non-partisan commission to make a thorough study of the entire patent situation and its needs, and investigate the operation of the patent systems in use in other countries, and report to Congress before any legislation whatever is passed upon this subject, is most desirable. Greater liberality upon the part of Congress in the matter of appropriations for the Patent Office, would help materially in facilitating business therewith, and would be a benefit to inventors and manufacturers, and hence to the public generally. Why not use some of the $8,000,000 dollars that patentees have piled up in the U. S. Treasury to the credit of the Patent Office, to render the latter capable of handling its vast business promptly and effectually? To the inventor time is more than money, and delay is often disastrous.

A method of synchronizing a visual performance and an acoustic accompaniment therefor, which consists in photographing on a film the performance of the actors, and in simultaneously photographing on said film a reflected front view of a person facing the actors and directing the acoustic accompaniment of the performance, is the subject matter of Patent No. 1,069,221, issued to Jakob Beck, of Munich, Germany. In the accompanying diagram *a* is the stage, on which the actors perform; *b* the orchestra pit; *d* the bandmaster and *f* the recording camera, placed in the auditorium. For obtaining a front view of the bandmaster looking toward the stage, a mirror *g* is mounted at a suitable point of the stage, in which the image of the bandmaster will be reflected. When therefore the view on the stage is photographed by the camera *f* the bandmaster will appear on the finished picture as if seen from in front. His image may then be projected against the lower part of the screen *h*, which is then, if the projection is made from behind the screen, covered by a partition *i*; the photograph may, however, also be made in such a manner that the bandmaster is shown on the side of the film and is accordingly projected. By such means the persons producing the acoustic accompaniment of the kinematographic display (actors, singers, musicians and the like) who are placed during the performance behind the screen *h* are in a position to exactly follow the directing movements of the bandmaster and to begin at the proper moments and accompany the play in the proper time, as the speed of the movements of the directing person will now vary with the varying speed of the film. The whole performance will thereby receive a uniform character, both in the play and the accompaniment, and the artistic requirements can be met in a better manner than was hitherto possible.



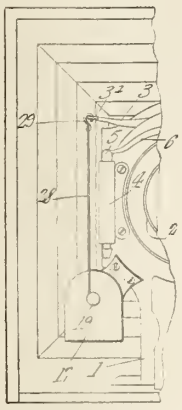
New York State averages about one-sixth of all patents issued, Illinois and Pennsylvania representing about one-tenth each of the total issue from week to week. Among foreign nations Germany is usually in the lead, with England a good second, and Canada a poor third.

MAREY apparatus for analyzing movements has recently been noticed in The Illustrated London News, which remarks that such a splitting-up of motions, it seems almost superfluous to point out, is of very considerable value, quite apart from the interest it provides for the merely curious. The man of science comparing the human animal with others; the doctor studying the human body; the anatomist; the artist who works from life, all cannot fail to give thanks to the inventor of a device which enables the human eye to see details it is impossible for it to see in the ordinary way. We quote: "A movement is visualized by man, as it were, roughly; for the simple reason that images are retained for an appreciable time on the retina, and so, under our conditions of vision, merge into one another and make a whole as we know it, just as the separate images in the old zoetrope blended when the wheel was turned with sufficient speed. The same fact is the basis of the moving picture, in which image merging into image gives the impression of continuous movement; but the moving picture cannot be said to analyze movement really to any great extent, unless the pictures be shown very slowly. The Marey apparatus permits the taking of moving pictures slowly and on a single plate, so that the movements, instead of being photographed so many times in a second that when they are shown in very rapid succession on a screen they appear as they do to the human eye in the ordinary way, are photographed at a so much lower rate of speed that they divide a given movement—such as a jump over the vaulting-horse—into, say, half a dozen parts. The results are of very special value, and this is not lessened by the reminder that, of course, each photograph shows but one person.

An electric arc light obtained from materials which afford such a large proportion of ultraviolet rays as to apparently give no light at all, is a practical application of modern abstract science for the exposure of many frauds, such as imitation precious stones and other fakes. As is well known ultraviolet rays are common to sunlight as well as the arc light, but are not visible to the human eye under ordinary conditions. In the use of the electric arc above referred to, all but the ultraviolet rays are eliminated by means of suitable screens. When the rays thus segregated impinge on an object they make it glow to a greater or less degree. If, for instance, it is desired to test the genuineness of stones represented to be dia-

monds the operator first learns how a diamond glows in these rays and then compares the glow shown by the stones in question. Thus very definite results are possible with a large number of substances.

The accompanying drawing represents a front elevation of a portion of a camera with an attachment applied thereto whereby the shutter may be actuated at a certain time desired by the operator, giving the latter an opportunity to pose for the picture before the actual exposure—the attachment being the invention of Gerfield A. Roberts, of Olathe, Kan.; Patent No. 1,069,293. 1 designates the front slide of the camera carrying lens tube 2; 3 the shutter lever adapted to be released by air directed under pressure into the cylinder 4, motion being transmitted from the piston 5 to the shutter mechanism, by means of lever 6. A casing 17 secured to slide 1, has a shaft journaled therein and projecting forwardly therefrom, there being a knob 19 upon the front end of the shaft whereby it can be readily rotated. The casing 17 encloses a clock spring escapement movement. A cord 28 is secured at one end to the knob 18 and to the finger piece 3^1 by a hook 29. The shaft is rotated by means of knob 19 to wind the escapement spring and the connection 28 is unwrapped from the shaft and hook 29 placed in engagement with lever 3, it being understood that this lever is first set. As soon as the knob 19 is released, the connection 28 will bewound upon the shaft, slowly pulling downwardly on the lever 3 until the shutter mechanism is released. This mechanism can be so timed as to cause the actuation of the shutter after any desired period of time has elapsed, this adjustment being most readily effected by varying the length of the connection 28.



Photographs on copper having a delicate daguerreotypic effect are the result of a recently developed process, in which a polished plate is exposed to chlorine gas for a few seconds to produce a sensitive layer which is exposed under a negative for ten minutes in sunlight, sufficient to produce the positive, which may be then readily set by a toning-fixing bath containing but little hyposulphite but charged with silver salts. For this purpose a bath may be used that has been previously employed in paper-toning; and the sensitive layer on the surface of the copper should be extremely thin, as a thick layer is found to be less sensitive. Heretofore attempts have been made to utilize the sensitiveness of cuprous salts to light, but the images could not be fixed, because ordinary-reagents dissolve copper salts, whether affected or unaffected by light, in about the same manner.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

"Les Miserables" in Nine Reels

A great French company has produced Hugo's "Les Miserables," with every detail of the wonderful story. One need never have read the book to understand thoroughly and appreciate, it is said.

A wonderful cast of French players posed before the cameras for the production. Henri Krauss, of the Theatre Sarah Bernhardt; Mlle. Ventura, of the Theatre De l'Odeon; La Petit Fromet, of the Theatre du Vaudeville; Mons. Etievant, of the Theatre de LaPorte and other stars from the most famous theatres in France will be seen in the principal parts. The stage mountings are natural. The scenes have been taken in the exact spots described by Hugo, when he wrote his novel in 1862. Some of the original places remain and in these places the scenes as told in the story have been enacted.

There are nine reels in the production. This means more than 10,000 feet of imported film. The production will run two hours and a quarter, with the intermissions. The picture has not yet been seen in New York.

Ripley D. Saunders, the eminent dramatic critic of the St. Louis Post-Dispatch, wrote a column in review of the picture, something that is absolutely unprecedented in that city so far as motion pictures go.—Birmingham (Ala.) News.

William "Kinemacolor" Hickey, the "circulating medium" of the Allied Kinemacolor companies, is in New York after a flying trip of Europe. He brings with him the films of "William Tell," taken in the Swiss Alps; "Robin Hood," filmed in Sherwood Forest, England; 'Mary Magdalene," with Mme. Maeterlinck in the title rôle, and some marvelous Oriental scenes taken by a Kinemacolor expert who spent a year in China and Japan.

The Selig Polyscope Company has purchased from Nell Shipman her prize-winning scenario, "Outwitted by Billy," which will have an early production.

Iowa Falls, Ia.—C. C. Frie, Eldora, has purchased a lot in Brookings, S. D., and will commence in a few weeks the erection of a modern theatre building.

THE ENGAGING KID
Lubin release.

CAMPAIGNING WITH CUSTER
Custer Blows Up the Ammunition Wagon
Bison 2-Reel Drama.

Manufacturers' Synopses of Films

EDISON

THE GRECIAN VASE (Sept. 2).—In the window of an antique shop there once stood a Greek vase which meant more to Giulio, a poor sculptor who lived nearby, than anything else in the world. On the case was the figure of a woman skilfully executed in the graceful, frozen beauty of the Greek convention. Giulio was in love with the vase and in love with the woman upon it. He could never pass by the shop window without stopping to gaze with longing eyes at the beautiful creation of the master workmen of a dead age.

One day an unusually stringent state of finances forced Giulio to take a little statue on which he had devoted many hours of careful labor to the antique shop in the hope of selling it. Inside the shop he paused to pay his daily tribute of admiration to the vase. As he turned away the end of the statue which he carried hit the vase and knocked it to the floor, where it shattered into a thousand pieces. The indignant clerk, discovering that Giulio was penniless, insisted on taking the statue in return for the broken vase. Giulio took the broken pieces and went sadly back to the attic.

On one little fragment of the base the face of the woman was still preserved in all its former beauty. Giulio gazed on it yearningly and fell into a deep reverie. It seemed to him that he was living in the first springtime of the world, when nymphs and satyrs danced in every field and grove. He saw the woman of the vase in the midst of a laughing throng of dancing dryads and followed her over hill and dale while the mystic pipes of Pan filled the air with a music as intoxicating as old wine.

The dream was the turning point of Giulio's fortunes, for he awoke from it to find a letter, from the manager of the antique shop, informing him that his statue was worth many times the value of the broken vase. Moreover, so strongly did the vision affect Giulio that he wrought, in living marble, a statue of the dream woman that made him famous.

GAUMONT

THE FATAL BELL (Sept. 2).—George Harland, cashier at the Northwestern Bank, Northville, has a brother of sporting proclivities—Maurice is a keen backer of horses. Like most bettors Maurice loses heavily, but one day he receives news of a "dead cinch," and decides to surreptitiously borrow a large sum from George's bank and to repay the sum out of his winnings-to-be. Maurice calls on the unsuspecting George, and, taking advantage of the position of trust his brother holds in the institution, he abstracts a wad of notes while George's back is turned, and gets safely away with the cash.

Balancing time comes round and George Harland is found to be $2,500 short in his cash. The distracted cashier is haled before the manager and accused of embezzling the bank's funds, being given grace until 5 that evening to make good the deficiency. George is bewildered, aghast, and almost stunned by the blow, and goes home in a state bordering upon insanity. His wife tries to sympathize, but George is beyond all sympathy, the shock has been too terrible. He announces that when the police come to arrest him—when the doorbell rings at 5 o'clock—he will shoot himself rather than submit to the disgrace and ignominy of an accusation of this kind. Mrs. Harland, at her wits' end to circumvent George's crazy decision, cuts down the bell from the door, and lays it on the sideboard, hoping that as time passes her husband will recover his equanimity.

Smitten with remorse, and fearing the consequences which would react upon his brother, Maurice goes back to the bank, and makes a clean breast of the theft to the manager, who thereupon hands him a note exonerating George from all blame in the matter. Maurice arrives at his brother's home prepared to confess the crime to George, and Mrs. Harland is explaining the situation when little Doris Harland, just returned from school, espies the bell and promptly seizes it and makes a loud clanging. Instantly a loud shot is heard reverberating through the house, and Mrs. Harland fears that the worst has happened in the room wherein George has locked himself.

On breaking open the door George Harland is found to have severely wounded himself, although not fatally, and on hearing his brother's confession he is devoutly thankful that his aim was not accurate.

GAUMONT

SOME FIREMAN (Sept. 4).—Oscar Bingham believes he is the only pebble on the beach so far as Mamie Devere, the popular musical comedy actress, is concerned, but one morning an anonymous letter from "A Friend" causes him most furiously to think—and act. Can this accusation of flightiness directed against his darling Mamie have any foundation in truth? He will investigate the matter forthwith.

Evening arrived, Oscar dons his "glad rags" and hies him to the Imperial Theatre, and when he goes round on to the stage to visit Mamie at the end of the first act, the actions of his beloved seem to lend color to the accusations of Oscar's anonymous correspondent. But Oscar must be *sure*. And this is where his brainwave occurs. He bribes the theatre fireman to change places (and clothes) with him, and while impersonating the doughty flame-quencher sees quite enough to quench his own flames of love.

An interview with the fire chief (during the course of which Oscar gives him an involuntary shower-bath), and an ignominious finish in the "cooler," leave Oscar in a considerably chastened frame of mind—so chastened that he vows never to chase after musical comedy satellites for the future.

AMERICAN

THE MYSTERIOUS EYES (Sept. 6).—Richard Frawley, who lives with his daughter on a ranch, sells his property and is paid for it in currency. As they are in a rough country, he places the money in a belt about his person and they decide to start for the East at once. In order to make their train, as they are a long way from the station, they are obliged to spend a night at McGovern's Inn, a rough Western place. McGovern hears of the sale of the ranch, also that Frawley has money with him and that they are to spend a night at the inn. He decides to watch them and find where the old man keeps his money. For this purpose he has a picture so arranged that from the next room he can look through the eyes of the picture and watch his victims.

Frawley and his daughter arrive and are given this room; the daughter sees the glittering eyes in the picture, but does not betray it, although she is terrified. She makes an excuse to leave the room, writes a short note to her father, which she manages to slip into his hand unobserved, telling him of the eyes and for him to feign illness; that she will take the money on her person and ostensibly ride for a doctor.

She does this, as McGovern is very glad to have her out of the way; although he has watched her carefully, he has not seen the girl take the money belt. After she has gotten safely away, the father, who has feigned sleep, wakes up; tells McGovern his daughter has taken his money. McGovern immediately starts in pursuit of the girl; the father is thus enabled to make his escape, which he does, and joins his daughter at a place they have agreed upon, and where they can take the midnight train.

McGovern, who has gone first to the doctor's office, finds that the girl has not been there, thinks about the midnight train, and rides over there just in time to see the train pull out with his victims aboard.

FOR THE CROWN (Sept. 8).—Following the first Adventures of Jacques, the King, repentant of his insult to the church, again embraces the faith and, shortly after falling ill, he dies.

The second adventure opens with the funeral procession of the late King, the Crown Prince being in the procession that carries the remains of the late monarch to the royal tomb.

The following day the coronation of the child King takes place in the throne room of the palace. The Bishop advances with the crown, but the child, already imperious in his authority, demands that none other than his beloved friend Jacques le Grand shall place the crown. His wishes are acceded to.

In the meantime the Duke de Montserrat continues his intrigue with the Queen, but the death of the King has awakened her mother love, and when he suggests that together they rule the country, she replies: "The past is dead! The future is for the King." Failing in this attempt to secure the throne through marriage with the Queen's mother, the Duke incites the nobles to revolt against the King. With the assistance of the infuriated nobles of the court the palace is stormed and the King kidnapped.

Jacques le Grand has been inactive, preferring to remain at the court and bask in the smiles of Constance, who has won his heart. The Queen, distracted, sends for him and tells of the outrage. Recalling the vow to his father, who had admonished him, "Be ready to lay down your life for the King," he buckles on his sword and promises, "I will save the King or die for him." Constance overhears and decides to accompany him. Securing the costume of a page she joins the young adventurer, and together they go in search for the King.

Far from the palace the robber nobles carry the King and place him in the home of some peasants in the mountains. The imperious King warns them, "You will repent this when I come back!" The King is hustled into the hut and guarded by the peasants.

In the meantime Jacques and Constance encounter the nobles at the inn, and when they make overtures of friendship he seemingly falls in with their plans to gain his purpose. But one of the nobles unobserved places a sleeping powder in Constance's tankard, and Constance indiscreetly drinks therefrom. When Jacques notes what has befallen his beloved Constance his anger is aroused, and, pulling her up on the table beside him, he draws his rapier and fights them all. They are about to overpower him when with one sweep of his arm he breaks the window, and leaping, he escapes with Constance to safety.

The young King wanders from his guard with the child of the latter and makes his way into the mountains. The escape is discovered, and the peasants, alarmed, hurry to notify the Duke.

In the meantime Jacques and Constance have resumed their search for the King, and the Duke encounters them after learning of the escape of the King. He attempts to kill Jacques and Constance takes up the fight in his stead. She is disarmed, and Jacques, being found only wounded, they are carried to the prison and placed in cells.

A week later Jacques recovered from his wounds, and Constance, having bribed a jailer, secures a file in a loaf of bread, and, filing through the bars, descends to Jacques' cell. Here the work is repeated and they soon make their escape.

At the palace the Duke, secure in his villainy and believing that the King had perished from hunger in the mountains, with the assistance of the revolting nobles plans for his coronation.

But Jacques and Constance have found the King and are hurrying to the palace with the true monarch. The Duke with his nobles enter the throne room, with the Queen and those true to the King protesting. He approaches the throne, and raising the crown, is about to proclaim himself King, when Jacques and Constance enter with the King after their furious ride, and Jacques, rapier in hand, rushes at the imposter and runs him through. Then placing the King on the throne, he compels the nobles to swear allegiance to the crown, and, kneeling to the King, receives his reward.

TRUE FEATURE

THE HEART OF THE HUNCHBACK (3 Reels).—This story is based upon a sensational thrilling episode of the war now raging in the southwestern part of Europe. It serves to introduce the modern types of military aeroplanes and shows the most modern of these many hundred feet above the earth engaged in a combat with regular troops, a struggle ending in the fall and destruction of the aeroplane. The central figure in the

MIATT PATENTS

story is that of a hunchback, which is played with extraordinary skill. The hunchback is enraged at his rejection by the belle of the village and thinking to revenge himself on her and her lover, he betrays his country. To head off the consequences of the treason, Jeritza, the village belle, makes a heartbreaking ride to the headquarters of her own troops. The commanding general at once mobilizes his aeroplanes and there is an encounter with the enemy. The hunchback repents of his treason and defying the enemies of his country, pays the penalty of his heroism with his life.

VITAGRAPH

THE LONELY PRINCESS (Sept. 4).—Ione, the only daughter of Prince Rafaello, an impoverished nobleman whose house in Venice is fast falling into decay, greatly feels the poverty to which the family has been reduced. She is too poor to mingle with her own class but too proud to seek companionship with any other. Watched over by a garrulous but very strict chaperon, the Countess de Sali, the girl leads a lonely life, the more so because her father spends most of his time in Rome. Ione keeps a diary in which she records her innermost thoughts, her longing for companionship and love and her wish for an adventure to relieve the tedious monotony of her existence.

Franklin Endicott, a young American millionaire spending part of his vacation in Venice, one day sees her on the balcony as he is passing along the canals in a gondola. He falls in love with her and that night returns to serenade her. Ione, who is greatly flattered by this attention, such as she has never received before, throws him a rose, which he places next to his heart.

Endicott makes inquiries and finds out who the young lady is, and at once sets out to obtain an introduction to her father. Hearing that he is in Rome, the young man goes there and easily makes his acquaintance.

Ione dreams that the young man becomes her lover, who takes her away from the life which she hates so much, and is greatly disappointed when she no longer sees him pass her house. Receiving a letter from her father saying that he is returning bringing with him a young American millionaire, whom he wishes her to marry, she is almost heartbroken and determines to resist the marriage at all costs. When she finds that the young millionaire is none other than Endicott, she is happy once more. Her dream has come true.

LUBIN

SEEDS OF WEALTH (Sept. 8).—Alinc Maxwell, a pretty young seamstress, is the sole support of her invalid father. She finds regular work in the household of John Lavino, a wealthy attorney, most of which is confined to making dresses for Emily, the four-year-old daughter of the Lavinos. Little Emily is very fond of Aline, loving her in her childish way as though she were her own mother. Mrs. Lavino discovers, to her discomfiture, that Aline is in love with her son, Ralph, a young attorney in business with his father. She orders Ralph to give up any intentions of marrying Aline. Ralph refuses. Mrs. Lavino then tells Aline that she must discontinue her work in their household. Aline leaves, heartbroken. That Ralph may not know why she left, she tells him that she does not love him. Deprived of her source of income, she rapidly drifts into a state bordering upon poverty. Little Emily's love for Aline never wavers. The daughter of the wealthy folks pays surreptitious visits to the humble home of Aline and her father, adjoining the Lavino mansion. A valuable diamond necklace, the property of Mrs. Lavino, is discovered missing a few days later. Aline has been seen alone in the room where the necklace is kept. She is suspected by Mrs. Lavino. Detectives are sent to her home, where the missing diamonds are found embedded in the earth contained in a row of flower pots on Aline's window sill. This is considered proof positive that the seamstress is the guilty party. She is arrested, but secures bail through Ralph, who, in spite of the emphatic objections of his parents, announces his intention of acting as Aline's lawyer. At the trial the damaging circumstantial evidence against Aline is being delivered to the jury by the prosecuting attorney, when Emily, divining by childish intuition that her beloved Aline is in trouble, interrupts the trial proceedings. The little girl then tells how she had taken her mother's necklace and had planted the diamonds in the flower pots in Aline's home. She had been told that diamonds were "seeds of wealth," and in her childish way had thought that if they were planted trees of money would grow from them, and thus relieve Aline from her poverty. Aline is immediately exonerated and her engagement to Ralph is finally sanctioned by the Lavinos.

ESSANAY

HARD LUCK BILL (Sept. 4).—Bill Jones is in arrears with Mrs. Swatt, his landlady, and she tells him to produce the money or leave. He borrows ten dollars from his next-door neighbor, Tom. Bill sees the landlady enter with a stunning-looking girl, and in order to make a hit helps himself to Tom's new suit of clothes. He manages to meet the young lady as she is leaving the house and invites her to luncheon. When he comes to pay for it he discovers that he left the money in his own clothes. In the meantime, Mrs. Swatt, in a rage at not receiving her rent, throws Bill's clothes out the window and they are picked up by a tramp. Bill comes back for the money, finds his clothes gone and the landlady hales him to the police station. The girl is also taken to the station and a general mix-up ensues, which is settled by the appearance on the scene of the tramp with Bill's clothes and the ten-dollar bill.

PATHE

PATHE'S WEEKLY (Sept. 1).

WHIFFLES DECIDES TO BE BOSS (Sept. 2).—Whiffles leaves home for his office with instructions from his termagant wife to return in time for supper, and not five minutes late. That evening Whiffles is playing billiards when the fateful hour arrives. He drops his cue, but a friend persuades him to stay longer, and when he does go home to assert himself in terms that will leave no question as to his being the boss. Two hours late, Whiffles reaches home and puts his friend's theory into practice, but Mrs. Whiffles upsets it so thoroughly that Whiffles with a weapon in each hand seeks the giver of false advice, but to his further sorrow meets the man's wife instead.

On the same reel:

IN THE CAUCASIAN MOUNTAINS.—A short film which is a tour of the beautiful Caucasian Mountains, showing the famous Krasnaia Polana causeway, which is followed by a view of the source of the River Narzan, known and loved by the thousands of Polish immigrants who still call its banks their home. The ruins of the ancient city of Afon are also disclosed, and the film concludes with a vista down the beautiful Cypress Lane.

THE CLIMAX (Sept. 3).—The greatest sorrow in the life of Jane Summers is her brother Joe's devotion to a life of crime. Jane, realizing the hopelessness of reforming him, resumes her occupation of trained nurse in a hospital. One of the first patients she is cast to care for is Walter Briggs, who, she learns, has been shot by her brother. Through her zealous attention Briggs recovers and a short time later they are married. All goes well with the couple until Joe, learning of the marriage, visits his sister to borrow money. Joe is threatening her when Briggs, shotgun in hand, returns from a shooting trip. Joe makes his way to a boat, but Briggs, recognizing him only as the man who shot him, fires at the fugitive, and Joe's career as a criminal is brought to a climax.

PATHE'S WEEKLY (Sept. 4).

FICKLE FORTUNE'S FAVOR (Sept. 4).—Weary Willie has a lone dollar and a fearful appetite. He decides to part with a portion of his riches for a sandwich, but even as he lays down the bill a fickle breeze wafts it away. Willie and the sandwich seller give chase, ever near the money but never quite reaching it. The chase takes them to Coney Island, where they pursue the elusive dollar through the many laugh-provoking devices for which the resort is famous. But the dollar evidently was not meant for them, as it never ceased its flight until it rested in the lap of a millionaire riding in his six-cylinder car.

THE OTTER (Sept. 5).—This film offers a subject which is at one and the same time entertaining and educational. The otter builds its home in the ground on the banks of a stream where large fish are numerous. A peculiar trait of the otter is to seize by the head the fish it preys upon, and it has an amusing difficulty telling the head from the tail of an eel. The otter's fur is of great value, and for that reason the animal is relentlessly pursued by trappers, and the method of his capture is aptly illustrated. The perfect photography and hand-coloring of the film make it additionally attractive as an educational offering.

On the same reel:

IN THE ABRUZZI, ITALY.—A film that, added to its own beauty, has the charm of color photography. It deals with a section of Sunny Italy which is famous for its splendid views, which are shown, and besides this the film covers the industries, types and costumes of the natives, closing with a display of very original ideas in hairdressing.

THE PRICE OF JEALOUSY (Sept. 6).—Rose and Ida, sisters, decide to visit an Indian camp and for safety's sake they disguise themselves as men. Bill Hart, a cowboy, who accompanies the sisters on the trip, is in love with Rose, and Ida is so jealous that she informs the Indians that Rose is not a man as she appears. The Indians steal Rose away, but that night remorse overtakes her, and she pays the price of her jealousy.

CRYSTAL

PLEASING HER HUSBAND (Sept. 9).—Mr. Green tries to instil high ideals into his wife, but to no avail, she preferring to remain plain and hardworking. When Mr. and Mrs. Brown pay them a visit, and Pearl is still washing the dishes in the kitchen, Mr. Green, after looking at Mrs. Brown and admiring her rich clothes and lordly bearing, scolds his wife for not being the same. Pearl determines to change her mode of living. She invests all of her savings in swell clothes and hires a cook. That evening she leaves a note for Green, telling him that she is dining at the Browns', and asking him to call for her. She informs him that Mary, the new cook, will prepare his supper for him. Green has a fight with Mary, and after throwing pots and pans at him she quits. Green prepares his own meal and then goes to the Browns'. He is surprised to find Pearl dressed in the height of fashion and looking really beautiful and alluring. She is the center of attraction and is admired by all the men, who persist in being attentive to her, much to Green's annoyance. At last, being no longer able to control his jealousy, he insists upon Pearl accompanying him home. They go, and he is further surprised when he finds that Pearl has accepted his advice about being like Mrs. Brown and ordered a cab for herself. Green refuses to speak to his wife until the next morning, when she appears as her old self in an old wrapper and serves him his breakfast, whereupon he determines that he likes her best that way and tells her so.

On the same reel:

SOME LUCK.—Happy, a tramp, finds a horseshoe, and immediately his luck changes

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for the better. He finds a basket of lunch that a workingman left and has his first meal in days. He next picks up a cigar butt and is about to smoke it when a gentleman passes and gives him a good cigar. He walks in the park, and from a passing automobile espies a suitcase fall therefrom. He picks it up and, finding it full of clothes, decks himself out in high-class and brand new raiment. Walking along a street he passes a window, and the wind is blowing a twenty-dollar bill out; it falls in Happy's hat. He kisses the horseshoe and vows never to part with it. He goes into a swell restaurant and has a good feed. He emerges and sees a tough assaulting a young woman. He rescues her, and while she thanks him the tough vows vengeance. Happy walks along and the tough gets one of his cronies and pounces on him. They are beating him up when he pulls out his horseshoe for luck. A policeman hails in sight and chases all three. Happy, still believing in the horseshoe, hides, and the policeman passes him and arrests the other two. Happy resolves that his horseshoe has brought him some luck and determines to be respectable.

FRONTIER

DORATHEA AND CHIEF RAZAMATAZ (Sept. 11).—It has been generally conceded to be unwise for a father to refuse his consent for his daughter to have a sweetheart if the said sweetheart can be proven to be a fairly good specimen of manhood. Particularly when the girl has arrived at a sensible age and really knows what she wants. A chaperon, therefore, becomes to the lovers a nuisance good and proper.

In our story the mother having died some years before and the father being compelled to travel considerably, considered it advisable to employ a chaperon for his daughter Dorathea. He gave the chaperon strict instructions not to allow Walter Rodgers, a young man very much smitten with Dorathea, around the premises while he was away, and about the first thing that happened after the father went away was a meeting between the two. The chaperon tries to do her duty faithfully and sends the young man about his business.

Later they plan to elope. The father is now on his way home and stops off at Albuquerque and buys an Indian blanket as a present for Dorathea. He arrives hime just in time to prevent the elopement, and when questioned by the young man why he refuses his consent to their marriage, he gets an idea when he sees the blanket, and tells a falsehood. He tells Walter that he has promised Dorathea to a chief in the West called Razamataz and that Razamataz has sent this blanket to Dorathea as a token of homage. He chases Walter from the premises.

He takes his daughter West with him on his next trip. Walter gets wind of it and follows on the same train. Later, when they reach New Mexico and journey to Whitcomb Springs, Walter follows and, securing the services of some cowboys, conceives the idea of masquerading as Chief Razamataz, kidnap the girl, and if the father objects to explain to the father that he is the Indian chief come for white squaw. The plan is executed properly and the girl captured. Walter explains his deception of masquerading to Dorathea. The father, with two assistants, has hurried to the rescue of Dorathea. The two assistants are frightened away by the Indians, but the father is held as a prisoner. He agrees to the marriage, hardly knowing whether he is dreaming or not. He is caught at his own game. The justice of the peace ties the knot. The father is compelled to shake hands with the supposed chief, and in so doing sees the white arm of Walter protruding from the sleeve, which is a strong contrast to the Indian war paint. He smells a mouse and knocks off the Indian wig. He admits his defeat and accepts the inevitable and all ends happily.

NESTOR

THE GIRL RANCHERS (Sept. 12).—Mrs. Houston and her daughters in an Eastern city receive an unexpected telegram from the West informing them of their heritage of "Rough Neck Ranch," together with inquiry as to its management. In spite of Mrs. Houston's protests, her daughters decide to manage their own ranch, and promptly wire information to that effect. The foreman, upon receipt of the message, reports the unexpected outcome to the punchers, who give utterance in chorus "That no darn skirt bosses the ranch."

In the meantime Mrs. Houston and her daughters, having prepared for leaving, duly arrive at a small Western station, where they are saluted by several rounds of ammunition, piled into a buckboard and driven to "Rough Neck Ranch."

Mrs. Houston finds things rather untidy and proceeds to adjust them in accordance with her feminine tastes. Having learned the art of fine pastry and fudge, she gives a sample of her pies to Lee, who is immediately transformed into an ardent admirer.

After a few days a general change is in evidence throughout the ranch, which has been renamed "Maidens' Rest." The arrival of other girl friends adds to the befitting of its new christening. The punchers, unable to tolerate the female monarchs, openly rebel. The girls in answer to their demand stick up their noses and prepare to care for the ranch duties themselves. The punchers amusingly watch their preparations in various undertakings.

In the meantime the Indians, in accordance with their habit, have gone upon the warpath, and happen upon "The Maidens' Rest." Finding no male opposition, they immediately prepare to carry off the would-be strike-breakers, who for the first time give utterance in their prayers for "man," which is promptly answered by the arrival of the punchers, who put the Indians to flight.

A fuller consideration as to the need and uses of "man" having been deeply manifested, an inseparable unit becomes apparent between both species at "Rough Neck," alias "Maidens' Rest" Ranch.

REX

THE DIAMOND MAKERS (2 Reels) (Sept. 11).—Bhadon, an aged alchemist, actuated by the decree of Buddha that in America the secret of making artificial diamonds would be discovered, gives his life to the cause and succeeds.

Elated at his titanic success, and that through the medium of inexhaustible finances the restoration of the ancient teachings of Buddha might again thrive, Bhadon sends his trusted Hindoo servant to the High Priest in India, pleading that Shedah might be spared to assist in disposing of the product.

Shedah, the powerful emissary for the cause, is dispatched with her two bodyguards to American soil, where through her wiles and marvelous beauty she is enabled to effect sale after sale to the wealthy.

This mysterious flooding of the American market with gems of astonishing brilliancy and value alarm to a marked degree the Kimberly interests, who controlled this outlet. Their own ceaseless efforts ineffective, they are prompted to retain the services of Felix Westerly, the famous American detective, to learn the source.

Westerly, after carefully laid plans, runs upon a clew, and with the help of his silent assistants runs to earth the girl Shedah. His hardest task follows, for she is eternally guarded by her two Hindoo "shadows," whose sagacity and stealth for a time far outdistance even his most subtle plans. It is only through his double, disguised to represent himself, that he is enabled to shadow Shedah to the secret laboratory where the alchemist manufactures the diamonds.

The discovery of this secret rendezvous barely misses a fatality far Detective Westerly. He is discovered as he views the laboratory with its profusion of chemical and electrical furnaces and paraphernalia. A gigantic Hindoo engages him in mortal conflict; the desperate battle is carried to the roof, where Westerly, exhausted and bleeding, secures a hold which permits him to throw his persistent adversary from the roof, where he falls to high-voltage wires and meets a horrible death.

Shedah, the alchemist and the remaining

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Hindoo, warned by the sound of strife, totally destroy the laboratory with all its secrets and for the time being elude the officers stationed by Westerly and successfully escape.

The determined Westerly, goaded by his temporary failure, traces the Hindoo party to another seaport town through the aid of his powerful system of inspectors, and again the quest for strategic supremacy reigns. The trio is at length rounded up at a great society ball, but repeat their reputation for daring and escape. They are traced to their own yacht and captured, having availed themselves of secret panels to confuse the detectives and officers who followed.

Westerly reports to the Kimberly interest the ending of the quest, as the inventor, the aged alchemist, commits suicide rather than reveal the secret prompted by his desire to aid in the revival of Buddhism.

GEM

THE GOLD MESH BAG (Sept. 8).—Harry Manning is the son of a fashionable family, but on account of financial reverses is compelled to earn his own living. Through the assistance of an old friend he obtains the position of a floor-walker in a large department store. The employer, a very wealthy man, has a daughter who falls in love with Harry, and pursues him, but he, from the serene height of his aristocratic lineage, looks askance at her. She hits on a fine idea. By hook or by crook she obtains a photo of him, also one of herself, has a double print made showing them both on the same card, with herself in an adoring attitude. This wonderful scheme fails in its intent, and even makes him more distant than ever, so the poor girl is at her wits' end. Another wondrous scheme takes root in Ethel's mind, whereby she can obtain her heart's desire. She conspires with two friends to impersonate two sneak thieves. They are to come to the store, steal from her a gold mesh bag in such a manner that Harry can see and capture them. This she hopes will bring him closer to her. This preposterous idea works out exactly opposite her wishes. The pseudo thieves sneak the bag, but are seen by someone else. In order to make their getaway in the excitement they pop the bag in the side pocket of the unsuspecting Harry. The bag is found in Harry's pocket, he is accused, and about to be arrested, when Ethel breaks down and confesses that it was all a joke instituted by her. She is forgiven by her dad. Harry is promoted, and at a birthday party, given in her honor, Harry presents to her another mesh bag, containing an engagement ring. She joyously accepts, her father gives his consent, and the joke that at one time seemed likely to terminate in a tragedy made two hearts beat as one, and two souls with but a single thought.

IMP

BINKS ELEVATES THE STAGE (Sept. 13).—Poor little Binks is now an actor and loves the leading lady, who coquettishly encourages him while she really adores Maurice Mt. Chessington, the handsome leading man. One night while Binks is dressed as a convict and behind prison bars he sees the leading lady and the accursed Maurice Mt. Chessington embracing off the stage. This maddens him and he drops his character and shakes his fist at them. The manager gives him a kick and Binks, jumping with pain, knocks down the scenery on the leading man's head, and they have a rough-and-tumble fight with the fire buckets and everything else that they can seize, and Binks ends the combat by knocking the matinee idol into the bass drum. He is senseless, and Binks, thinking he has killed him, runs from the theatre, followed by the actors in costume and the audience. He is dressed as a convict, and the numbers of the pursuers grow. He dodges them and they give up the chase. A runaway convict is nearby, and old Skeggins, the village miser, has covetously wished for the reward. He spies the convict stripes of Binks in the wood, and calling two husky farmhands, he superintends the capture of Binks, and as the train does not go until morning they lock him in the icehouse. The next day he is taken out rather stiff and carried to the depot, where the manager recognizes him. Binks is restored and thrashes his captors and gets on the train and leaves with the company.

VICTOR

A BRIDE FROM THE SEA (Sept. 12).—Gertrude lives with her uncle, who is rough, uncouth, and treats her unkindly. Jim, a river pirate and thief, comes with his boat. He is taken with Gertrude, and she is so unhappy with her uncle that she is glad of his attention. He proposes that she elope with him, which she does, and they sail away in Jim's boat. In the morning Gertrude implores Jim to take her ashore to a minister, that they may be married, but Jim refuses. He sails away from the town at which they anchored.

While Jim and his crew are drunk Gertrude escapes in a small boat. She endures great hardships, but finally reaches the shore.

She is found at dawn by some fishermen, but has suffered a lapse of memory, and can tell nothing of her past life. A minister, who is called to the scene, takes Gertrude home to his mother.

Gertrude helps the minister in his work among the fisherfolks, and in time they are married. One day Jim's boat puts in at the village. A subscription has been taken up to build a new church. The minister takes the money home with him. One of Jim's men sees this and tells him. That night Jim goes to rob the minister. He is discovered by Gertrude, who, in shock of recognition, recovers her memory.

The minister awakens, and sees Gertrude with Jim. Gertrude follows Jim to the shore in the hope of recovering the money. The minister is overcome, but recovers and follows. Gertrude appeals to Jim, who laughs at her. The accomplice demands his share of the money. Jim refuses, is knocked into the water and drowns. The accomplice runs away, and the minister and Gertrude are left alone with Jim's body.

Gertrude confesses to the minister, who takes her in his arms.

POWERS

MOTHER (Sept. 10).—The old mother is sitting at the organ playing and singing the song that is ever in her thoughts—"Where Is My Wandering Boy To-night?" The words of the song unfold themselves in visions of her boy when he was a little lad going to school and the days when he knelt at her knee, praying.

And as she sings she thinks of the time when he, an impetuous young man, gambled and drank too much, and of the night when his father, becoming angry at the boy's continued dissipation, ordered him from the house. Her mother's heart yearns for the boy who has never returned.

Later the father dies, and the mother, now grown very old, is forced to leave her home on account of debt. She goes to the city to search for her son. Her little store of money is soon exhausted and she is ejected from her boarding house.

She wanders out on the street, and as the Salvation Army comes by one girl notices her crying. The girl goes up to the old mother, and learning her story, takes her along to the Salvation Army Refuge.

The next day the mother marches the street with the Army, in hopes of finding her boy. They stop before the entrance of a saloon, and while the Army holds service, one of the members—the girl who rescued the old mother—enters the saloon.

The girl comes upon the boy in the saloon, where he has sought diversion upon the return from a long cruise. As the girl enters the boy is making sport of an old woman who has come in begging for a drink. The Salvation Army lass rebukes the boy, telling him that "somewhere you have a mother old and gray." The girl takes the old woman out to join the Army, leaving the boy thoroughly ashamed of his actions.

Outside, the mother asks the Army to sing her song—"Where Is My Wandering Boy To-night?"—and as they sing the boy, in the saloon, hears it and sees a vision of his mother as in the days of old. Attracted by the song, he goes out and recognizes his own mother. A happy reconciliation takes place.

SNAPSHOT OF THE GENE GAUNTIER FEATURE PLAYERS WHO SAILED FOR IRELAND, AUG. 14TH, TO MAKE 3-REEL FEATURES FOR THE PROGRAMME OF WARNER'S FEATURES, INC.

Gene Gauntier in center; Sidney Olcott, director, to right; Jack J. Clark, leading man, to right in light suit.

GREAT NORTHERN

FADED BEAUTIES (Aug. 30).—Although this offering is listed as a comedy by the Great Northern Film Co., there is a sufficient element of pathos to make it doubly appealing. Major Kurt was a bachelor and devoted his time to tending his roses and paying his respects to the members of the Officers' Club. One pleasant afternoon he received a note saying:

DEAR MAJOR—When my father made me marry another I swore to remember you. I am now free again and will call to see you.

MARIE.

An old love dream was revived and once more the Major saw his first sweetheart of eighteen. He sends a telegram and at once sets out to visit the home of his former loved one. He has grown stout and there is little hair remaining on his head, but he dons his uniform and sallies forth to renew his old friendship. He calls at the club and confides in Adjutant Biff and then sets forth on his journey.

At Marie's home the mistress had caused herself to be dressed after the fashion of the forties, and her daughter Margerita was amused beyond limit. When the Major arrived at the house he espied Margerita on one of the upper balconies and, forgetting the lapse of time, mused "Marie is as beautiful as ever." It took some time to convince the old fellow of his mistake, but Margerita's fiancé soon convinces him. Then Marie appears on the scene and he becomes completely disillusioned. He was taken aback at her faded beauty, and after he had left the house without saying farewell, Marie in turn finds him asleep in the railway waiting room, and decides that he is not the hero she pictured him in her girlhood days. Stribolt is at his best in the role of Major Kurt, and the comedy throughout is splendidly staged and acted.

SOLAX

RETRIBUTION (Sept. 5).—Under the influence of "Nifty Jack" Logan, hurglar, Nell O'Brien, herself having been partner to a few petty crimes, though now in honest employment, aids him to rob the house of her employer. Surprised in the act by Garry O'Neil, a young Central Office detective, who is visiting there, they are arrested and taken to court. Nifty is sentenced to two years, Nell to six months. Upon their being sentenced, Nifty vows to kill the detective upon his release. Six months later, Garry aids Nell to lead a better life, and eventually falls in love with her, though their love is not declared. Nell, prosperous and happy in her honest freedom, is surprised by the entrance into her apartment of Nifty, who has but lately made his escape from prison, and, as he vowed, comes to invoke her aid in his nefarious plot to do away with Garry O'Neil by means of an infernal machine. Nell refuses flatly to aid him, whereupon he vows to do the job himself. Leaving Nell bound and gagged in her apartment, he goes to the house of Garry O'Neil, surprises him, and acquaints him of the fact that he has but three minutes to live, leaving him alone with the machine which is to blow him into eternity. In the meantime Nell has freed herself from the bonds and rushes to the home of her only friend, reaching it in time to save his life, by throwing the machine through the window. The machine goes off, blowing in the side of the house, and the two lovers at last embrace and their love is declared unspoken. The smoke clears, and as they gaze out into the night they behold the form of the would-be assassin, Nifty, dangling from one of the timbers—dead.

RAMO

THE WORKER (Sept. 1).—Dissastisfied with conditions at Bradford Mills, the workers protest in vain against the long hours and starvation wages. James Bradford, the autocratic owner, repeatedly refuses to meet their demands, and the natural consequence is a threatened strike.

Bradford's son Jack, finding home associations disagreeable since his father's second marriage, goes to the city, and the gay life of the cafés and restaurants finds in him, wealthy and alone, a constant and somewhat reckless supporter. The father of Madge Drew, his fiancee, threatens to break off their engagement, and this, coupled with his father's illness and Madge's attitude, moves Jack to return home.

The strike is called. This, together with a bad heart attack brought on by the accidental shooting of Jameson, one of the most violent workers, causes Mr. Bradford's death. This state of affairs reaches Jack on his return, now, by his father's will, the owner of the mills and the hulk of his father's money. He straightway opens the mills and endeavors to relieve the dire poverty caused by the strike. Jack's stepmother, who is practically ignored by the will, plans with her brother to ruin Jack and dominate the mills.

Jack makes frequent rounds to the poverty-stricken section in his endeavor to better their conditions, the sickness of Mrs. Jameson's little child calling him frequently to her house. In this the stepmother sees an opportunity to strike at Jack through Jameson, counting on his jealousy, and she causes the false rumor concerning these visits to reach Jameson. She also shows an innocent letter from Mrs. Jameson to Jack torn by her so as to read like a love note. Jameson is fooled, and seeing Jack again with his wife, loses his head and attacks Jack.

Fearing a fatal result from his act, Jameson forces his way into the stepmother's house, seeking aid and protection from her, but she, frightened at his wild appearance and in the endeavor to evade him, falls down the stairs. Jameson, half dazed with this latest catastrophe, and Jack's unexpected appearance, is apprehended. Jack thereupon learns of Jameson's motive for the attack, and the stepmother, frightened and injured, admits the plot. Jameson returns to work at Jack's request, a staunch and wiser worker. Jack receives full credit from Madge to keep his promise to be a worker.

ECLAIR

THE BANKER'S DAUGHTER (2 Parts) (Sept. 10).—George Van Borough finances an amusement enterprise which is as risky as its possible returns are large. This is known to his cashier, Upton Steele, who is madly in love with Blanche, his daughter. Blanche, however, finds the company of Harrison Barney far more interesting, for he is young, handsome and kindly. The children are devoted to Mr. Barney, whereas they fear Upton Steele ever since the day he threw Clara down when she tried to draw him into her childish games with her little brother.

When Steele finds out which way the wind of Blanche's affection blows he determines to get his rival, Harrison Barney, out of the way. While they are out on the lake adjoining Mr. Van Borough's estate he deliberately upsets the boat, knowing that Barney cannot swim. As he goes down for the last time Blanche rows to his rescue, and bravely carries him to the shore. Naturally, young Barney becomes devoted to her, but in his obscure position has little hope of winning out against her father's ambitions and her many wealthy suitors.

Baffled in his attempt to rid himself of Barney, Steele changes his plan of attack to the girl's father. He brazenly accuses the startled Mr. Van Borough of having acted rather indiscreetly in loaning a large sum on such flimsy securities as those of the amusement company, for a rumor to that effect would cause a run on the bank. Mr. Van Borough laughs at Steele's threats to start the rumor and precipitate a run unless Blanche will consent to have him. Blanche enters at that moment and makes the slim likelihood of Steele's winning her consent very apparent.

True to his threat, Steele precipitates the run, but Mr. Van Borough gathers together all his available securities and arranges to get a loan of $2,000,000 on them from a banker in the neighboring town. Mr. Van Borough takes the securities himself in a motor car, and has Blanche accompany him. Steele has learned the purpose of the trip, and arranges with thugs to hold up the banker and relieve him of the securities. They shoot the chauffeur, but brave little Blanche takes the wheel, travels a short cut to the ferry, and her father is enabled to deliver the securities to the banker who is to make the loan.

They decide to rest over night, and Blanche 'phones Barney to meet the party at Curley's Bend with loaded suitcases the next day. The message reaches him at his club, where Steele overhears enough to guess the new plans. Harrison Barney goes to the barn to get the suitcases, and is held up by Steele's thugs, who tie him securely. The Van Borough children, in playing around the barn, hear his struggles to release himself, and call a nearby farmer to his rescue. He borrows the farmer's old clothes, and drives off in a broken-down express, which is most unlikely to excite suspicion. Thus he outwits Steele's watching men, and meets the Van Borough auto as arranged.

The auto is held up by the thugs, after Barney had carried off the currency in his old wagon and arrived at the bank in time to display the mountain of money to the frenzied depositors and break the run. Steele's men make off with the loaded suitcases and are completely disgusted when, on opening them in a secluded nook, they find nothing but musty books instead of shining silver and gold and crisp greenbacks. The thugs are apprehended by the police, and tell of having been hired by Upton Steele to rob the banker.

At the banker's office, he is seated in a state of happy exhaustion, and has just presented to his cashier a letter reading: "In consideration of your efforts to assist the bank in its financial difficulties, you are awarded an unlimited vacation without salary. Harrison Barney is now cashier." Upton Steele turns in consternation and, when he sees Blanche clasped in his successor's arms, turns on his heel to leave the scene. He walks into the open arms of the officers who have come to arrest him. The Van Borough children come in and embrace their handsome new brother.

AMERICAN KINETO

IN A SERPENT'S COILS.—Seldom indeed is realism brought to such a fine art as in this magnificent story of treachery in the far-away lands of Lower California. The scene is laid on the edge of a desert on the Mexican border, a region where deadly snakes are found in thousands. A heart-rending struggle is shown between a woman and a whole colony of death-dealing reptiles.

John D. Braxton, metal king and collector of ores and naturalist trophies, is desirous of crossing the dreaded desert, and has sent for a reliable guide. Arriving at the tiny mining camp known as Simpson City, accompanied by many huge cases of specimens, he is an object of suspicion among the tougher element, and Joe Durton's gang of rustlers jump to the conclusion that Braxton's cases are filled with gold. The gang one morning pick up a dying teamster who is carrying a letter to Braxton, stating that the bearer is Jack Hawkes, a reliable guide. Durton determines to impersonate the dead guide and thus discover just what is contained in Braxton's heavy cases. He does this successfully, and is taken on as guide without any suspicion. Immediately on arrival Durton bribes one of Braxton's men to open a case and tell him what it contains. This man is promptly shot dead by Braxton, who warns everybody that interference with his affairs spells sudden death.

We are now introduced to the secret meeting place of the gang, where fiery crucibles are seen at work melting down the ill-gotten gains of the thieves. Here a letter is received from Durton calling upon his comrades to be in readiness for the forthcoming coup, and telling them that as this is his own particular scheme he demands a clear half of the proceeds.

Part 2 shows us the convoy proceeding over the dreary desert, and we see Durton's plan carried into effect. He breaks the convoy into two sections, whilst crossing a creek, and thus weakened, the half with which Braxton stays is quickly overcome by the gang. They take Braxton and his cases to a lonely shack and proceed to "bleed" him for $30,000 ransom, which Braxton, realizing the position he is in, promptly pays by check on a San Diego bank, warning them to on no account tamper with his baggage. When the check is handed out the bandits quarrel as to Durton's having a half share of this easily-won plunder, and send Bill Downs to collect the money. Durton imagines he will be left in the lurch, so sends for his wife to come and assist him in yet another scheme which has occurred to his

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fertile imagination—why not break open Braxton's cases and transfer the gold to some old gunnysacks? She can do this while he keeps the "boys" busy drinking upstairs. The cases are in the cellar and nobody can hear the noise of opening them when the door is tightly fastened. This part ends with Helena Durton riding off from her home to join Joe at the lonely shack.

In the third part we see Durton explaining his new scheme to Helena, and leading her down to the cellar wherein the cases are stored. Leaving his wife downstairs, Joe locks the door and rejoins his companions, telling them that he is now going to start a "real jag." The whole gang join in the festivities, and hour after hour slips by while they are drinking and dancing and playing cards. Meanwhile what has happened to Helena Durton, left in the cellar? Cautiously opening one of the cases she peeps inside and starts back with a cry of horror. The case is filled with huge deadly-fanged snakes! She quickly rushes to the door and batters against it, screaming loudly for help. But the gang do not hear, the door is too thick for sound to penetrate. The slimy reptiles draw nearer and nearer, and Helena retreats to an inner room of the cellar. The snakes worm their way after her. She fights and screams and struggles, but all to no avail. The deadly crawling reptiles see in Helena the embodiment of their natural enemy, man, and one, bolder than the others, gradually enfolds her in its tight embrace. Will help never come? Helena gradually gets weaker and weaker, until, as the snake raises its head and strikes her time and again with its envenomed tongue, the poor distracted woman faints.

Upstairs the fun is fast and furious, but at last the supply of liquor has given out. Durton has just written a letter to a jeweler ordering a lovely necklace for his wife. Little does he dream that she is lying unconscious in the room beneath with a living necklace encircling her throat. The ever-thirsty gang send one of their number to search the cellar in the hope that one more bottle may still be discovered. He finds Helena Durton almost in the last throes! Quickly she is brought to the upper room, and the millionaire naturalist is importuned to use his knowledge to save the woman's life. In spite of their treatment of him, Braxton administers a serum which counteracts the effect of the serpent's venom, and brings life back to Joe Durton's wife. Just then the messenger returns with the cash for Braxton's check. Durton seizes it and, in a wave of thankfulness and gratitude, hands it back to Braxton.

The story ceases with a reformed Joe Durton guiding the millionaire's convoy across the desert, and John Braxton once more in possession of all his money and naturalist specimen-cases.

SELIG

HOWLIN' JONES (Sept. 4).—Occasionally the first son of an English family wishes he were second, preferring the gay and easy life to the pressure of a coronet, and many an available candidate for the house of peers has quietly slipped away to some far corner of the earth to lose himself in preference to entering the world of politics and submit to the irksome conventions of its social obligations. So it came about that Howland-Jones (who is in reality Lord Howland) comes to America, incognito, and slides down into the great lone land of Arizona, to try himself out, get next to the people, and incidentally a lot of other "varmints," and try to earn his own living at some occupation not quite as laborious as golf or as dangerous as polo, as extravagant as baccarat, or as asinine as sitting in the club windows, watching the ladies crossing Piccadilly on rainy days.

The English lordling has the "h's" in his name dropped by the cowboys on the Diamond S ranch and becomes known as "Owlin' Jones," but after he gets rid of his monocle, his tweenies (hideous checked knickerbockers that fit only in fancy), the switch-cane and the monkey-cap (a remnant of his grenadier days), and climbs into general store overalls (equally good, going or coming), fitted with bachelor buttons, and guaranteed to stand the strain of any bucker, he begins to attract more respect in the eyes of the good-naturedly scornful. They try him out as a joke by putting him unwittingly on a bucking horse, but he turns the tables on them as he directs the bucker their way and keeps his seat in the fashion that surprises the most hardened broncho buster. They find out that although he is a lord "a man is a man for a' that," for he manages to outdo them at most of their athletic stunts and takes to the country like one to the manor born, and although he is the stature of a man, he settles down to grow up with it, for the love of the new land he has found so congenial.

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RELIANCE

FEENY'S SOCIAL EXPERIMENT (Sept. 1).—Feeny is a hard-working coal-stoker. One day while in port he happens to attend a meeting at which several millionaires address the people on how to accumulate money. "When you see the opportunity grasp it" is impressed vividly on Feeny's brain. He buys books on political economy and interests his friends in this subject.

That season they embark as stokers on board the palatial yacht of Mac Candlish the head speaker at the meeting attended by Feeny. He has several friends aboard and all prepare for a jolly cruise. But the boat strikes a rock and is totally wrecked. The stokers get the millionaires ashore on a distant island and prepare to take care of them. Then Feeney remembers, "When you see the opportunity, grasp it." He gets an idea and calls his comrades together in consultation. Next day the millionaires find a rudely-erected hotel, well stocked with supplies from the wreck, on the island, owned and run by the stokers, who have made themselves the sole food capitalists of the place. The rich men are forced to pay dearly for everything they eat, and, as they cannot starve, they finally submit. Mac Candlish, in rebellion, refuses to give in, and in a fugitive state of hunger steals the "hotel" garbage can. Feeny takes it away from him forcibly and points out to him where he is wrong.

About two weeks later they are all picked up by a passing steamer, and down below decks Feeny and his mates share a fat bankroll, showing that they certainly "grasped the opportunity when they saw it."

BETWEEN HOME AND COUNTRY (Sept. 8).—During the Civil War Captain Ward, a Southern officer, enters the Northern camp and manages to steal some plans. He is followed by a posse. When he reaches his own home he goes in, thinking to throw them off the scent. His wife and two children anxiously watch at the windows. Suddenly the little boy spies the Northern men approaching and warns his father. As the soldiers draw up at the porch Ward and his wife lock the front door and retreat to the library.

The men break through into the main hall and, seeing the closed door of the library, commence to batter it down. Ward's wife suggests that he don a gown of hers while she puts on his cap and coat. As the men dash into the room they pay no attention to the huddled form of a woman bending over her children, but follow what they suppose to be Ward into the next room, allowing the soldier to escape by a rear door. The men soon discover their mistake and start after Ward. The officer in command remains, however, and attempts to make love to the wife, who is alone and unprotected.

Her little son, realizing her danger, runs from the house to his father's hiding place. He tells Ward, who for a moment hesitates. He does not know whether to go ahead with the plans or back to save his wife. Love conquers and he returns to the house, where he knocks the Northern officer down. The boy rides on to the Southern camp and warns them of his father's peril. A party of soldiers is sent back with him, and they arrive in time to put the Northern men to rout. Then Ward triumphantly hands the plan to his general, glad he has been able to fulfil his duty to his country as well as to his wife.

GAUMONT

WHO KILLED GEORGE LAMBERT? (3 Reels) (Aug. 31).—Mr. Beck a financier, called away on business, tells his wife that he may be obliged to write for money, but does not care to take any large amount of money with him—she can bring it to him if he finds it necessary. A fortnight later, as Mrs. Beck is going out to dinner, a letter is brought to her in which her husband explains that it is essential he should receive $5,000 by the midday following. She is to bring the money in bills to a house indicated at Gardon, to which the most direct route is by rail to Vinay, thence by motor. Mrs. Beck is rather puzzled by the message, but, deciding to go, shortly afterwards starts on the journey. By the same train there travels a bank clerk, carrying $10,000 in gold bills. George Lambert is the name of the bank clerk.

At 11 o'clock the train reaches Vinay, the only travelers to Gardon being Mrs. Beck and George Lambert. A few miles along the road the automobile breaks down, and it is with difficulty that the nearest inn is reached. Here it is definitely ascertained that the repairs are too complicated to complete before morning, and the innkeeper regrets that he cannot supply a carriage for some hours. Mrs. Beck and George Lambert are accommodated in adjoining rooms. Lambert makes the best of a bad job and quickly goes to sleep, but Mrs. Beck is restless. She hears a trap being driven into the inn yard and makes a bargain with the driver to take her to Gardon immediately at a very early hour in the morning. Upon her arrival Mrs. Beck finds Gardon House, where she expected to meet her husband is uninhabited. She is faced by a mystery.

At 7 a. m. the auto is in shape again, but the innkeeper finds the lady gone and the clerk lying dead in bed. Later the police arrive. They decide that the bank clerk was suffocated with chloroform, and a quantity of saturated cotton wool is found in Mrs. Beck's room. In the wallet in which the bank-notes were carried is a list of the stolen bills, with numbers, and all of which were for large amounts.

Hearing that Mrs. Beck went to Gardon, the officials proceed thither, and when confronted Mrs. Beck declines to explain her presence in the village, and although the discovery in her handbag of notes stolen from the bank clerk takes her by surprise, she still refuses to explain. She vigorously defends herself against the accusation of murder, but is arrested forthwith.

Mr. Beck has completed his business and returns home, en route reading of the arrest of his wife. His home is searched, and the letter which led Mrs. Beck to start for Gardon with the money is declared by him a forgery. The police have followed the clue of the chloroform bottle left behind and the original prescription, which the doctor denies having written. Beck is struck by a resemblance in the writing, and it is at once seen that the letter received by his wife and the prescription are the work of the same hand. Mystery thus succeeds mystery. The original receiver of the chloroform is traced and arrested, and plucking off his false beard and mustache, we see he is the driver of the auto from Vinay to the inn. Beck's valet had informed him that Mrs. Beck had followed the letter's instructions, and his intention was to stupefy her while in the car, but Lambert's arrival upset his plan. When all was quiet he drugged the clerk and removed the bank-notes, then when Mrs. Beck left the room to talk to the driver of the cart he seized the opportunity to go in her room. He changed the notes he stole from the clerk for those carried by Mrs. Beck, but left the bottle and some cotton wool behind him. He states that it was not his intention to kill George Lambert, but an overdose of chloroform was responsible for this.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

July 5—The Little Puppet Seller (2 Parts—Dr.) .....
July 12—In the Hands of Conspirators (2 Parts—Dr.) .....
July 19—The Triumph of Strength (2 Parts—Dr.) .....
July 26—The Missionary's Sister (2 Parts—Dr.) .....
Aug. 23—Grandmother's Lamp (3-reel Dr.)..

AMERICAN

Aug. 14—The Mystery of Tusa (Dr.).....1000
Aug. 16—An Even Exchange (Dr.).....1000
Aug. 18—A Tide in the Affairs of Men (Dr.).1000
Aug. 21—The Golden Heart (Dr.).....1000
Aug. 23—Flesh of His Flesh (Dr.).....1000
Aug. 25—For the Flag (2 reel Dr.).....2000
Aug. 28—From the Portals of Despair (Dr.)..1000
Aug. 30—Jack Meets His Waterloo (Dr.)....1000
Sept. 1—While There's Life (Dr.).....1000
Sept. 4—A Poisoned Chop (Dr.).....1000
Sept. 6—Mysterious Eyes (Dr.).....1000
Sept. 8—For the Crown (2-reel Dr.).....2000
Sept. 11—Through the Neighbor's Window (Dr.) 1000
Sept. 13—Red Sweeney's Defeat (Dr.).....1000

BISON

Aug. 12—Campaigning with Custer (2 reel Dr.) .....
Aug. 16—Soldiers' Three (2 reel Dr.).....
Aug. 19—The Iron Trial (2 reel Ind. Dr.)..
Aug. 26—The Mystery of Yellow Aster Mine (2 reel Dr.).....
Aug. 30—The Gratitude of Wanda (2 reel Dr.) .....
Sept. 2—Pelleas and Melisande (3-reel Dr.).
Sept. 6—The Love of Men (2-reel Dr.).....
Sept. 9—A Forest Romance (2-reel Dr.)....

BRONCHO

Aug. 6—Joe Hibbard's Claim (1 reel).....1017
Aug. 13—The Quakeress (2 reels).....2025
Aug. 20—Heritage of Eve (2 reels).....2060
Aug. 27—The Madcap (2 reels).....2000
Aug. 31—The Broken Thread (1 reel)..... 975
Sept. 3—Gambler's Pal (1 reel).....
Sept. 7—May and December (1 reel).....
Sept. 10—Judge's Son (1 reel).....
Sept. 17—Land of Dead Things (2 reels)....
Sept. 24—The Silent Hero (2 reels).....

CRYSTAL

Aug. 17—One Wife Too Much (Com.).....
Aug. 19—A Greater Influence (Dr.).....
Aug. 24—Caught in the Act.....
Aug. 24—Hypnotized .....
Aug. 26—His Aunt Emma (Com.).....
Aug. 26—That Crying Baby (Com.).....
Aug. 31—The Red Heart (Dr.).....
Sept. 2—Much Ado About Nothing (Com.)..
Sept. 2—Baldy Belmont and the Old Maid..
Sept. 7—Lost in the Night (Dr.).....
Sept. 9—Pleasing Her Husband (Com.).....
Sept. 9—Some Luck (Com.).....
Sept. 14—The Hand of Providence (Dr.)....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—Memories of Long Ago.....1000
July 28—Bride of the Sea.....1000
Aug. 4—The Blindness of Courage (Dr.)..3000
Aug. 11—Sea Waif.....

ECLAIR

Aug. 10—A Woman's Trick (Com.).....
Aug. 13—The Thirst for Gold (2 reel Dr.)...
Aug. 17—Her Tutors (Com.).....
Aug. 20—The Beaten Path (3 reel Dr.).....
Aug. 24—"13" at Table (Com.).....
Aug. 24—Sea Worms (Scientific).....
Aug. 27—The Better Father (2 reel Dr.)....
Aug. 31—The Runaway Uncle (Com.).....
Sept. 3—Steel (2-reel Dr.).....
Sept. 7—A Vegetarian's Dream (Com.).....
Sept. 7—The Habit of Field Spiders (Sc.)...
Sept. 10—The Banker's Daughter (2-reel Dr.).
Sept. 14—A Pawnee Romance.....
Sept. 14—Hydrogen .....

ECLECTIC

Aug. 22—Mysteries of Paris.....4800
Sept. 1—Thrust of Hate.....
Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild.....
Aug. 25—Wheel of Destruction.....

FEATURE RELEASES

Feet

Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild.....

FRONTIER

Aug. 16—The Retribution of Ysobel (Dr.)...
Aug. 21—Sailing Under False Colors (Com.)
Aug. 23—The Eyes of the God of Friendship (Dr.) .....
Aug. 28—A Much-Wanted Baby (Com.).....
Aug. 30—Maya; Just an Indian (Dr.).....
Sept. 4—Flirty Florence (Com.).....
Sept. 6—The Surgeon of Abajo (Dr.).....
Sept. 11—Dorathea and Chief Razamataz (Com.) .....
Sept. 13—On Forbidden Paths (Dr.).....

GAUMONT

Aug. 26—Saved by His Child (Dr.).....
Aug. 27—Gaumont's Weekly No. 77 (Top.)..
Aug. 28—Two Jilted Lovers (Com.).....
Sept. 2—The Fatal Bell (Dr.).....
Sept. 3—Gaumont's Weekly No. 78.....
Sept. 4—"Some" Fireman (Com.).....
Sept. 9—An Actor's Adventure (Dr.).....
Sept. 10—Gaumont's Weekly No. 79.....
Sept. 1—The Faithful Servitor (2-reel Dr.).
Sept. 11—Love Me, Love My Animals (Com.).
Sept. 11—Cabinet-Making (Edu.).....

GEM

Aug. 11—A New Way to Win a Girl (Com.).
Aug. 18—The Would-Be Detective (Com.)...
Aug. 18—The Elks at Rochester (Top.).....
Aug. 25—What Girls Will Do (Com.).....
Sept. 1—The Tale of a Fish (Com.).....
Sept. 8—The Gold Mesh Bag (Com.).....

GREAT NORTHERN

July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
Aug. 3—A Shot in the Dark.....
Aug. 9—The Five Copies (Com.).....
Aug. 16—A Mistaken Identity (Com.).....1000
Aug. 23—The Hypnotist (Com.)..... 562
Aug. 23—The South of Sweden (Sc.)..... 391
Aug. 30—Faded Beauties (Com.).....
Sept. 6—A Girl Graduate (Com.).....

GREAT NORTHERN
Special Feature

July 28—A Woman Scorned, or The Last of the Old Mill (Dr.).....
Aug. 16—A Dash for Liberty (Dr.).....
Aug. 23—The Steel King's Last Wish (Dr.)..

GREAT NORTHERN
Universal

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Aug. 30—Binks Advertises for a Wife.....
Aug. 30—Hy. Mayer; His Merry Pen.....
Sept. 1—The Trail of the Serpent (Dr.)....
Sept. 4—The Pursuit of Jane (Com.).....
Sept. 6—The Hawk Shaw.....
Sept. 6—Humors of Summer, by Hy. Mayer.
Sept. 8—Robespierre (3-reel Dr.).....
Sept. 11—The Shells (Dr.).....
Sept. 13—Binks Elevates the Stage.....
Sept. 13—Piffles Tries a Hair Tonic by Hy. Mayer .....

ITALA (Features)

June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....
Aug. 25—The War Correspondents .....
Sept. 8—A Leap of Despair.....

KAY-BEE

Aug. 15—Flames in the Ashes (2 reels).....2700
Aug. 22—The Orphan of War (2 reels).....2080
Aug. 29—The Green Shadow (2 reels).....1975
Sept. 5—The Iron Master (2 reels).....
Sept. 12—The Waif (1 reel).....
Sept. 19—Cowtown Reformation (1 reel).....
Sept. 26—The Reformation (1 reel).....

KEYSTONE

Aug. 7—A Game of Pool—The Latest in Life Saving 1000
Aug. 11—The Riot 1000
Aug. 14—A Chip of the Old Block.....1000
Aug. 21—The Fire Bug (2 reels).....1000
Aug. 25—Baby Day—Kelp Industry 1000
Aug. 28—Mabel's New Hero.....1000
Sept. 1—Fatty's Day Off—Los Angeles Harbor 1000
Aug. 6—Condemned to Death.....
Sept. 1—Decreed to Die.....
Sept. 4—The New Baby.....
Sept. 8—Mabel's Dramatic Career.....
Sept. 11—The Gypsy Queen.....

Feet

Sept. 15—What Father Saw—Willie Minds the Dog .....
Sept. 18—Fatal Taxicab .....

LEWIS PENNANT

Sept. 15—My Boy .....

LUX
By Prieur

Aug. 1—Oh! Wat'er Wet Day (Com.)..... 535
Aug. 1—The Girl I Left Behind Me (Com.). 436
Aug. 8—The Triumph of Love (Dr.)..... 535
Aug. 8—Should Women Work (Com.)..... 390
Aug. 15—The Poisoned Dagger (Dr.)..... 950
Aug. 22—Over the Garden Wall (Com.)..... 450
Aug. 22—The Registered Letter (Dr.)..... 510
Aug. 29—His Chance (Dr.)..... 950
Sept. 5—A Timely Reminder (Dr.)..... 910

MAJESTIC

Aug. 19—The Other Side of the Fence—Grand Canyon of Arizona.....
Aug. 23—Bashful Bachelor Billy.....
Aug. 24—The Lady Killer.....
Aug. 26—One Round O'Brien's Flirtation....
Aug. 30—A Perilous Ride.....
Aug. 31—A Chapter of His Life.....
Sept. 2—A Perilous Ride.....
Sept. 6—The Turkish Bath.....
Sept. 7—The Heart of a Fool.....

NESTOR

Aug. 29—Cupid's Bad Aim.....
Sept. 1—The Oath of Conchita (2 reel Dr.)..
Sept. 3—Gold and Water (Dr.).....
Sept. 5—Won by a Skirt (Com.).....
Sept. 8—Poisoned Waters (Dr.).....
Sept. 10—Algy Forfeits His Claim.....
Sept. 10—Views of Stockholm.....
Sept. 12—The Girl Ranchers (Com.).....

PILOT

July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.).....1000
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.).....1000

POWERS

Aug. 20—The Little Skipper (Dr.).....
Aug. 22—The Sea Urchin (Dr.).....
Aug. 27—Everybody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Dr.).....
Sept. 3—The Surrender (Com.).....
Sept. 5—The Reincarnation of a Soul (Dr.).
Sept. 10—Mother (Dr.) .....
Sept. 12—In the Cycle of Life (Dr.).....

RAMO

Aug. 13—Love and Gold (Dr.).....1000
Aug. 20—Dangerous Sympathy (Dr.).....1000
Aug. 27—Springtime of Love (Dr.).....1000
Sept. 1—The Worker (3 reels).....
Sept. 3—The Black Opal (Dr.).....1000

RELIANCE

Aug. 23—Success (2 reels).....
Aug. 25—The Girl Spy's Atonement (1 reel).
Aug. 27—Peg of the Polly P (1 reel).....
Aug. 30—The Social Secretary (1 reel).....
Sept. 1—Feeney's Social Experiment (1 reel)
Sept. 6—The Glow Worm (3 reels).....
Sept. 8—Between Home and Country.....
Sept. 13—The Clown's Daughter (2 reels)....

REX

Aug. 21—The Diamond Makers (2 reel Dr.)..
Aug. 24—Just in Time (Dr.).....
Aug. 28—A Woman's Stratagem (Dr.).....
Aug. 31—The Call (Dr.).....
Sept. 4—The Evil Power (2-reel Dr.).....
Sept. 7—The Light Woman (Dr.).....
Sept. 11—The Diamond Makers (2-reel Dr.).
Sept. 14—The Fight Against Evil (Dr.).....

SOLAX

Sept. 5—Retribution (Dr.) 1000
Sept. 10—Dooley and His Dog (Com.).....1000
Sept. 12—Gratitude (Dr.) 1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.).....

THANHOUSER

Aug. 26—The Ward of the King (2 reels)....
Aug. 29—A Spartan Father.....
Aug. 31—Frazzled Finance .....
Sept. 2—The Veteran Police Horse.....
Sept. 7—His Last Bet.....
Sept. 9—Taming Their Grandchildren.....
Sept. 12—The Message to Headquarters.....

VICTOR

Aug. 22—The Ghost (Dr.) .....
Aug. 29—His Vacation (Dr.).....
Sept. 5—The Lost Copperhead (Dr.).....
Sept. 12—A Bride from the Sea (2-reel Dr.)..

C. LANG COBB IN NEW OFFICES

C. Lang Cobb, of the Cobb Motion Picture Bureau, has taken a suite of offices at 703-704 Columbus Theatre Building, New York City. Mr. Cobb will also conduct the business of Ramo sales and publicity matters at this address.

C. LANG COBB

In conversation with a News representative, he said that the principal advantages to be gained by the removal will be to have more time to keep in close touch with the Cobb Motion Picture Bureau, and also a convenient location for meeting and transacting the business of the Ramo Company with the numerous out-of-town buyers.

"DANIEL"

An Extraordinary Picture by the Vitagraph Company

"Daniel in the Lions' Den" and "The Children of Israel in the Fiery Furnace" were never put to a severer test than the Vitagraph players who took part in "The Life of Daniel" under the direction of Director Fred Thomson, in the production of this marvellously beautiful portrayal of the man who stood steadfast in his trust in the true and only God. The making of this picture is not only an extraordinary undertaking, but an exceedingly expensive one. Specially designed for it, was the Fiery Furnace built from historic data, after careful research. It is represented in the form of a gigantic bull's head, the interior of which contains the blazing fiery furnace in which Shadrach, Meshach and Abednego proved their unflinching trust in the God of their Fathers. From the furnace they step forth unscorched, not so much as a hair of their heads being singed. Much ingenuity was exercised in showing this feature of the picture. It was so real in its taking that one could not believe it possible they were witnessing it. We can really see the Children of Israel in the midst of the great flames which shoot out from the door of the furnace and from the nostrils and eyes of the great head of the beast, which the Assyrians held so sacred among their many false gods.

"Daniel in the Lions' Den" is even more realistically thrilling. Charles Kent, of the Vitagraph players, who takes the part of "Daniel" in this scene, intrepidly enters the den of ferocious lions who at first greet him with snarls and gnashing of their teeth, but in accordance with the Biblical records of the story, they become as calm and harmless as kittens as he prayerfully stands among them.

The producing of these two scenes involved a large expenditure of money in the building of the scenes, the securing of the animals and the time involved. These two scenes cost The Vitagraph Company not less than $10,000. More than 500 extra persons besides the Vitagraph players were employed in them. Another scene of great dramatic power is "The Dream of Nebuchadnezzar," when he sees the enormous statue of gold and silver and watches it break in thousands of pieces at the climax of his vision. The construction of this statue cost over $800. It was first modeled in clay, then cast in plaster. Over half a ton of plaster was used. It was twenty feet high and necessarily completely destroyed in carrying out the description of the vision.

Again we must compliment the Vitagraph Company for their readiness to comply with the existing demands of the public. We are assured of the success and popularity of "Daniel," when we call to mind the first real Biblical subject ever produced, "The Life of Moses," in five reels. It has never been equalled. Nothing has been spared on "The Life of Daniel" to make it thorough in authenticity of detail and correctness in every particular.

George Kleine announces receipt of advance material on the wonderful seven-reel Cines' subject "Antony and Cleopatra." This is the extraordinary subject selected by Cines to follow the success of "Quo Vadis" and, needless to say, it is a fitting sister to that master film.

Its production entailed endless work and taxed the capacities of the giant Cines' studio to the uttermost. Practically all of the costumes used were made in the wardrobe department of the plant, while the three blacksmiths regularly employed by Cines were busy for months preparing armor and weapons of the period. The photography throughout is brilliant and flawless and the acting superb. Anthony Novelli, Cines' leading man, whose interpretation of Vinitius in "Quo Vadis" attracted such international attention, plays Antony, while many other favorites of the "Quo Vadis" company are seen in both important and minor rôles. The city of Alexandria, Egypt, was built in stucco and the spectacle of thousands of soldiers swarming up the steps of the palace will make a scene in this mighty picture not soon forgotten. Jeanette Trimble, well known to American picture fans and for years one of Cines' leading women, was especially hired to play Cleopatra. Miss Trimble has not been seen in Cines' film for some time past and her appearance in "Antony and Cleopatra" marks her first venture since her retirement.

PELLEAS AND MELISANDE
Bison Three-Reel Drama

LICENSEES OF PATENTS CO.

Feet

Aug. 14—Papa's Baby (Com.).....
Aug. 16—An Indian's Loyalty (Dr.).....
Aug. 18—The Suffragette Minstrels (Com.)...
Aug. 18—Father's Chicken Dinner (Com.)....
Aug. 21—The Work Habit (Com. Dr.).....
Aug. 23—Two Men of the Desert (Dr.).....
Aug. 25—The Crook and the Girl (Dr.).....
Aug. 28—Objections Overruled (Com.).....
Aug. 28—Black and White (Com.).....
Aug. 30—The Adopted Brother (Dr.).....
Sept. 1—Among Club Fellows (Com.).....
Sept. 1—Edwin's Badge of Honor (Com.)....
Sept. 4—A Woman in the Ultimate (Dr.)....
Sept. 6—The Strong Man's Burden (Dr.)....

CINES
George Kleine

May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (2 reels).....
Sept. 2—The Sign of the Black Lily (2 parts—Dr.) .....
Sept. 9—The Man (2 parts—Dr.).....

EDISON
Aug. 12—The Rightful Heir (Dr.).....1000
Aug. 13—Battlefields Around Chattanooga (Sc.) 300
Aug. 13—The Right Number but the Wrong House (Com.) 700
Aug. 15—The Coast Guard's Sister.....
Aug. 16—The Pied Piper of Hamelin (Dr.)..1000
Aug. 18—Starved Out (Com.).....1000
Aug. 19—Flood Tide (Dr.).....1000
Aug. 20—First Aid to the Injured (Edu.).... 425
Aug. 20—Bobbie's Long Trousers (Com.)... 575
Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.) 2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).....1000
Aug. 25—A Mutual Understanding (Dr.).....
Aug. 26—A Mistake in Judgment (Com. Dr.).1000
Aug. 27—Quaint Spots in Cairo, Egypt (Sc.). 400
Aug. 27—Zeb's Musical Career (Com.)..... 600
Aug. 29—Joyce of the North Woods (Dr.)...2000
Aug. 30—The Ghost of Granleigh (Dr.).....1000
Sept. 1—The Younger Generation (Com. Dr.) 1000
Sept. 2—The Grecian Vase.....1000
Sept. 3—A Series of Tallulah Falls, Ga. (Sc.) 225
Sept. 3—The Girl, the Clown and the Donkey (Com.)..... 775
Sept. 5—The Awakening of a Man (Parts 1 and 2—Dr.).....1000
Sept. 6—Slander's Tongue (Dr.).....1000
Sept. 8—Keepers of the Flock (Dr.).....1000
Sept. 9—A Light on Troubled Waters (Dr.).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Com.) 1000
Sept. 12—Caste (Parts I and II) (Com.).....2000
Sept. 13—The Green Eye of the Yellow God (Dr.) 1000
Sept. 15—The Island of Perversity (Com.)...1000

ESSANAY
Aug. 7—An Intimate Study of a Mole (Edu.) .....
Aug. 8—"Alkali" Ike's Gal (2 reels).....
Aug. 8—Mr. Ryhe Reforms .....
Aug. 9—Broncho Billy and the Navajo Maid (W. Dr.) .....
Aug. 12—The Edge of Things (Dr.).....1000
Aug. 13—Up Lookout Mountain on the Electric Incline (Sc.).....
Aug. 13—Good Night, Nurse (Com.).....
Aug. 14—The World Above (Dr.).....1000
Aug. 15—The Power of Conscience (2 reels)
Aug. 16—The Man in the Cabin (Dr.).....1000
Aug. 19—The Whip Hand (Dr.).....
Aug. 20—The Accidental Bandit (Com.).....
Aug. 20—Making Hay with Modern Machinery (Edu.) .....
Aug. 21—The Sheriff of Cochise.....
Aug. 22—The Power of Conscience (2 reels).
Aug. 23—Broncho Billy's Mistake.....
Aug. 26—The Love Theft.....
Aug. 27—What Cupid Did (Com.).....
Aug. 27—His Athletic Wife.....
Aug. 28—The Episode at Cloudy Canyon.....

Feet

Aug. 30—A Western Sister's Devotion.....
Sept. 2—Stone the Woman.....
Sept. 3—Mr. Dippy Dipped.....
Sept. 4—Hard Luck Bill.....

KALEM
Aug. 15—The Millionaire and the Goose (Com.) .....
Aug. 15—The Amateur Burglar (Com.).....
Aug. 16—The Escape (Dr.).....1000
Aug. 18—The Substitute Engineer (Dr.).....1000
Aug. 20—Breaking Into the Big League (Special 2 parts—Dr.).....2000
Aug. 22—Fool Luck (Com.).....
Aug. 22—Deceiving Uncle Asa (Com.).....
Aug. 23—The Smuggler's Last Deal (Dr.)...
Aug. 25—The Blind Basket Weaver (Dr.)....1000
Aug. 27—The Invaders (special, 2 parts, Dr.).2000
Aug. 29—The Captivating Widow (Com.)....
Aug. 29—Mike, the Timid Cop (Com.).....
Aug. 30—A Railroad Conspiracy (Dr.).....1000
Sept. 1—The Christian (Dr.).....1000
Sept. 3—The Sacrifice at the Spillway (Special—2 parts—Dr.) 2000
Sept. 5—Boggs' Predicament (Com.).....
Sept. 5—Children of the Tenements (Topical) .....
Sept. 6—The Hand of Destiny (Dr.).....1000

LUBIN
Aug. 1—The New Gown (Dr.).....1000
Aug. 2—The Message of the Rose (W. Dr.).1000
Aug. 4—The Governor (Dr.).....1000
Aug. 5—Getting Married (Com.)..... 400
Aug. 5—Roses for Rosie (Com.)..... 600
Aug. 7—The Camera's Testimony (W. Dr.).1000
Aug. 8—Her Husband's Wife (Dr.).....1000
Aug. 9—When Tony Pawned Louisa (Dr.)..1000
Aug. 11—The Outlaw's Gratitude (W. Dr.)..1000
Aug. 12—Into the Light (Dr.).....1000
Aug. 14—Good for Evil.....2000
Aug. 15—Over the Crib (Dr.).....1000
Aug. 16—Dregs (Com.) 400
Aug. 16—Surprise for Four (Com.)..... 600
Aug. 18—Mary's Temptation (Dr.).....1000
Aug. 19—Black Beauty (W. Dr.).....1000
Aug. 21—The Burning Rivet.....2000
Aug. 22—The Rag Bag (Com.)..... 400
Aug. 22—Smashing Time (Com.)..... 600
Aug. 23—The Tenderfoot Hero (W. Dr.).....1000
Aug. 28—The Gangster 2000
Aug. 29—His Conscience (Dr.).....1000
Aug. 30—His Last Crooked Deal (W. Dr.)..1000
Sept. 1—A Mountain Mother (W. Dr.).....1000
Sept. 2—Trimming a Boob (Com.)..... 400
Sept. 2—The Engaging Kid (Com.)..... 600
Sept. 4—The Road to the Dawn (Dr. 9 2 reels) 2000
Sept. 5—In the Southland (Dr.).....1000
Sept. 6—In the Toils (Dr.).....1000
Sept. 8—Seeds of Wealth (Dr.).....1000
Sept. 9—Playing With Fire (W. Dr.).....1000
Sept. 11—The Hills of Strife (W. Dr.).....2000
Sept. 12—Panama Hat Industry (Ind.)..... 400
Sept. 12—An Exclusive Pattern (Com.)..... 600
Sept. 13—The Medal of Honor (W. Dr.).....1000

G. MELIES
June 12—Views of Samarang (Sc.).....
June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.).....
June 26—The Sultan's Dagger (Dr.).....1000
July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000
Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Robber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000
Aug. 28—Lost in Cambodia (Com.).....1000

PATHE FRERES
Aug. 6—Grand Canyon of New York, Ausable Chasm .....
Aug. 6—In Samoa .....
Aug. 7—When a Woman Wastes.....
Aug. 8—Genoa (Sc.) .....
Aug. 8—Mount St. Michel.....
Aug. 9—A Woman's Way .....
Aug. 11—Pathe's Weekly .....
Aug. 12—Every Double Causes Trouble.....
Aug. 13—The Erring Brother.....
Aug. 14—The House Divided.....
Aug. 14—Pathe's Weekly .....
Aug. 15—Cosmopolitan Life in Cairo.....
Aug. 15—Lakes of Bayrisch.....
Aug. 15—Picturesque Jura .....
Aug. 16—The Turning Point.....
Aug. 18—Pathe's Weekly.....
Aug. 19—Napoleon Wiffles, Esq.....
Aug. 20—Strange Traits of Serpents.....
Aug. 20—Auto Polo.....
Aug. 21—Pathe's Weekly.....
Aug. 21—Stung .....
Aug. 22—The Lizard.....
Aug. 22—A Visit to the Ruins of Pompeii....
Aug. 23—The Mexican Gambler.....

Feet

Aug. 25—Pathe's Weekly .....
Aug. 26—The Hostage .....
Aug. 27—$1,000 Reward .....
Aug. 28—Pathe's Weekly .....
Aug. 28—The Cook's Revenge.....
Aug. 29—A Hindoo Family.....
Aug. 29—The Road to Moretz.....
Aug. 29—The Valley of Bourne.....
Aug. 30—The Blind Girl of Castlecuille.....
Sept. 1—Pathe's Weekly .....
Sept. 2—Whiffles Decides to Be Boss.....
Sept. 2—In the Caucasian Mountains.....
Sept. 3—The Climax .....
Sept. 4—Pathe's Weekly .....
Sept. 4—Fickle Fortune's Favor.....
Sept. 5—The Otter .....
Sept. 5—In the Abruzzi, Ital.....
Sept. 6—The Price of Jealousy.....

SELIG
July 30—The Taming of Texas Pete (Dr.)..1000
July 31—Man and His Other Self (Dr.)....1000
Aug. 1—Through Another Man's Eyes (Dr.).1000
Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) 500
The Devil and Tom Walker (Dr.).. 500
Aug. 5—A Mansion of Misery (Dr.).....1000
Aug. 6—The Stolen Moccasins (Dr.).....1000
Aug. 7—The Galloping Romeo (Com.)..... 500
The Grocer's Revenge (Com.)..... 500
Aug. 8—Miss "Arabian Nights" (Com.)....1000
Aug. 11—The Flight of the Crow (2 reels) (Dr.) 2000
Aug. 12—The Magician Fisherman (Com.).. 500
The Broken Vase (Dr.)..... 500
Aug. 13—The Coast of Chance (Dr.).....1000
Aug. 14—An Apache's Gratitude (Dr.).....1000
Aug. 15—Moro Pastimes (Edu.)..... 500
Brown's New Monetary Standard (Com.) 500
Aug. 18—The Child of the Sea (2 reels) (Dr.) 2000
Aug. 19—Tobias Turns the Tables (Com.)..1000
Aug. 20—Scenes in Moroland (Edu.)..... 500
The Ten Thousand Dollar Toe (Com.) 500
Aug. 21—Fate Fashions a Letter (Dr.).....1000
Aug. 22—The Good Indian (Dr.).....1000
Aug. 25—The Water Rat (2 reels) (Dr.)....2000
Aug. 26—The Adventures of a Watch (Com.) 500
They Were on Their Honeymoon (Com.) 500
Aug. 27—How Betty Made Good (Com.)...1000
Aug. 28—The Man in the Street (Dr.).....1000
Aug. 29—The Price of the Free (Dr.).....1000
Sept. 4—Howlin' Jones .....
Sept. 5—Nan of the Woods.....
Sept. 9—The Rancher's Failing.....
Sept. 10—Around Battle Tree.....
Sept. 11—Two Too Many.....
Sept. 12—Her Way .....
Sept. 16—The Toils of Deception.....

URBAN ECLIPSE
George Kleine

May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (2 reels).....
Aug. 19—The Clown's Revenge (2 reels).....

VITAGRAPH
Aug. 18—Slim Driscoll, Samaritan (Dr.)....1000
Aug. 19—Those Troublesome Tresses (Com.).1000
Aug. 20—Better Days (Dr.)..... 700
Aug. 20—Picturesque Calcutta (Top.)..... 300
Aug. 21—A Maid of Mandalay (Dr.).....1000
Aug. 22—Playing the Pipers (Com.).....1000
Aug. 23—The Feudists (Com.—2 parts).....1600
Aug. 25—When Glasses Are Not Glasses (Com.) 1000
Aug. 26—A Doll for the Baby (Dr.).....1000
Aug. 27—Which Way Did He Go (Com.)... 900
Aug. 27—Penang, Straits Settlements..... 100
Aug. 28—Quaint Calcutta (Top.).....
Aug. 28—He Fell in Love With His Mother-in-Law (Com.)..... 750
Aug. 29—The Clown and the Prima Donna (Dr.) 1000
Aug. 30—The Call (Dr.—2 parts).....2000
Sept. 1—The Passing of Joe Mary (Dr.)....1000
Sept. 2—His Lordship, Billy Smoke (Com.)..1000
Sept. 3—The Kiss of Retribution (Dr.).....1000
Sept. 4—The Lonely Princess (Dr.).....1000
Sept. 5—Pickwick (Com.) .....
Sept. 5—The Baby Elephant (Edu.).....
Sept. 6—When Women Go on the Warpath (Com.—2 parts) 2000
Sept. 6—Cupid versus Women's Rights (Com.) 2000
Sept. 9—Old Moddington's Daughters (Com. Dr.) 1000

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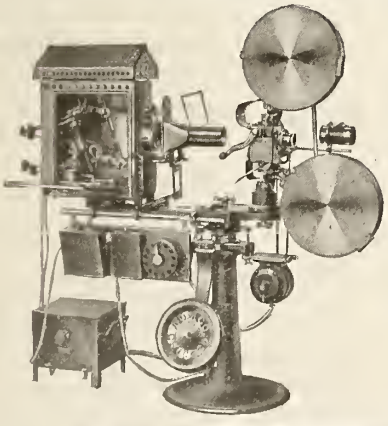

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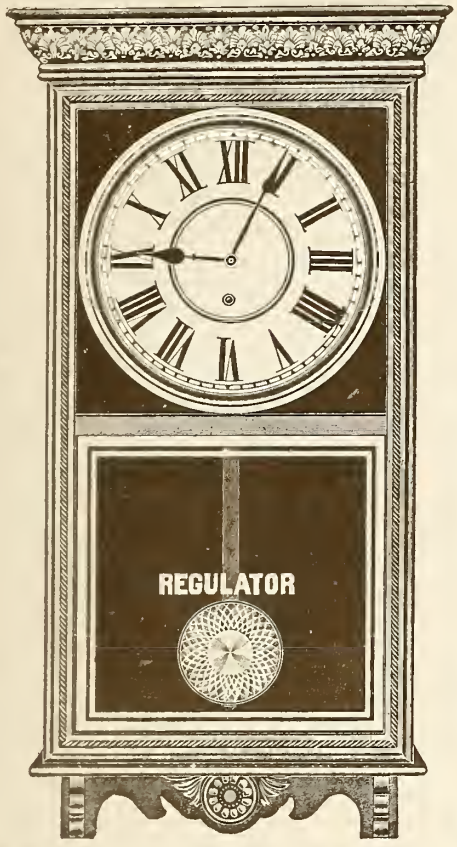

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30 WEST 13th STREET NEW YORK CITY

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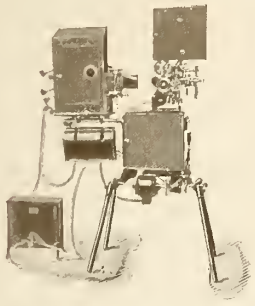

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MOVING PICTURE NEWS

VOLUME VIII
No. 10

SEPTEMBER 6
1913

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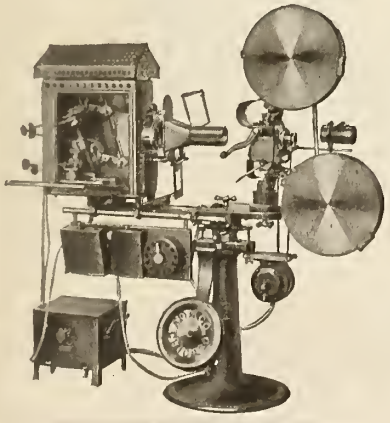

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Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Established 1908

Volume VIII | September 6, 1913 | Number 10

MOTION PICTURE EXHIBITORS' LEAGUE

Illinois State Convention to Be Held in Peoria on September 23rd and 24th

The big Illinois State Convention will be held on Tuesday and Wednesday, September 23 and 24, 1913, in Peoria, at the Jefferson Hotel.

Extensive arrangements are being made to hold the biggest convention ever held in Illinois. It is confidently expected that the state exhibitors will gather in large numbers, and that not less than five hundred will be present.

Mr. Klem Kerr is in Peoria with an able assistant, making arrangements for the convention. The convention will be managed by able, efficient exhibitors, and an itemized statement will be given of every dollar received and every dollar expended, and as the plans are now being arranged there will be a snug little sum turned over to the State's new treasurer to start the Illinois Branch No. 2 on a thorough business basis.

State officers will be elected to fill the vacancies, a constitution and by-laws adopted, and committees appointed. Every exhibitor in the State of Illinois that is eligible to belong to the League is invited whether they belong to the League or not.

Everything is going fine with the League. On the 23rd and 24th the man that can't see beyond the Cook County line will realize that Illinois is a larger state than they have heretofore realized, and that there are some real exhibitors outside of Cook County.

INDIANA STATE CONVENTION

Arrangements have been made to hold a state convention at Indianapolis, Ind., on Tuesday, September 30th, and Wednesday, October 1st, for the purpose of filling the vacancies caused by the recent bolt of some of the officers of Indiana, and to bring the exhibitors together that they may become fully acquainted and hear all of the facts pertaining to the New York Convention.

This will be the largest attended convention ever held in Indiana. Every exhibitor in the state is invited to attend. The session will be held at the Sevron Hotel, the biggest and newest hotel in Indianapolis.

NOTES

Mr. L. J. Ditmeyer called at Mr. Neff's office Friday. Mr. Ditmeyer is interested in the Kinemacolor pictures, and was making arrangements to place a machine for the purpose of censoring his pictures.

Mr. Rayburg, of Dayton, O., who has recently opened a new large theatre on the most prominent street in Dayton, and Dr. Alexandria, another prominent exhibitor, called at Mr. Neff's office on Friday.

Mr. Neff visited Dayton, O., Saturday and Saturday night; was in Columbus Sunday, and in consultation with several members of the League. He met Governor Cox and the Industrial Commission on Monday; left Columbus Monday night at 3 a. m., arriving in Cincinnati Tuesday morning.

Mr. A. J. Wellman, of Ironton, O., a prominent exhibitor, was a visitor at Mr. Neff's office to get information as to building codes and restrictions of the state. He is going to build a fine new theatre in Ironton, O., which will be called the "Scenic." Mr. Jordan accompanied Mr. Wellman. Mr. Jordan is going to put up a large new theatre in Ashland, O.

EASTMAN KODAK COMPANY DEFEATED BY ANSCO COMPANY

Federal Court Holds that Eastman Kodak Company is Infringer in Famous Photographic Film Case

Decision was handed down August 14th by Judge Hazel in the United States District Court of Buffalo, after eleven years of litigation, finding the Eastman Kodak Company guilty of infringement of the patent of Hannibal Goodwin, owned by the Goodwin Film & Camera Company, whose sole trade agent is the Ansco Company of Binghamton. The patent is under this decision given a broad and controlling construction covering the universally used, modern photographic film in all forms, including cartridge film, film packs and Cinematograph film.

The decree under this decision not having been filed at the time of going to press, further comments will be deferred until a future issue.

Respecting the foregoing an officer of the Eastman Company said to our representative:

"We are not issuing any lengthy statement about the Goodwin suit, but wish to call your attention to the fact that the case has been heard in the lower court only, and that court stated that, 'Although the determination of the controversy is in favor of the validity of the patent and accords to the claims a liberal construction, yet such a determination was reached upon record of so contradictory a character that there remained a doubt as to the correctness of the conclusions.'

"Don't place too much importance on the sensational stories appearing in the newspapers. Some of the things that have been published are absolutely false."

M. T. Tobias has just been engaged as district manager for the territory lying east of Pittsburgh. It would seem that Warner's Features, Inc., have secured a valuable man for their organization, as Mr. Tobias has been in the motion picture field for the past seven years, during which time he has been in the employ of the Greater N. Y. Film Rental Company, the Kleine Optical Company, three years with the Actograph Company, manager of the Western Film Exchange, New York City; the Western branch of the Mutual, and the Albany branch of the General Film Co.

AN ACTOR'S ADVENTURE
Gaumont release.

F. C. GUNNING TO GO WITH WARNER'S FEATURES

F. C. Gunning has resigned from the American Eclair to become assistant general manager of Warner's Features. He leaves the Eclair greatly to the regret of his associates with whom he was extremely popular, and he has their best wishes for success in the new position he is about to assume.

F. C. GUNNING

During the past year Mr. Gunning has been in charge of the publicity department for the American Eclair and Union Features, and has also officiated as sales manager for the Eclair. He is best known to thousands of exhibitors as "ME" Eclair's publicity man, as he has edited the Eclair's Bulletin under that name. As Mr. Warner will spend most of his time on the road looking after the branch officers, Mr. Gunning will look after the New York office of the Warner's Features. The New York office is being handsomely fitted up, and will occupy the entire floor of the Leavitt building on Forty-sixth street.

Mr. Gunning has had extensive newspaper, editorial and advertising experience. He has been an exhibitor on his own account, and for two years had special sales experience in connection with the Victor Talking Machine. He is thoroughly in touch with conditions and wants of theatre owners. He joins the Warner's Features on September 8th.

"ATLANTIS" HAS BEEN FILMED

Gerhart Hauptmann, the winner of the $10,000 Nobel prize in literature, has sold the moving picture rights of his novel, "Atlantis," to the Great Northern Film Company, and the large monetary consideration was accepted only after persistent urgings. According to the agreement no expense was to be spared in the production, and while Hauptmann took no active part in its direction, he was freely consulted and made many valuable suggestions. A 12,000-ton liner of the Scandinavian-American Line was chartered at a cost of $6,000, and in addition to the officers and crew, there was a passenger list of 500 on board to lend realism to the nine-reel subject. The monster vessel steamed into the North Sea, where many of the more thrilling incidents of the novel are enacted, and another vessel was purchased outright in order to lend realism to the production.

Those who have read Hauptmann's "Atlantis" will realize the amount of detail that must have been gone into in order to accentuate the thrilling features of the story. The principal female role will be played by Madame Orloff, an actress well and favorably known in the principal theatres of Europe. It was at the suggestion of Hauptmann that this distinguished actress was engaged by the Great Northern Company. The role of Arthur Stoss, the "Armless Wonder," which is an important one in the novel, was played in the film version by Unthan, the well-known performer, whom the artist made his type in the novel. The production will be in nine parts, and it is promised that the entire undertaking will prove one of the most sensational and unusual ever attempted. Being the pioneers in the field of features the Great Northern should know how to go about such a gigantic task.

"FROM DUSK TO DAWN"
(Occidental)

There is refreshing crispness in the theme and action of this four-part feature, in that it is written and produced without an attempt to dodge the main issue in approaching a subject that many authors handle most gingerly. Daniel Grayson, a young iron moulder, is too much occupied with affairs of his union and political matters to pay any attention to the women.

FROM DUSK TO DAWN

The foreman and manager at the iron works where he is employed decide Dan is too much of an agitator, and force him to leave the works. An explosion occurs in which several men are killed, including Freddy Wayne, an apprentice boy to whom he had taken a great liking. This precipitates a strike. Dan is injured in a riot, arrested, and taken to the police station, where he meets Carlena Wayne, Freddy's sister, a laundry worker who has also been arrested on a charge of picketing. Following the settlement of the strike, Dan is nominated for governor on the working-class ticket. So popular has he grown that all parties are fused to defeat him. Carlena takes active part in the campaign and they make headway until the "conspiracy" trial is sprung. In this scene Clarence Darrow, the great labor attorney, enacts the actual scene of the trial. The verdict of "Not guilty" brings a wave of enthusiasm and Dan is elected governor, and with him a majority of the legislature. The passage of a "Right to work" bill brings a crisis and Mrs. Alden takes Carlena, and they invade the governor's office to lend assistance to those who are urging Governor Grayson to sign the bill. Powerful influences are brought to prevent the signing. The plea of Carlena arouses old memories, and Grayson signs the bill and trades the pen to Carlena for her hand and they becomes "comrades for life."

State rights will not be sold. A number of companies under the management of Ernest Shipman will tour various parts of the country.

A. Warner, vice-president and general manager of the newly formed Warner's Features, Inc., will leave in about ten days on a business trip which will take him to the Pacific Coast and back. Mr. Warner will go first to Montreal, and then proceed West by way of Toronto, Winnipeg, Vancouver, and so on to Seattle and the Coast cities. The purpose of his trip will be to acquaint himself with conditions as regards the installation of the Warner program.

The Newman Manufacturing Company, 717-721 Sycamore street, Cincinnati, Ohio, and 101-103 Fourth avenue, New York, N. Y., has just added another floor to its Cincinnati plant and has installed additional machinery and equipment. This firm, which manufactures brass frames, brass easels, brass railings, and equipment in general for theatres, found it necessary to make this addition owing to the great increase in its business. The New York factory reports splendid business, and great fall trade is looked forward to. Their complete catalog can be had upon request.

MICHAEL A. TESTA

Although only thirty-two years of age Mr. Testa has been recognized for some time as an authority on motion picture films, having had the management of three large film exchanges in the East, which position he filled with credit to himself. He is well liked by all who have come in contact

with him and in handling the Independent film for the several years he has been connected with the trade his customers have always received a square deal. Mr. Testa is now president of the Dante Motion Picture Manufacturing Company and has offices at 1-3 Union Square, New York City.

JUDGE DONNELLY ORDERS THE MANAGEMENT OF THE 48th STREET THEATRE TO REMOVE MISS LOTTIE BRISCOE'S NAME FROM THE PROGRAM

The piece known as "Kiss Me Quick" was produced for one night at Asbury Park, some six weeks ago. From there it went to Boston and played for three weeks. During the time it was in Boston, Miss Lottie Briscoe received information from different sources that the farce was a satire or burlesque of the moving picture business, actors, actresses and directors, and that she was mixed up in it. She consulted her attorney, Mr. Guy T. Murray, of 64 Wall street, New York, who advised her that there was nothing to do but wait till she herself could see it and as it was impossible to get to Boston, she had to wait until "Kiss Me Quick" had its initial production in New York. Acting on her attorney's advice, she came over from Philadelphia, where she is the leading lady with the Lubin plant, and in company with Mr. Murray witnessed the first performance, and found that her name was on the program as one of the characters and that the whole piece ridiculed and satirized moving picture actors and actresses; holding them up to the public as illiterate, ignorant and without the least education or refinement.

The next day, Judge Whitaker, on her application, signed an order to show cause why the management of the Forty-eighth Street Theatre and the author should not be restrained from using her name. The argument was heard on Friday, August 29th, before Judge Donnelly, and the attorneys for the Forty-eighth Street Theatre pressed Judge Donnelly to visit the piece and see for himself. This Judge Donnelly did, and saw the show the same evening. After the first act, Judge Donnelly sent for the attorney to the management and the manager, Mr. Leander Richardson, and ordered them both to remove Miss Lottie Briscoe's name from the program.

Miss Briscoe took this action, not so much for any damage that might be done to herself, but in defense of the profession with which she is associated.

J W. JOHNSTON

J. W. Johnston, whose portrait is presented on another page, is the leading man for Eclair, and has had years of training in the acting profession. Owing to his histrionic talent his success as an actor was assured from the start. He has traveled extensively and has appeared in many countries.

Mr. Johnston has been in the support of some of America's brightest theatrical stars. His greatest achievements have been in the portrayal of powerful characters in "The Squaw Man," "The Wolf," and "In Old Kentucky," respectively.

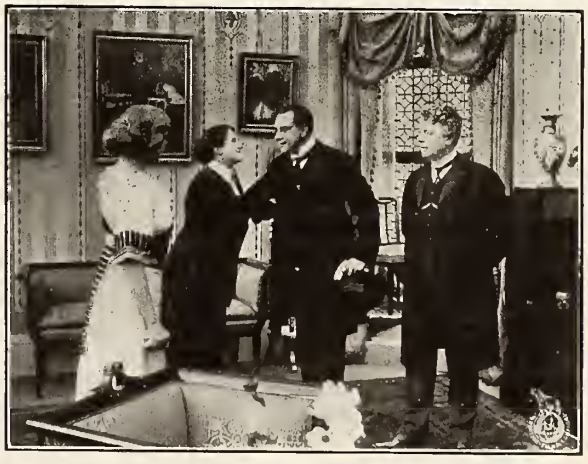
He has also had considerable experience in various stock companies. Three years ago he deserted the stage for the photo-drama, and has been in this line of acting ever since, the greater part of this time under engagement to Eclair. The most notable films he has appeared in while with the Eclair company are "The Stronger," "The Superior Law," "The Man Who Dared" and "The Sons of a Soldier." He is seen to special advantage in the title role of "Rob Roy."

Mr. Johnston is of pleasing personality and his knowledge of the world, owing to his extensive travels, makes him a most interesting and entertaining companion. He recently returned from a vacation abroad, during which he visited his mother in Ireland. When asked, on his return, what he would like to do if he could choose, he answered without hesitation—"Give Home Rule to Ireland." Thus he has proved himself a good Irishman as well as a good actor. More power to him!

Ernest Shipman, the well-known Canadian theatrical manager, has secured the Canadian franchise from Warner's Features, Incorporated, for three-reel Canadian releases upon Warner's regular program.

The Canadian studios will be portable, and will have transient locations all the way from the Grand Banks off Newfoundland, and from Evangeline's land in Nova Scotia, to the last frontier of Alaska. Living reproductions of the characters made famous by Sir Gilbert Parker, and Drummond, the Canadian poet, with historic backgrounds in picturesque Quebec, and the lower provinces, will be regular features. The lumberjacks of the backwoods will have their turn, and the world-renowned Northwestern Mounted Police will figure conspicuously in a series of "Law and Outlaw" stories. The Canadian voyageur, the trapper, the half-breed guide, and the Indian hunter, will all in turn play their part in these tremendous three-reel feature stories of the Great Dominion.

The first release will be entitled "The Hero of the Long Soo," a story of life, love, and death along the north shore of Lake Superior, reaching its climax when the faithful Indian guide rescues the white man's bride in his canoe and successfully shoots the rapids of the "Long Sault" only to meet his death in its maelstrom of waters. The story brings out in vivid contrast the intrigues of the Cobalt silver mines, which wiped a number of speculators off the financial map, and brought happiness into the life of a member of the Mounted Police, who dared to speculate with his heart and pocket at the same time, while in government employ.



SCENE FROM "A GIRL GRADUATE"
Great Northern release.

Moving Picture News

Published Every Saturday by the

CINEMATOGRAPH PUBLISHING CO.,

30 West 13th St., New York City

Telephone 4091 Chelsea.

WILLIAM M. PETINGALE
Business Manager and Treasurer

JOHN A. WILKENS
Secretary

The address of the officers is the office of the newspaper.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

Advertising Rate Card will be sent on application.

Allied Printing Trades Union Label Council 52 New York City

Entered as Second-class matter in the New York Post-Office.

Vol. VIII Sept. 6, 1913 No. 10

EDITORIAL COMMENT

The moving picture industry is in its infancy.

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This is indisputably demonstrated by the evolutions in incorporation and combination.

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Never has any industry in the history of the world produced so many millionaires in so short a time.

* * * *

What the gold mine of '49 was to that day the moving picture industry is to the adventurers of this day.

* * * *

And the return is more certain from the industry of to-day than it was from the ventures which produced the mining kings.

* * * *

The box office affords a continuous flood of the rivers of gold; each department scoops off a little as the stream flows on into the ocean of the producers' profits.

* * * *

The public must be entertained; it pays out its good money for amusements no matter how hard the times or how pressing the insistent and clamorous creditor may be.

* * * *

Governor James M. Cox, of Ohio, has announced that he will request Ohio's new Board of Censorship for moving pictures, now being appointed under an act of the State Legislature, to disapprove films having to do with the escape, arrest and trial of Harry K. Thaw. If this act of the new board is an example of what is to follow, there will be few if any who can conscientiously criticise this Ohio innovation.

* * * *

We regret the fact that in almost every newspaper we read in which some gruesome sensation or some sensational trial figures the line, "Moving picture men were present" is always displayed. Cinematography has enough troubles to combat without showing on the screen pictures of the Diggs' "White Slavery" trial, the court troubles of Jack Johnson, the escape of Harry K. Thaw, etc. Censorship of such pictures is a benefit to the industry and every effort toward its permanent establishment is to be heartily commended.

* * * *

It is also believed that this new Ohio Board will frown upon near lynchings, too promiscuous display of firearms, suggestive plots, the secular picture, and plots causing heroes to be made of notorious criminals. If this is the case, the Ohio Board of State Censorship will be commended instead of being condemned quite generally. The Governor and his industrial commission, we understand, are taking pains to select men and women of judgment and, best of all, of knowledge of the moving picture art, to compose the Censorship Board, which is another step in the right direction.

* * * *

The idea of state censorship of moving pictures must rise or fall by the judgment displayed by these new officials. Governor Cox's initial policy, as quoted above, augurs well for the Governor, the State of Ohio, and the moving pictures. Governor Cox has given Ohio many needed and popular laws. Maybe his State Board of Moving Picture Censorship will prove another happy idea. If it proves the means of eliminating the suggestive, the disgraceful, the unclean and the unduly sensational in moving pictures shown in Ohio, the Board will not have been organized in vain.

* * * *

William A. Pinkerton, head of the famous detective agency, has been discussing the moving pictures and is quoted as saying that they are a great power for good with one exception, the crime picture. Here is first-hand evidence in support of our constant opposition to the crime play. Pinkerton says the exploiting of heroes of the criminal world casts a glamor of romance, and makes very attractive a hideous business. And he is right. Let the pictures breathe sunshine and not darkness.

PEARL SINDELAR

Pearl Sindelar, whose likeness appears on the front cover, is leading woman of the Pathe Company, and one of the most popular actresses in motion pictures. A year ago Miss Sindelar was unknown to the followers of the screen; to-day her admirers are numbered amongst the hundreds of thousands.

Augustin Daly long ago declared it to be a fact that women of exceptional beauty and charm very rarely possessed inherent histrionic genius, or sufficient aptitude to develop into a really capable performer even with the most careful and skillful of training. The few exceptions to this rule include such beautiful actresses as Peg Woffington, Adelaide Neilson, Mary Anderson and Julia Marlowe—and the name of Pearl Sindelar will soon be added to the list.

To be convinced that Miss Sindelar possesses both brains and beauty one has but to drop into a moving picture house and see a Pathe play in which she appears. Born in a mining camp near Virginia City, Nevada, and brought up with the hardy pioneers of the West, Miss Sindelar had little chance of becoming spoiled. Her father, John Templeton McCarthy, took her to California in 1905, when she was fifteen years old, and from that time to the present she has devoted her life to the study of her chosen profession. Last year she starred under the management of Al. Woods in "The Girl in the Taxi."

As an actress for moving pictures she was successful from the start, with the result that to-day Pearl Sindelar is regarded as one of the most versatile and most finished actresses appearing before the camera in America to-day.

SOME FIREMAN
Gaumont release.

J. W. JOHNSTON

Who plays the title-role in "Rob Roy," the three-reel feature to be released by the American Eclair on September 17th.

THREE CLASSIC FEATURES

New Picture-Plays Adapted from Famous Novels.—Mrs. Fiske in "Tess of the D'Urbervilles," Princess Ruspoli in "The Betrothed," and J. W. Johnston in "Rob Roy"

THERE is no better evidence of the popular demand for big features than the placing on view of three important picture-plays during the past week. These picture-plays may be justly characterized as important in the sense that they are all three founded on classic fiction. Furthermore, they furnish food for thought as to whether the pictureplay is not more closely allied to literature than the speaking drama.

Tess of the D'Urbervilles

It were a twice-told tale to reiterate the great success made on the speaking stage by Mrs. Fiske in the title-role of Tess of the d'Urbervilles. It was in this character that she first won recognition from the critics as one of America's greatest actresses.

While her histrionic cleverness suffers to some extent when reduced to the silent methods of pantomimic reproductions, the artistic technique of her acting, both in point of gesture and facial expression, is brought out with striking effect. Never in the course of the entire screen performance of Tess does Mrs. Fiske indulge in a single gesture that is not in keeping with the text or situation, and her facial expression is at all times indicative of the passing mood or requisite emotion.

There appears to be only one scene in which the speaking play has a decided advantage over the pictorial presentment. When Angel Clare tells Tess, after their marriage, of a former fall from grace, his confession is made clear to the audience by the method of the dissolving view—the visualization of his amatory association with a lady addicted to the "easiest way." When Tess proceeds to relate her indiscretion with Alec d'Urberville there is no need of a visualization of the confession, as the episode has already been enacted—still the audience has no means of fully realizing the pathos of the confession, and the pitiful appeal for forgiveness. Facial expression may denote grief, but sobs and burning words alone are capable of conveying a heartrending confession such as that made by Mrs. Fiske in this scene of the drama as presented by her on the speaking stage.

The scenic settings of Tess of the d'Urbervilles as placed on view at the Lyceum Theatre, New York, last Tuesday, afternoon, are indeed a thing of beauty and ought to be a joy forever. Especially beautiful are the rural scenes, which were frequently applauded by those who were present to view the first camera production of Tess of the d'Urbervilles at the invitation of Daniel Frohman and the Famous Players Film Company.

There is no question that this artistic five-reel feature will draw large audiences wherever it is presented.

The Betrothed

Manzoni's novel "I Promessi Sposi"—known in the English translation as "The Betrothed"—is universally conceded to be one of the classics of fiction. The religious motive of the book is sincere, but not exaggerated, and never runs to fanaticism. The novel has been translated into all modern languages, and is probably better known to foreign readers than any other Italian romance. The story has been aptly characterized as being like a heritage of Boccaccio, De Foe and Walter Scott in a single superb panorama of which Salvator Rosa might have been the painter.

ALEC D'URBERVILLE'S SELFISH APPEAL TO TESS

H. J. Streyckmans, general manager The Pasquali-American Company, afforded a News representative an opportunity last Wednesday of seeing the picture-play, founded on Manzoni's great novel, thrown on the screen of the company's projecting room in the World's Tower Building.

"The Betrothed" is a six-reel feature of faultless photography, the beautiful scenic effects having been reproduced in Italy by the process of kinematography, and the producers have every reason to congratulate themselves on having turned out a real work of art.

The interpreting cast, headed by the Princess Ruspoli in the character of Lucia, is made up of actors and actresses who are thoroughly equipped for the respective roles they assume. They succeed in sustaining the romantic illusion of the story from start to finish. Even those who have been entrusted with subordinate roles are always in artistic evidence without overacting or destroying the requisite ensemble work. Especially noticeable in this respect are the pathetic scenes when the plague strikes the city and the people are torn from their loved ones as they are borne to the pest house. Equally effective in its way is the realistic fire scene as the invading soldiers pillage and burn everything in sight.

THE BETROTHED—LUCIA (PRINCESS RUSPOLI) AND RENZO

"The Betrothed" as presented in the Pasquali production is an absorbing tale of the Seventeenth Century. The scene of the story is laid within the country around Milan, and the plot concerns the troubled and impeded but at last happily liberated course of true love between the humble peasant Renzo, and his betrothed, Lucia, the village maiden for whom Don Rodrigo, the chief of a band of outlaws, has laid his villainous snares. On this simple scheme the play introduces a graphic picture of the Italian robber-baron life as represented by the outlawed but law-defying Don Rodrigo and his retainers. It also introduces various phases of the clerical and monastic life, and exhibits with remarkable realism a devastating plague in all its terrors and demoralizing power.

In the opening scene of the play the sun is sinking behind the mountains which form a crown to the blue mirror of the Lake of Como in which are reflected the pretty cottages of a most picturesque village. It is an evening of 1628. Lucia Mondella separates herself from the lively group of working girls and, receiving their parting greetings, hurries off in the direction of home. Lucia was destined no more to return to the factory, being the betrothed bride of Renzo, and the celebration of the longed-for wedding is now approaching.

Suddenly from a cross-road Don Rodrigo and his companion appear. They make a coarse compliment to which the girl does not answer. Thereupon Don Rodrigo makes a bet that he can win the girl for his evil purpose. The bet is accepted. Don Rodrigo, on his return to the castle, learns the identity of the girl whose charms have captivated him. He is also informed that she is in a few days to marry Renzo Tramaglino. Acting on this information Don Rodrigo orders Griso, the chief of his band of bandits, to go to the parish-priest's house at once and forbid him to marry Lucia to Renzo.

Poor Father Abbondio, the parish-priest, who is warned to that effect by Griso, runs home in great fear, and foolishly tells Perpetua, his housekeeper, what had happened, and obtains from her a solemn promise that she will keep the matter secret.

When Renzo goes to the parish-house to arrange the hour of the marriage ceremony Father Abbondio makes a thousand and one pretexts for putting off the wedding. Renzo is just going away, utterly disconsolate, when crossing the orchard he comes across Perpetua. The talkative woman gives him the clue of the whole mystery. Renzo then returns to the parish-priest's study, and learns, by frightening the good Father, that it is Don Rodrigo who has really caused the wedding to be postponed.

Father Christopher on learning what has happened finds words to comfort the unhappy pair and quickly making up his mind he ascends the hill leading to the castle of Don Rodrigo.

Meanwhile Don Rodrigo, is carousing with the lawyer, Lovestrife. An old servant comes to tell his master that a friar is desirous of speaking to him. Father Christopher has an interview with the baron, but appeals to him in vain, in behalf of Lucia, and is ordered out of the house.

Knowing the ill result of Father Christopher's mission, Agnese, Lucia's mother, proposes to the betrothed an ingenious plan for getting the ceremony of the marriage performed, in spite of the opposition of the pusillanimous parish-priest. Renzo provides himself with two witnesses, Tonio and Gervasio. One of them gets into the priest's house at a late hour on the pretext of paying a certain debt which he owes to the priest. By stealth, the betrothed couple, escaping the vigilance of Perpetua, who is effectively detained by the chattering Agnese, get into the room, hiding themselves behind the two witnesses. Unforunately the plan is never carried out, for Father Abbondio overturns with his hand a lamp that is standing upon the table, and screams for help. At this cry for help the bell-ringer, Ambrogio, sounds a peal of bells. All the neighborhood is awakened, and the streets of the town are crowded.

Griso and two other bandits, at Don Rodrigo's orders, meanwhile go to Lucia's house, and favored by the darkness of the night all three enter with the design of kidnapping Lucia, but the girl at that moment is with Renzo and her

mother at the parish-priest's house. It is, therefore, an unpleasant surprise for Griso to find the house deserted, and still more to hear the thundering peal of bells. Thus he decides to beat a retreat, and hastens to tell his master of his ill success.

No other course is now open to the betrothed couple than to seek in another quarter the possible performance of a marriage ceremony. On the advice of Father Christopher, Lucia goes to Sister Gertrude, a well-known nun of Monza, and Renzo, in his turn, goes to Milan to the monastery of

THE VICTORIOUS SCOTS

which Father Buonaventura is the head. Both take with them letters of introduction from Father Christopher.

Sister Gertrude meets Don Rodrigo's cousin in the garden of the convent and when he leaves her he knows that in the convent of Monza is hidden the girl sought for by the evil-minded baron. To accomplish his purpose Don Rodrigo applies to a powerful baron-bandit, whose word is law in the neighborhood, and who is referred to as the "Un-named Man." The latter accepts the outrageous commission of getting Lucia kidnapped by his own band of bandits. Aided by the nun of Monza, Lucia is sent on an errand with a letter to a convent a few miles off. At the crossway of a country road, she is suddenly seized, put in a carriage, and taken to the castle of the "Un-named Man."

That night the "Un-named Man" cannot sleep. The agonizing entreaties of Lucia torment his conscience. The next morning he hears a joyous peal of bells far off—a confused murmuring of voices of people making holiday. He sends a bandit to see what has happened. The bandit shortly afterwards returns and tells his master that on the day before Cardinal Federico Borromeo, the archbishop of Milan, had arrived there, and that all the people are in a state of joy at the arrival of that saintly man. The Cardinal receives the "Un-named Man" and encourages him to give up his evil course.

Lucia has passed a night of anguish in the castle, and makes a vow to give up Renzo if she is allowed to return to her mother without shame or reproach. The door opens and there appears Father Abbondio who has been sent by the Cardinal to take her home.

At this time the German soldiers had spread all over Lombardy, having been summoned at the orders of Cardinal Duke of Richelieu, and had brought the plague in their train. The terrible disease devastated all Lombardy, and thousands and thousands of lives were sacrificed. Despair and death were scattered throughout the streets. At Milan especially, did the infection reach a terrible height.

Lucia, who had come to Milan in the service of Lady Prassede to whom she had been recommended by Cardinal Borronmeo, is following a litter which carries her poor mistress to the lazaretto, which was the antechamber of the grave.

Father Christopher takes his place in the midst of the crowd stricken by the plague, and is seen distributing aid and consolation. Lucia at the lazaretto is weeping over the corpse of her poor mistress, and Renzo having suffered a host of troubles, has arrived at his native village and learns that Lucia has gone to Milan. He goes there to look for his betrothed bride, and, arriving at the lazaretto, he comes across Father Christopher and sees Don Rodrigo in his dying agony.

A few minutes after Don Rodrigo's death Renzo hears a voice which is well known to him. It is that of his Lucia. To his great amazement Lucia tells him that she cannot be his wife on account of the vow she had taken in the castle of the "Un-named Man." But the holy friar, who was beginning to suffer from the first symptoms of the plague, takes upon himself the authority of Him who can unbind all as well as bind, and declares to Lucia that she is absolved from her vow. Just before he dies Father Christopher makes the betrothed couple kneel down at the side of his bed and unites them in the holy bonds of matrimony. Thus does the Church bring order out of tumult. The wicked are punished and love and virtue come to a triumphant reward.

Rob Roy

Rob Roy is an American Eclair feature to be released on September 17th. In making this adaptation of the historical novel of Sir Walter Scott, the Eclair company has succeeded wonderfully well in enhancing the realism of the action with the "atmosphere" of the time. The settings have been carefully chosen and abound in remarkable reproductions of beautiful scenery. The costuming has been given careful attention and in fact the detail of this production is worthy of commendation in every way.

The acting will place this feature very high in the list of Eclair successes. J. W. Johnston impersonates the title role with his usual histrionic cleverness. Will Sherer is also seen to advantage as Sir Frederick Vernon. Other effective impersonations are offered by Nancy Averill as Rob Roy's wife, Milly Bright as Diana Vernon, Robert Frazer as Francis Osbaldistone, Fred Truesdell as Rashleigh Osbaldistone, and Hal Wilson as Jarvie.

The action of the Eclair version of Rob Roy is so well dovetailed for screen purposes that there is not a single dull moment in the course of the three reels. In the initial scene Rob Roy, who is one of the farmers on the estate of the Duke of Montross, is called in by the duke to make an

TRAPPED IN ROB ROY'S CAVE

accounting. When the duke questions his figures, Rob Roy resents it and takes one of the duke's flunkies, who tries to get him out of the room, and throws him out of the window. Rob then returns to the duke, who meanwhile has called in some soldiers and they overpower the Scottish giant. While Rob lies in prison the duke burns his home and then releases him so that he may view the ashes.

Bent on revenge, Rob Roy goes to Sir Frederick Vernon, who is secretly conspiring against the English, and offers his assistance. The plotters are interrupted in one of their meetings by the entrance of Rashleigh Osbaldistone, the nephew of the wealthy London banker. Rashleigh offers to give the conspirators a sure means of freeing Scotland providing Sir Frederick will promise him the hand of his daughter Diana who has just demonstrated her dislike for young Osbaldistone. Sir Frederick is so set upon his purpose of bringing

freedom to his native land that he forces his daughter to take an oath to marry Rashleigh. Rob Roy witnesses the oath although he is not in favor of forcing the girl into such a marriage.

In London, Francis Osbaldistone, a young man who prefers to write poetry and dream, rather than work in his father's bank, has given up his place in the bank and he leaves to visit at the Vernon castle. Rashleigh, his cousin, hears of his leaving and takes the place made vacant in the bank.

When Francis arrives at the Vernon castle he falls deeply in love with Diana, Sir Frederick's daughter. A few days later the news comes from Jarvie, Sir Osbaldistone's Glasgow representative, that Rashleigh has stolen some very valuable bonds from the bank, and Francis and Jarvie set out to hunt the thief. They meet Rashleigh in the mountains, and Francis and his cousin fight a duel. They are interrupted by Rob Roy, who stops the fight and orders Rashleigh away, thinking the thief is on an important mission to assist the Scots in their fight for freedom. After Rashleigh has departed, Francis explains the theft of the bonds in his father's bank, and then Rob agrees to assist in the pursuit of the thief.

Rashleigh, to avenge himself on Francis and place Sir Frederick in his power, turns traitor and goes to the English headquarters, where he tells of Sir Frederick's plot. The English start for the Vernon castle to make Sir Frederick a prisoner, but a Scottish spy has warned them and Sir Frederick and Diana escape through a secret passage.

Francis and Jarvie, not knowing of Rashleigh's treachery, apply to the English for assistance in tracing the thief of the bonds, and they are also placed under arrest. A Scot who attempts to assist them is arrested and threatened with hanging if he does not disclose the cave where Rob Roy lives. He refuses and is about to be hanged when Rob appears in the distance and signals him to tell. The prisoner then agrees to lead the men to the cave, and they start with a detachment of troops taking Francis and Jarvie along as prisoners.

Rashleigh discovers Rob Roy and pretending to be friendly with the Scottish leader succeeds in securing his sword and then places him under arrest. The English place Rob in a boat and start across the river with him.

The detachment of troops who had been following their guide, find themselves in an ambush, which has been prepared by Rob's wife, and they are most ingloriously defeated in a great battle there in the hills. Rob escapes by jumping in the river from the boat and arrives just as the Scots, headed by his wife, had routed the English.

Francis sets out again in pursuit of Rashleigh and meets Sir Frederick and Diana who are fleeing from the pursuing English. The three go to Rob's cave to get Jarvie and here they are surprised by the English, headed by Rashleigh, and captured. Rashleigh's triumph is short-lived, however, for Rob's men come just in time to put an end to Rashleigh's insults to Diana. Rob fights a vigorous duel with Rashleigh after capturing him, and kills him in fair fight, thus leaving Diana and Francis free to wed. The stolen bonds are found in Rashleigh's coat.

It may be predicted that the Eclair production of Rob Roy is a feature which will delight both young and old.

SCENE FROM "THE MEDAL OF HONOR"
Lubin release.

MOVING PICTURES A SOCIAL FORCE

Here in these moving picture theatres is a titanic engine for popular education. The film should be for the cultivation of the public mind what the telephone has been for business. This tremendous power runs wild in the picture theatres. It is ours to harness it for social ends. Not to do this would be a staggering blunder. The "movies" are the play of the people. In that medium they can be not only amused but educated. Set the best brains to devising these entertainments and you provide a show so much better than the sensational thriller that the business comes of its own accord. This must be the future of the picture shows. The fundamental fact of them is that properly used they are not a diversion at all. They are a mighty social force, like the press.—Boston Transcript.

TIES SELF TO MAN

The motion-picture theatre was well filled yesterday afternoon when a stout woman entered and wedged herself in next to a slender man. For a time both appeared extremely interested in the pictures. Then the woman noticed that one of her shoelaces was undone. After something of a struggle she bent over and finally succeeded in bringing both the laces together. A few minutes later the man arose as though to start for the door. Down he went in the aisle and the woman gave vent to an exclamation. The audience turned from the flickering to the real catastrophe. She had knotted her shoelace with his. It was several minutes before the pair untangled and untied.—Florala (Ala.) News.

SCENE FROM "PICKWICK PAPERS"
Vitagraph release.

SCENE FROM "RETRIBUTION"
Solax release.

For Those Who Worry O'er Plots and Plays

A Long Step Forward

THE Universal Film Manufacturing Company has decided to give deserving authors credit on posters and all advertising matter. It is an important decision and an innovation that will appeal to all pictureplaywrights. It means that the plot of the story has been recognized by Universal as the rock foundation of the picture; it means that credit where credit is due will be proffered; and it will mean to the Universal the opportunity of reading the work of high-class authors. Captain Leslie T. Peacocke, of the Universal Script Department, writes:

> "I know you will be glad to hear that the Universal Co. has decided to give the authors credit on posters and advertising matter, and those authors who write original stories will welcome such publicity, but those who have been in the habit of stealing their plots from magazine stories or films already released, will not be pleased, of course. I have received a vigorous protest from one author of this class, who naturally shuns such publicity, as his methods will be badly shown up if publicity to authors is universally given. This party accuses me of advocating this movement from a purely personal standpoint, in order that I may have the pleasure of seeing my own name on posters and on the screen, but I assure you that such is not the case. I do not hanker after notoriety, but I am very anxious to have a stop put to the too frequent plagiarism that we witness on the screen. Any author who writes really original scenarios will be only too glad to get the legitimate credit that is his or her due. But the pirates of other people's brains will naturally shun such publicity. Motion picture photoplay 'schools' should be banished from the field. They are all a form of petty graft. The Universal does not consider or read any scenarios submitted from any of these so-called 'schools,' or teachers of scenario writing, and I know that scenario editors of other companies are equally opposed to these grafters."

We have been urging credit to authors on posters and screen for two years. We are certainly glad to hear that Universal has blazed the pathway which will sooner or later be followed by other companies who wish to preserve their share of first readings. We have also been accused of selfishness in urging poster credit. Anyone who starts something in favor of the army of writers is sure to be accused of ulterior motives. The fact is that we have repeatedly refused to permit our name to be used in connection with our work. This applies to both industrial and the regular run of picture plays. Captain Peacocke and other experienced writers, with some few exceptions, have also taken similar action and will continue to do so. We believe that credit to deserving authors will prove a source of encouragement and pride to them and will result in higher-class work all around. For that reason, and from the standpoint of ethics, we have urged poster and screen credit and believe that if Universal will stick to the innovation that it will not be long before other manufacturers will be compelled to follow suit.

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Some "Expert" Advice

C. E. Horton writes and encloses a sample of "expert" advice that is being handed to aspiring writers through the medium of certain newspaper syndicate photoplay pages. Here is the inquiry and the answer and we bet Editor McCloskey, of Lubin, will grab a baseball bat in righteous wrath when he sees what is being circulated in an Eastern newspaper syndicate. "Editor Photoplay Column: I see by the papers they want plays written for moving pictures. Now I have never written a real play because I felt I might be laughed at. You folks are right in line, and know the game, while I am only a young man working in a store at Luella Junction. Before I wrote the play out I want you to tell me your honest opinion. I want you to be fair as if dealing with your own son. How would it be to have a man and his wife happily married. Then along comes one of those gum-shoe, sneaking curs who always takes a man's wife away from him while he is at work. It is the story of a broken heart. I have this all right because my own wife has left me and gone away, I think, with a traveling salesman for an automobile concern. What do you think of such a plot? And who had I better see about buying it when I write it out in earnest?" And now the reply: "There is a great demand for real live photoplays and if the scenario, etc., are practical you might be able to dispose of their sensational productions by writing J. H. Lubin, Eighth St., Philadelphia, Pa."

Throw him down, McCloskey! Maybe one "J. H. Lubin, Eighth Street," would be tickled to death to read the "sensational production," but if Editor McCloskey, of the Lubin Mfg. Co., ever gets his hands on that syndicate editor there will certainly be weeping, wailing and the gnashing of teeth. All jokes aside, this fund of misinformation disseminated by syndicate "experts" has never descended from the sublime to the ridiculous. It is invariably the latter.

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A Much Needed Work

There is a suggestion of Washington Irving and Poe with a flavor of Addison in the style of E. W. Sargent. His diction is terse and clear with little embellishment, but enough to make his text appealing. In the "Technique of the Photoplay," second edition, information vital to the success of the ambitious photoplaywright is written in what might be termed the old-fashioned method, with finish and polish and style. It is a scholarly and authoritative treatise on the art of writing pictureplay plots and should be on the working table of every photoplay writer. In the first chapter is a statement that should be digested by everyone ambitious to succeed. Here it is: "The writing of photoplays is no short cut on the road of success nor is it a pastime lightly to be taken up when the spirit moves. It is not possible to read any course or book and at once write scripts that will sell. Success is to be gained, save in exceptional instances, only through close study, hard work and long practice. It is not possible to sell many if any scripts the first year, but photoplay writing is a pleasant avocation, if not a profitable vocation, and careful study and hard work may lead to studio connections and good renumeration. The amateur of yesterday is the expert of today and without exception they are the ones who were willing to study and work hard." The book consists of one hundred and seventy-six pages of actual text and covers every line of endeavor from needed visits to moving picture theatres, to technical terms and sample working scripts. We were the first to write a text-book for photoplay writers. This work appeared three years ago. Since that time the number of writers has grown to a veritable army, new forms of construction and new needs have come and the appearance of Mr. Sargent's treatise is opportune and it promises to long remain standard. Textbooks come and textbooks go, particularly those copied by one Nelson of many cities. However, we have seen but one text-book that is worthy of criticism and compliment and that is the work just issued by Mr. Sargent. This is a voluntary notice, unrequested, but nevertheless appreciative. We congratulate our conferee upon his valuable contribution to photoplay lore and we also congratulate the toilers in the vineyard upon their opportunity to acquire a book that is indispensable to the completeness of the literary workers' library.—In cloth, two dollars. Full leather, three dollars. Chalmers Pub. Co., New York City.

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Editorial Etchings

George Terwilliger, of the Lubin script force, is being dubbed "The Shakespeare of the Silent Drama." If anyone deserves the name George does.

Mrs. Breuil, recently resigned as editress of Vitagraph, will criticise manuscripts and write two and three-reel productions at present. She may enter a new field as a Consulting Editress.

Giles R. Warren, managing editor of the Apollo Film Co., releasing through Warner's features, will produce only three-reel pictures. He is now working on a mammoth production of "Rob Roy." Needless to assert that Filmland will eagerly await the "Rob Roy" release.

Annette Kellerman is coming over to star in "The Mermaid" the book of which opera has recently been completed by Captain Leslie T. Peacocke, member of the Universal editorial staff. Captain Peacocke is widely known as a script writer and recently finished the first script for Florence Lawrence under Universal direction. He is also not unknown as a writer for the stage. The hero of "The Mermaid" is a naval officer, Miss Kellermann as The Mermaid is the wife of Neptune. We are going to organize a theatre party of script

editors and authors and give Captain Peacocke a cordial greeting when the show is "tried out on the dog."

And now cometh Miss F. Marion Brandon who draws a deserved write-up in the moving picture syndicate lore. She is script editoress of Eclair Film Co. and is competent to perform the duties at that. She has produced a vaudeville sketch, a one-act play that will appear shortly, and a photoplay, "The Last of the Madisons," (not the "Last of the Mohicans") has just been released by Universal. In 1911, F. Marion drew one thousand "iron men" in the John Wanamaker "American Home" contest with 20,000 competitors and then some. Miss Brandon is a thing of beauty and a joy forever, and that group photo taken by Henry W. Mattoni at the Palace of Liberal Arts is the only grudge we hold against either of them. F. Marion is a comer, and she has promised to keep us right up to date on Eclair script needs.

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Curbstone Philosophy

Matt Mereness has oiled up the machine and has started forth on the winter's coal. He writes: "The other day you had a very interesting adventure of a man by the name of Jones, and then of a fellow who was very much discouraged. How many times have I asked myself: 'Are you through with writing?' And then 'what for?' Just because a story, or two or four, or six do not sell how do you know the next one won't be a winner? I've sworn that if that didn't sell it would be my last. It wasn't the last and I'm pounding them out yet. 'Don't give up the ship,' a brave man once said. I quit school when only fifteen years of age and went to work. Never wrote a thing for publication until I got it into my head to write photoplays. The first one I ever wrote was accepted. The first five I sold were written on a typewriter that cost $2.98. That was three years ago. Sold more then than I do now. If I can sell stories under the conditions I have worked the last three years, with no education to brag of, there is no reason why others should not sell. A story that sold last year will not sell now. It must be better than last year's story. No one told me this. I found it out myself. I often receive letters from other writers. They nearly all breathe discouragement. The writers of the letters are those who have tried and think they have failed. But the secret is that they have not really tried. Some have been writing three months or a little longer. Photoplaywriting cannot be learned in three months. Write, you will always learn something. It took me over a year before I could write away from 'similar theme done before.' My greatest trouble now is 'plot too slight.' I'll get them so they will walk alone after a while." We like to publish letters like the above, for we believe they stimulate others to further endeavor. Mereness has discovered, if nothing else, that the story that sold a year ago is not the story that will pass muster to-day. Great advances have been made in Cinematography in a twelve month and a higher standard has been reached.

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Pertinent Pointers

Practice makes perfect.

Keeping everlastingly at it wins success.

Avoid secular plots. Keep religion out of your scripts.

Try and evolve a plot that is sunny. There are too many stories released having a continuous series of deathbed scenes and like mournfulness. Don't search for all the horrors of life. Try and give us something of the brighter side.

It is possible to write a consistent three-reel plot despite opinions to the contrary so freely expressed. Because you have seen multiple reel features that consisted of just a string of incidents, is no reason that the multiple reel plot is not frequent. It is possible to have two or three full reels of plot.

Only two or three persons will read your script, hence do not prepare your manuscript for reading purposes but for seeing purposes. Brilliancy of style and diction gets you nowhere. It is the ability of causing the editor and director to see and understand your action so clearly that they think others can do likewise that will readily sell your work.

A publication devoted to the interests of script writers asserts that "now is the time to work out that Christmas scenario that has been stored up in your brain." You may have a Christmas plot stored in your brain all right, but our advice is to alter the plot so that it will be good any other time. Nothing is gained in the long run by writing the holiday scripts whether the plot be for Memorial Day, Fourth of July, or Christmas. Many of these plots come and few are chosen. Write your stories for all the year and you will increase your chances to sell. If you write the Christmas plot and submit it to one concern the chances are that by the time it is considered and rejected that it will be too late to submit to any other editor so that it can be produced seasonably.

Remember that editors are busy men. Remember that your submission is probably one among three hundred. Remember that he has no time to read long personal letters accompanying scripts, and that he frequently can ascertain that it is your very first effort without you taking up two pages of note paper to so inform him. Remember, also, that he hopes the scripts will suit his purpose as much as you and that this overworked statement sent in with scripts is not at all welcome. Let your work speak for itself, and it is the only voice that will command any attention in any event.

"The Stolen Story" is coming to the fore once more. Above everything do not get the idea that your plot is stolen because a scene or two in some pictures seem familiar, or the title to a picture is similar to one of your own. Stories repeat. You may not know it but in nearly every mail plots startlingly similar in thought and action are received. Each writer is positive that the idea is original and cannot be made to appreciate that most plots invented are old as the hills and that it is not the plot in itself but the new angle to an old plot that sells the effort. Duplications of common themes are many and commonplace. Select an original theme, tell it in a clear straightforward way, do not send the story to several companies at once, play the game fairly and honestly, and you will be treated likewise. No one will steal your plots.

Kindly leave magazine and book stories alone. Don't try and deceive film editorial departments. You can rarely do it. Despite all that has been said and done there are a certain number of writers who are persisting in revamping stories from old numbers of magazines. It's a dangerous practice. You will soon get on the company's black books, and other than this fact, you lose your self-respect and maybe some time will get into real trouble. Have pride enough to be original and do not steal the brains of another.

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Reading and Writing

E. M. Wickes, in the Writer's Magazine, has the following: "During a recent discussion a prominent photoplaywright maintained that in order to win success one should devote considerable time to reading. Constant reading will prove beneficial provided the reading is done in an intelligent and systematic way. To merely skim over the pages without trying to analyze the plot and see how each scene and action overlaps the other, or how one is the logical effect of a certain cause, would not be very productive. Read by all means; read good books, the masters, and learn how they worked, and then try and apply your knowledge to your task. It is pitiful to read some scripts that have been prepared by deluded persons who are unable to construct a simple sentence correctly." Yes, everyone should have a knowledge of the world's best literature. The would-be author should not only read but should write—write all the time at something or other, for this practice brings familiarity with the tools of the trade.

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The Sliding Scale

Marc Jones took a crack in type at the correspondence schools the other day, and one "Professor" came back with an intimation to the advertising department of the publication. Jones claims to be free from all interference and he follows up his preliminary attack with the following which will do:

"The quarrel in the schools is not alone over the merits of the course they offer. Of a school of this kind we demand; (1) a competent course, with instruction by a successful pictureplaywright, or, in other words, by a man thoroughly informed in the subject which he undertakes to teach; (2) absolute honesty with the pupil—which is to say that if a correspondence course in electrical engineering would not undertake to "graduate" a pupil who does not show by his work that he can become an electrical engineer, neither should the photoplay schools undertake to "graduate" every pupil that enrolls, irrespective of his work; and (3) absolute business honesty, in the sense that we have come to employ the phrase "business honesty" in the last few years. By this last is meant the holding out of inducements that do not exist, the making of an appeal to those who cannot succeed and accepting their enrollment, and the use of a sliding scale of prices and other tactics that have been employed by a number of the photoplay schools."

WILLIAM LORD WRIGHT.

STUDIO GOSSIP

Miss Margaret Prussing, who has been a member of the Chicago Stock, of the Selig Polyscope Company, resigned her position with that organization last week to enter the cast of William A. Brady's "Little Woman," which will open shortly in New York.

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Mr. Charles E. Nixon, assistant publicity manager of the Selig Polyscope Company, has been spending the last two weeks vacationing amid the wonderful natural scenery of Glacier National Park, Mont. Mr. Nixon is accompanied by his wife and daughter and a party of friends.

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Mr. John F. Pribyl, personal representative of W. N. Selig, is undergoing a rather serious spell of illness. The doctors have pronounced the ailment a combination of yellow jaundice and peritonitis. Mr. Pribyl's condition has somewhat improved during the last week and he is again able to be at his desk at the Selig offices.

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Mr. Stanley H. Twist, director of publicity and business lieutenant of the Selig Polyscope Company, left Chicago on Saturday the 30th, for an extended trip to the Pacific Coast, where he will attend to some business matters for the Selig Company as well as some personal matters. Mr. Twist expects to be gone some three or four weeks.

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Bob Ross, in charge of the stage direction at the Tom Evans studios, tried to get fifteen Chinamen for Mr. Matthews recently; he was three days on the job but finally had to give it up. The Chinese dislike to appear before the screen, much unlike the Japanese who readily take to it.

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Eugenie and Victoria Forde, of the Frontier Company, passed through Los Angeles on their way to Santa Paula where the company will occupy the old Melies studios. The Frontier folks had a great send off in New Mexico and there were dinners and parties and things arranged in their honor. The townspeople of Albuquerque offered to build them a studio if they would stay there. They spent lots of money in the town.

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Fred Mace has gone East and with him Bud Duncan and Harry Edwards, all of the Majestic. They are going to the Thanhouser at New Rochelle. Fred will be greatly missed; he is the founder and president of the Photoplayers Club and a great one at that. It will be hard to fill his place. There were farewells galore and Fred was much affected at the good feeling shown. He is a bully good fellow and we all wish him well and look forward to his return.

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Harry von Meter, of the Universal, has gone to the American at Santa Barbara; Carlyle Blackwell, of the Kalem, has also gone to the same studios. George Larkin has joined the Kalem. Joe de Grass has gone to the Annex, as has William Alder who will manage the mechanical department there.

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Florence Hackett, Ethel Clayton and Ormi Hawley are the latest to acquire the auto fever. Three fine new machines now add to the line which at 9 a.m. crowd the spacious yard of the Lubin plant. Lottie Briscoe next.

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Mr. Julian Tessier, head photographer and manager of the Lubin machine shops, has just returned from France, where he visited Paris and all the principal cities of his country and Belgium. The trip was for pleasure and business combined and yielded good results.

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Lottie Briscoe's lamb departed this life August 13th. The Lubin chef had for weeks cast sheeps' eyes on Lottie's pet, and one dark night found his opportunity and did the deed.

Hail to the King and Queen of the Coney Island Mardi Gras, who will reign in all their glory the week of September 8th, in their Dominion of Pleasure and Fun. The Vitagraph Company are made justly proud by the selection of John Bunny as the King of the Coney Island Mardi Gras and by his choice of Lillian Walker as his Queen. Amid confetti, fun unconfined, surrounded by a galaxy of beauty and a retinue of courtiers, with a following of millions of sightseers and pleasure-seekers, John Bunny and Lillian Walker will make a moving picture that will be heralded by their devotees in all sections of the globe.

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Since completing the new studios, the American Film Mfg. Co. is in better shape than ever to stage their productions.

Director Ricketts is soon to put on a two-reel drama of unusual merit of a psychological nature. In this picture a scene from "Faust" will be staged supposedly on the Metropolitan Theatre in New York, and there will also be a scene from "Carmen."

Miss Winifred Greenwood recently joined this company, and Mr. Ricketts feels that he has around him the talent that will manifest itself in improved productions. Everybody is working toward this end. "Where the Road Forks" is the title of this forthcoming picture, and "The Ghost of the Hacienda," already produced and shortly to be released, is a forerunner of what may be expected from Mr. Ricketts and his talented company of artists.

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"Baby Helen" of the "Flying A" has been doing some exceedingly clever work in pictures of late. Although only a baby of three and one-half years, she is so earnest in the portrayals of her parts that the following illustration will show how deeply her mind is affected by her work: One night about eleven o'clock in the home of Helen a noise was heard in the library, and upon further investigation it proved to be the violent rocking of a chair. Helen was seated in the chair fast asleep with a favorite doll clasped tightly to her breast. The spectators of this silent midnight drama stood spellbound in the doorway when Helen shouted at the top of her voice. "Action! Go!" She immediately clutched more wildly at her doll and started the rocking, moaning meanwhile, "Oh, my baby, my baby! Will you please save my baby?" And promptly afterwards came the words, "End it. Fifty feet." This wee bit of femininity was doing the work of both player and director in her strenuous little mind.

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A company of Vitagraph players has just returned from Niagara Falls, where some remarkable scenes of thrilling rescues in the Niagara River, a dash over the Falls and through the Rapids were made. Little Florence Foley, the Vitagraph child actress, was saved from a watery grave by Mlle. Ideal, showing her wonderful skill as a swimmer and how to save a drowning person. Earle Williams, Rose Tapley, Gladys Dupell and other Vitagraph players, under the direction of Captain Lambert, will be seen in the forthcoming Vitagraph release, entitled "The Diver." It will be a remarkable film, the closing scenes of which were made on Friday, August 22d, in the Vitagraph open-air studios in Brooklyn, N. Y. The picture is not only a spectacular and sensational one, but will be extremely picturesque in scenic splendor and magnificence of settings.

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While producing the two part drama, "The Clown's Daughter" Edgar Lewis and a company of Reliance players spent several days with Sig. Sautelle's Circus and all hands seem to have enjoyed the experience immensely. The circus performers were just as interested in acting before the camera as the Reliance actors were in being members of the Big Show. And as Edgar Lewis is an old hand at anything connected with the canvas and sawdust some excellent results were obtained during the making of the picture.

Norma Phillips tried her luck as a "Circus Rider" called for by her part, which was that of the Clown's wife. George Siegman found out that he is a good "Spieler" and was given ample opportunity to practice spell-binding on a sure-enough circus crowd. Little Runa Hodges was the pet of the "Show Folks" and had the time of her four-years-long life feeding the animals and riding the ponies.

For the past month vacations have been in order at the Lubin plant. The executive players and directors have in turn been taking little outings from six to ten days, returning to their posts much the better for the rest.

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When he started the production "For the Crown," Director Johnston, who has conceived a great affection for Baby Helen, the youngest member of his company, and whom he calls the Sarah Bernhardt of the "Flying A," promised her a diamond ring if she worked satisfactorily. Helen obeyed the director implicitly and her work would reflect credit on performers of more mature years. As the King she maintained her majestic dignity throughout the entire production, whether clothed in the court costumes or the rags of the mountain hovel. Mr. Johnston made good his promise, and Baby Helen prizes her ring with genuine feminine pride.

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Sunday was a thrilling day for Silver City, N. M., people. The Lubin Stock Company enacted a drama at the smelter below the town, blew up the narrow gauge railroad bridge and two large water tanks, and incidentally furnished amusement for 2,000 people scattered over the surrounding hills watching the interesting events. A riot scene, in which 200 men dressed in old clothes took part, preceded the explosion. Mason Kelly and E. A. Blevins were pressed into service as labor agitators, after which the entire crew rushed up to the water tanks, set fire to them and then, as they rushed down the hill, the tanks blew up. The sight was a beautiful one, the tanks being shot fully 200 feet in the air and the rioters and spectators were covered with a shower of splinters and rocks. No one was injured. The dynamite had to be shot off with a gun as the cap and fuse refused to do the work. On Monday the old oil house at the smelter was blown up as a part of the same scene.

Mr. Fielding, it is said, finds the country around here the richest in material of any section he has visited so far, and he is surely making the best use of it. Nothing escapes his keen, penetrating observation and everything seemingly is grist that comes to his mill, which proves the genius of the man.

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The moving picture as a means of education, primarily for children, is to have its first trial in Los Angeles. The company will be composed of from fifty to seventy-five members, exclusively children ranging from fifteen years downward. This little company is to be used in the production of old fairy tales, classic comedies and some drama. The company is to be known as the "juvenile motion picture company." Such an adventure with the movies should prove a howling success and at the same time be instructive both to those taking part and the observer. Such endeavors indicate the rise of the movies into a realm of wide possibilities.

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Out in Hollywood, Cal., at the Tom Evans studio, Harry C. Matthews is making a great picture of "Aladdin and His Lamp." Stephen S. Norton is putting some of his trick photography, and Madame La Rue is providing some gorgeous costumes. The photoplay is a sumptuous one, and is scheduled to appear at an early date on the program of Warner's Features. Allen Forrest is an ideal "Aladdin," Elsie Albert is looking her prettiest as the "Princess," and Joe Burke and Jefferson Osbourne do fine as the genii of the lamp and the ring.

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Lorimer Johnston, one of the American "Flying A" directors, is now producing a two-part feature under title "In the Days of Trajan," written by himself with the atmosphere of the first century of the Christian era during the reign of the Roman Emperor Trajanus. The natural settings of beautiful Santa Barbara have made it possible to furnish the environment requisite to portray the splendor and artistic temperament of the age.

The costumes are absolutely correct and were used by the recent Redwood "Jinks" given by the Bohemian Club of San Francisco.

Warren Kerrigan will have a part vastly different from any he has ever attempted and his many admirers will have an opportunity of seeing him in the regally magnificent costume of a Prince of Dacia.

ONLY TWO HUNTERS OF BIG GAME NOW ACTIVE

R. T. Cunningham, big game hunter, late with Colonel Roosevelt in Africa, has retired, weary of risking his life in the dangerous pursuit.

W. Kenyon has lately returned from Norway to London, for the purpose of outfitting for his last expedition into Central Africa.

Arthur J. Aylesworth is already hundreds of miles on his way North from Edmonton into the unknown reaches of the Mackenzie Basin, with an equipment of everything from cook department to sleeping bags, and 5,000 rounds of ammunition. Ten pack horses, guides, cooks, assistants, three camera men, a director, and 30,000 feet of film are a part of the equipment, and will permit Aylesworth to get everything from hunt pictures to dramatic stories of the frozen North.

The expedition will, in part, follow the outposts of the Hudson Bay Trading Company, for which one of the most noted French-Canadian voyageurs and guides has been secured.

Mr. Aylesworth upholds the claim of Wiljhalmur Stefannson, the Arctic explorer, that there is a tribe of blonde eskimos, whiter than white men, numbering over 300, and they will be recorded in film before this intrepid nimrod again stalks south of 53!

The Canadian Government and game wardens of Western States have fortified Aylesworth with documentary permission to depict the life, habits, and method of killing, one specimen of each of the big game of North America, now rapidly becoming extinct.

Offices for the exploiting of this variety of Far North pictures have been opened upon the ninth floor of the World's Tower Building, 110 West Fortieth street, with Ernest Shipman, who is interested in the enterprise, in charge of its business affairs.

A trio of remarkable releases will constitute the first week's program of Warner's Features, Incorporated, to be launched this month. Exclusive United States and Canadian rights have been secured for "The Living Corpse" in four reels, adapted from the famous play of the same name by the late Count Leo Tolstoi. The principal characters in this highly dramatic photoplay are taken by experienced European actors, and the supporting cast is a very strong one. The Gene Gauntier Feature Players will present "In the Power of a Hypnotist" in three reels—an offering that is based upon an unusual theme. Miss Gauntier has never done better work than she exhibits in this remarkable play. The third feature, "Francesca da Rimini," was made in California amid settings of picturesque beauty. It is based upon D'Annunzio's version of "Dante's" masterpiece, and is capably interpreted by Constance Crawley and Arthur Maude, the celebrated English artists.

Another forthcoming picture from the Hollywood studio is "Life's Lesson," by Richard Willis. It is being produced by J. Farrell Macdonald with infinite care and attention to detail. It is a problem story, and will be received as such the world over.

THE GREEN EYE OF THE YELLOW GOD
Edison release.

WILLIAM LORD WRIGHT'S PAGE

"THE Prince of Wales showed nervousness when introduced to the President of France." Wait until he meets King Baggott.

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Another doctrinal point upon which our conviction is extremely firm is that there will be no Exhibitors' League conventions in heaven.

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Some moving picture theatres are like water melons. You never know how one is going to look inside when it is opened.

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Sometimes we are inclined to firmly believe that life is just a moving picture and that the film often breaks just at the interesting place.

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The hardest thing about gardening is to keep from raising too much lettuce, and the hardest thing about Cinematography is to keep from raising too much cain.

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Ofttimes the unfortunate exhibitor can select a good cantaloupe a great deal easier than he can select a good moving picture program.

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No prizes will be offered in this contest but we will be thankful and duly appreciative to the photoplaywright who will submit to us an authoritative plot on "Who Invented the Chigger."

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Kansas doesn't know what to do with her twelve hundred abandoned churches. Why not turn them into educational picture shows and they will be abandoned no longer.

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What is music to some people is unnecessary noise to others, and this includes tenor drum solos in moving picture theatres.

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We noticed one of those cubist posters the other day at a certain theatre, showing a Wild West battle scene and a beautiful young lady bending over the remains of a hero. The title on the poster was, "Her Husband, in Two Parts."

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Again we have our moments of extreme anxiety in which we fear that the educational on how to eat corn on the cob will be released out of season.

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Sometimes it seems to us as if everybody in the moving picture business who feels the heat tries to even up things by writing scorching letters to the Editor.

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A Pittsburgher suggests that Capt. Honus Wagner's palmless glove and uniform be donated to the Carnegie institute. Happy thought; let generous space also be reserved in the main display room for John Bunny's trousers.

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Judging from generally observed incidents in moving picture circles, the statement of that Colorado physician that we are all a little bit "off" is not so farfetched after all.

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Our idea of making hay while the sun shines is to hurry into the picture show and get a front seat while the stout lady in the Balkan blouse is arguing with the ticket taker about admitting her children free.

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After witnessing a number of Western dramas at the picture theatres we have come to the conclusion that the remaining bands of Indians on the frontier are very foolish to try conclusions with Uncle Sam's soldier boys. And we especially warn the Red Men to beware of the deadly gatling gun.

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What we cannot understand is why William Jennings Bryan, being so hard up, does not say "pooh, pooh" to the Chautauqua circuit and pose in moving pictures.

A resolution was passed at the National Exhibitors' League convention asking that manufacturers do away with cigarette smoking in the production of pictures. However, the barroom scenes may be expected to continue.

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Three reels of moving pictures are certainly a plenty for five cents. Two reels are full value received. Those exhibitors who run four and five reels of pictures for a nickel are injuring their own business in the end. They are educating the public to ask for something for nothing.

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We congratulate the Universal Film Company upon the production of Scott's "Ivanhoe." A year ago we expressed wonder that no director had realized the possibilities of this great novel. If produced accurately it will prove both popular and elevating.

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Somebody writes over from England asking why American manufacturers do not make further excursions into the realms of American literature. Poe's "Gold Bug" and "Black Cat" are mentioned. Original themes for photoplays can be uncovered in many a classic if the producer knows just where to look for them. We were in a certain director's home the other day and there was a well-filled bookcase in almost every apartment in the house. He is a successful director and will be a headliner before so very long. Can you guess why?

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Let us have peace! No more unfortunate affair has occurred in Cinematography in the past ten years than the break that marred the National Exhibitors' League convention in New York. Several states seceded from the parent organization. New York state was the ringleader. President Neff may have made mistakes; we all do. However, he is the right man in the right place just now, was re-elected fairly and squarely, and the sportsmanlike thing to do is to accept the will of the majority. The majority rules in this country; not the minority. Right at this juncture it is important that the exhibitors remain harmonious. A house divided against itself often falls. Forget all difficulties and return to the fold.

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Several critics are bewailing the lack of good plays suitable for the moving picture screen and are worrying as to what shall be done. There is no lack of good plays. The realms of literature have scarcely been touched. The Bible alone holds hundreds of plots that can be utilized for moving pictures. Nearly every kind of emotion and situation is depicted in the Book of Books. The trouble is that many producers are either too busy to delve into literature for ideas or they do not know where to look. It is useless to urge the "filming of present day problems." Who shall write these plots? The star writer of yesterday is the "potboiler" of to-day. Ideas once so abundant are no longer so. They have been reshaped time and time again. Until the new era of authorship shall dawn, the works of the old literary masters must be studied. There is another time coming when new blood will enter the photoplay writing field with fresh ideas, absence of know-it-allism, and new plots. Then will "present-day problems" be rehearsed convincingly. Certain scribes and directors are too actively engaged in fighting the Civil War over again, and pursuing the savages of the Western plains, to write of present-day problems. The fact is they have lost all power to write the psychological or domestic study. Charlie Van Loan, in the Saturday Evening Post, has caught the idea and is shooting shafts of sarcasm at certain writers and directors in his "movie" stories. Wonder if these cock-sure personages can detect the harpoons? Probably not! probably not!

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Mr. W. N. Selig, president of the Selig Polyscope Company, sailed on Saturday, August 30th, for Europe, where he expects to spend the next two months in the interests of the Selig Company's foreign branches. In London Mr. Selig will put the final O. K. on the decorative details of the Selig Office Building which is now being erected in Waldraw St., London. While in Europe Mr. Selig intends to purchase another elaborate assortment of animals.

KLEINE-CINES RELEASE USES REAL WAR SCENES

Some local theatres are now showing a Kleine-Cines film entitled "High Treason," which was made by the Cines Company, of Rome, under unique circumstances.

The story centers about a government wireless operator who finds his salary too small to meet the demands of his wife. A banker, speculating on the decline of stocks in the event of war, bribes the operator to change the government message, announcing the success of the peace negotiations, to read that a declaration of war is inevitable, so that his Board of Trade operation would prove successful. The wireless operator accepts the bribe and perverts a message. All that follows shows a nation in

SCENE FROM "HIGH TREASON"

the throes of a great war. The entire operation of getting out a war "extra" from the time the false message is received in the editorial rooms until the street urchins and old women get the "extra" on the street, is shown. The excitement of the stoic compositors in the composing rooms setting the "scare head," and even the haste of the "devil" in racing to and from editorial offices to composing room, is very realistic and interesting. Much of the film was made on the day that Italy declared war against Turkey, and the Cines people swept the streets of Rome with their cameras, gathering some splendid views of the "war-mad" thousands as they thronged the big thoroughfares, shouting and waving papers, and carrying stump orators around on their shoulders. To further carry out the thread of the story, the Cines Company made use of some splendid pictures taken during the Balkan War, of the big thirteen-inch disappearing guns, and many inspiring cavalry charges and infantry engagements.

As a punishment, the only son of the wireless operator, whose traitorous action created the war, is killed by the burst of a bomb in one of the first battles. This was the only battle scene the Cines Company found it necessary to stage. Incidentally, one of the features of the story includes a three-minute scene from the opera "Aida," showing about a thousand people watching the performance, with the stage with its multifarious costumes in the distance.

All this material has been worked into an especially pretty story. The casual picture goer will wonder how the picture company managed to get such realistic scenes and such crowds of people.

CALAMITY ANNE, HEROINE

Louise Lester appears again in her inimitable character of Calamity Anne, and this time she poses as the heroine in a dramatic farce. Miss Lester has won laurels in numerous other productions, but takes particular pride in this series which so readily lends itself to complete metamorphoses. Whether the action called for is pathetic or sublime, tragic or comic, vociferous or humble, she throws her whole soul into it and succeeds in bringing out the best possible results. That her efforts are not in vain is attested by the numerous letters of tesimony sent her from all points of the compass.

As a heroine she returns to the sorrowing mother her child, kidnapped by two vagrants, takes the perpetrators of this crime into custody, and with the reward she receives makes two young lovers happy by furnishing the funds to feather the nest. Much extemporaneous amusement is worked into the subject, and it will meet with the same spontanenous applause as previous subjects of this series which are released by the American Film Company.

Richard Harding Davis' latest comedy entitled "Who's Who," in which William Collier opens at the Criterion Theatre, deals with the adventures of an amateur cowboy whose gorgeous costume makes him the target of the moving picture camera. Shortly afterward he is robbed of his raiment by a real "bad man," who proceeds to hold up a stage with his silver-plated pistols—whereby the amateur acquires such a desperate reputation that he has to hide under an alias to keep out of prison. A lawyer comes to tell him that he has fallen heir to a large fortune, but fearing that this is a detective ruse, the hero hides until he is identified by means of the moving picture. Kinemacolor furnishes the films, and Mr. Collier the comedy—so it may be called a "KinemaCollier."

ROBERT DROUET

Robert Drouet is a new and doubtless valuable acquisition to the Lubin Stock Companies. As Mr. Drouet has been before the public for many years it is hardly necessary to print a lengthy biography. Suffice, as a leading man he has supported Mrs. Patrick Campbell, Viola Allen, Mary Mannering, Blanche Walsh and a half dozen other popular stars. In "The Conflict" he was himself a star and won distinction. He has written six plays that have achieved success and claims to have many more on file ready for prospective producers. He is a born American of French and Irish parentage. A young giant in stature he is a typical moving picture leading man and doubtless will attract the attention of the fans.

MIATT-PATENTS DEPARTMENT

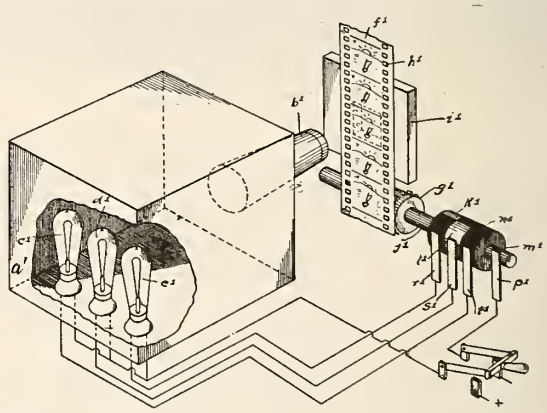
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

A decision involving millions of dollars, and one of a special interest to those interested practically in the Art of Cinematography, is that of Judge Hazel, of the United States District Court for the Western District of New York, in the case of the Goodwin Film and Camera Company v. the Eastman Kodak Company. A flexible film made on paper coated with a gelatine bromide which became the negative, and which was readily removed from the paper, was made by Geo. Eastman in 1885, but this stripping film was objectionable on account of the appearance of the grain of the paper in the picture, and because of the difficulty of manipulating a film of such thinness. This paper-supported film was soon superseded by a transparent flexible nitro-cellulous support upon which the sensitive emulsion was flowed, introduced upon the market by the Eastman Company, but claimed by Hannibal Goodwin as his invention. Goodwin's application for patent met with considerable opposition in the Patent Office. The application was finally rejected by the Primary Examiner in 1898, but upon appeal the Board of Examiners in Chief favored the issue of the patent, substantially adopting the view that the prior state of the art did not disclose means for successfully producing a photographic film of the kind specified in the Goodwin application and claims. During the prosecution of the case in the Patent Office Goodwin's application became involved in an interference with an application filed by Reichenbach. Reichenbach disclaimed the issue of the interference and canceled his broad claims. Subsequently letters patent were granted to Reichenbach, covering his *specific* process, namely, a solution of nitro-cellulose and camphor in methyl or wood alcohol with a quantity of fusel oil and amyl acetate added. Presuming that his broad claim had been allowed, Goodwin practically conceded priority to Reichenbach's specific process, and consequently his successor in title was estopped from asserting infringement by film supports made in strict accordance with Reichenbach's formula. After its issuance the Reichenbach patent was cited as anticipatory of Goodwin's broad claim, until on appeal to the Commissioner of Patents, it was held that such a patent being later than Goodwin's application, it was not a proper citation. The Eastman Company claimed the protection of the Reichenbach patent in its manufacture of films. The court held that "in departing from the specific formula of its own patent, the defendant utilized the equivalent of the method specified by Goodwin in his patent and achieved the same result; that the two processes 'are not distinguishable in principle.' The improvement in the film support is due to the combination of equivalent high and low boilers, and, therefore, the departure in its production is merely within the scope of the claims." Of course the case will be appealed, but if the Goodwin Patent is finally sustained the owners thereof will be entitled to millions in compensation, and the results in the trade will be far-reaching in effect.

"Diaphonite" is a new preparation made by the Sanitus Company of Berlin, one of the leading X-ray establishments of Germany. Diaphonite is opaque to the rays, and when swallowed it renders the stomach and other digestive organs impervious to the rays so that such organs may be photographed about the same as the bony structure of the human body,—the results being of the greatest of value in medical or surgical examination of the body, as might be expected, since it is now possible to see at a glance just where all the organs are situated, and whether any of them are out of their usual position or have any unusual size or shape.

Out of a total issue of 832 patents, trade-marks, etc., for the current week, New York State receives 121 or over one-sixth. New York City (Greater) alone received 70, of which 6 related to the Art of Photography.

Projecting apparatus for use in conjunction with "color photography" is the subject of Patent No. 1,070,699 issued to Isador Kitsee, of Philadelphia, Pa., the accompanying perspective showing the light and film mechanism. The film has thereon a series of picture units, neighboring picture units being of different color values; and as each picture unit is presented for exposure a source of light of corresponding color is energized. When through the movement of the shaft, the sprocket is moved, thereby bringing to view a picture, then one of the commutator-segments is brought in contact with one of the brushes, thereby connecting one of the lights into the circuit. It is now supposed that during one revolution of the sprocket wheel three pictures are brought successively to view, and it is taken for granted that the commutator (positioned on the same shaft) is also making one revolution during one revolution of the sprocket wheel, and that thereby successively all of the three segments come in contact with their respective brushes, and it is also taken for granted that the first segment closes the circuit, including the lamp giving out red rays, the second segment with the lamp giving out yellow rays, and the third segment with the lamp giving out blue rays. If now the sprocket wheel rapidly revolves, the resultant effect will not only be a change from one color to a second color, but also a graduation of this change through the



persistence of the glow of one lamp at the time that the succeeding lamp commences to give out light rays of its own color. It is obvious that instead of entirely breaking the lamp circuit, a resistance of high value may be thrown in this circuit. This resistance will reduce the flow of current in the circuit to such a mimimum that the lamp will only glow and the degree of this glow can then be regulated, and is in reverse proportion to the value of the resistance. Instead, therefore, of extinguishing the light, the intensity of the light may only be reduced. In the case where the glow of one lamp persists until or after the beginning of the glow of the next lamp the color values of the correspondingly presented picture units are correspondingly modified by the picture taking or camera apparatus. Claim is made to the combination with a film comprising a plurality of picture units of a plurality of sources of light of different colors, means for moving said film with respect to said sources of light, and means for extinguishing and energizing said light sources in succession, one light source continuing to produce light an interval of time after the beginning of light delivery by a succeeding source of light.

Mobile pictures are to be used by the Government to entertain workmen and their families in the camp established for irrigation and other engineering projects in the Western reclamation service. To keep the workmen happy and contented while they are in the isolated camps, meeting halls, books and papers, lectures, and other means of entertainment have been supplied by the Federal authorities. The Govern-

ment purchased several thousand feet of films to be exhibited in the various camps as a part of this scheme of entertainment.

The Compagnie Generale des Establissements Pathe Freres, Phonographe et Cinematographe, Paris, France, has applied for registration of *ACETOID* as a trade-mark for Kinematographic Films and Plates, claiming use since March 18, 1913.

A burner for use as a substitute for the calcium light for stereopticon and motion picture machines is the subject of Patent No. 1,070,002, issued to Francis W. Bell, of Nunica, Mich., Fig. 1 showing an elevation of the burner, and Fig. 2 being a diagrammatic view showing the positions of the mantles A, A, B, as related to the lens E,—the object being to employ a plurality of incandescent mantles in such manner as to project a large unbroken field of light of uniform intensity. The burner is adapted to support two inverted mantles A, A, and an upright mantle B arranged in alignment with the space between said inverted mantles. The upright mantle is slightly in rear of the inverted mantles, but this arrangement may be reversed if desired. The upright mantle is of such size as to overlap the space between the inverted mantles, thereby providing a combined field of light from the three mantles which is unbroken and substantially circular. The upward taper of the upright mantle corresponds in a sense to the downward curvature of the inverted mantles, so that the overlap is not sufficient to detract perceptibly from the intensity of the light from the rear mantle. Gas may be supplied to all three mantles through a single connecting tube attached to the end of the pipe C. This pipe may be provided with two branches D, D', leading, respectively, to the inverted mantles in front and to the upright mantle at the rear. The branch D, is arched, as at *d*, so as to reach above the upper end of the upright mantle, and at the same time bring said inverted mantles down about midway between the top and bottom of said upright mantle in order to produce the substantially circular field of light before mentioned.

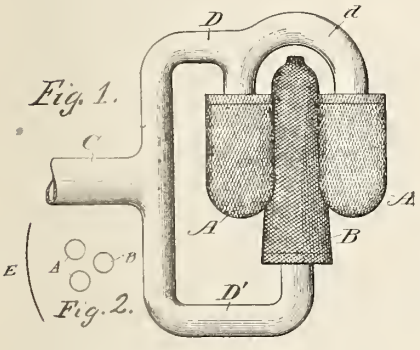
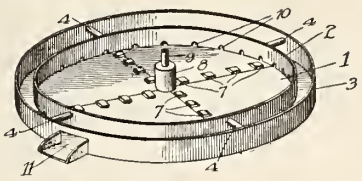


Fig. 1.

Fig. 2.

The accompanying perspective view shows a print washer invented by Albert G. McGregor, of Chicago, Ill., Patent No. 1,070,711. The device comprises an inner and outer receptacle, the former having a series of water inlets discharging water along the bottom of the receptacle, and having a series of water inlets at its margin discharging water into the outer receptacle from which the water finally escapes through a single outlet. The water being supplied through the chambers 8 and 6, flows through all of the conduits 5 from whence the water is discharged, and enters the receptacle through the inlets or openings 7. The prints or plates are placed within the inner receptacle and obviously in the path of the fresh water discharged thereinto. Owing to the current of water in the same direction, and from a plurality of discharge openings, the prints are kept sufficiently agitated and moreover are prevented from bunching together or clinging to any part of the washer with the result that the prints are thoroughly washed.



The Chicago Ferrotype Company, of Chicago, Ill., has applied for registration of *MANDELETTE* as a trade-mark for cameras, claiming use since June 1, 1913; also for *MODELETTE* for cameras, claiming use since July 10, 1913.

Geo. Wm. Miatt

Perry N. Vekroff, scenario editor of the Kinemacolor Company, is highly pleased with the results of his first production at the Whitestone, L. I., studios. The comedy is entitled "Playmates," and deals with the adventures of two children—a lonely little orphan girl, who has every material luxury that wealthy grandparents can buy, but lacks companionship and sympathy of those of her age. A bright little newsboy, who finds her crying in the park, becomes her champion, and is eventually adopted by the grandparents.

This little romance of childhood is rendered charmingly realistic by the acting of Joseph and Florence Moore, brother and sister in real life, who play the principal parts with naïvete and naturalness. The picture will probably become a running mate to that other Kinemacolor favorite with the little folks—"Other People's Children."

Fame still pursues our old favorite, John Bunny. A new theatre is to be opened at 147th street and Broadway, New York City, on the 15th of October, bearing the name of "Bunny." By a strange coincidence, Mr. Schultz, of "Foxy Grandpa and Bunny" fame, is to be the manager. John Bunny has been invited to open this theatre, which seats 1,400 people, 800 on the main floor and 600 in the galleries. It promises to be one of the most magnificent and largest moving picture palaces in New York City.

BETWEEN HOME AND COUNTRY
Reliance release.

THE GLOW WORM
Reliance release.

Manufacturers' Synopses of Films

LUBIN

THE HILLS OF STRIFE (2 Reels) (Sept. 11).—A long-existing and bitter feud between two clans of the Kentucky hills culminates in a fierce battle, the factions being headed by Bill Knox and Pete Harris. Knox's wife, fleeing from her burning cabin, is hit by a stray bullet, and falls with her baby in her arms. The young child of Harris has also been killed, and the mother, in mad fury, has found a rifle and joined in the battle. She chances upon the dead Knox women, and her rage melts away as she takes up the motherless baby. Harris is killed in the fight and Jane Harris rears the baby as her own at first with the idea of working a splendid revenge upon the Knox clan by making the boy a deadly enemy of his own blood, but later forgetting this motive as she comes to love the boy, whom she names Tom, devotedly. Tom grows up a kindly, lovable youth, without the fierce and warlike instincts of the other mountaineers. He meets by chance Mary, a girl of the Knox faction, who is really a distant cousin of his, and the two fall in love, though their courtship is necessarily secret and dangerous, the feud having suddenly flared up again. Bill Knox, growing old, but more savage than in his youth, learns that Mary is meeting one of the enemy, and determines to ambush Tom. The boy's foster-mother learns of old Bill's plans, and reaches the ambushed trysting place just in time to throw herself in front of Tom and with her own body stop Bill's bullet. Before the old man can fire again he is disarmed by Tom, whose swift vengeance is stopped just in time by the wounded woman who, before she dies, tells them that Tom is old Bill's son. Though old Bill endeavors to keep his new-found son, Tom hates this fierce and bloody land, and with Mary turns his back forever on the mountains, passing down into the peaceful valleys.

GAUMONT

AN ACTOR'S ADVENTURE (Sept. 9).—A break in the mundane round of an actor's life causes considerable perturbation to Jean Loupin, a vaudeville artist. Having purchased a second-hand coat Jean proceeds to try it on, and while so engaged he feels something in the lining of the coat. Upon closer investigation this proves to be a note calling for help—William Burgon and his sister are prisoners in "The Retreat" at Arkell. Romantic feelings are aroused in the breast of the actor and he sets forth on what he feels may prove a very interesting and exciting adventure.

Arrived at "The Retreat," Jean sends in a note craving an interview, but although the interview is granted Loupin is everywhere regarded with deep suspicion, and looks of grave distrust are leveled at him. He goes away apparently satisfied, but in the dead of night secretes himself in the spacious grounds of "The Retreat" and effects an entrance to the house. A slight mishap in failing to draw the library curtains proves the cause of his undoing, and the intrepid Jean Loupin soon finds himself in a most unpleasant position—bound like a trussed fowl and condemned to die by the nauseating and asphyxiating odors of coal-gas. He struggles to burst his bonds, ineffectually at first, but eventually smashes a window and uses the broken glass wherewith to cut the ropes that bind him. And then Jean takes his revenge. Striking a match, he applies it to the gas-laden air at the moment his woud-be murderers rush into the room, and the instantaneous explosion exterminates the whole vile gang.

It is only a matter of moments before Jean has the unhappy William and Ethel Burgon freed from their position of danger in the burning house, and the subsequent interrogatory at the police-station leaves us convinced that the erstwhile hapless pair will soon come into their own again, now that their cousin's evil machinations have been effectually squelched. And we can well imagine that so brave a rescuer as Jean Loupin will assure his new-found friends that their lasting friendship is all the reward he seeks.

LOVE ME, LOVE MY ANIMALS (Sept. 11).—Simple Simon's Auntie Jane asks him to keep house while she and Uncle Tom are away on a short vacation, enjoining Simon to "be good to the animals—love them as you love me!" Simon is thoroughness personified and carries out his Auntie Jane's instructions so literally that the animals have one great time. Simon is certainly "good to the animals," and in every conceivable way endeavors to love them as he loves his Auntie. The resultant chaotic condition of things at Auntie's ménage can better be viewed than described, but it includes pigs and horses in the front parlor, the brindled cow in Auntie's own bed, and such like reversions of the ordinary trend of farm life.

George, the gardener, considers it his duty to inform Auntie by letter that she had better return home at once—"You will find yor house in a lovly state, bleeve me yors truly George"—and Simple Simon is only saved from severe castigation at his uncle's hands by the kindly intervention of Cousin Gertie, who loves Simon because he has such a kind heart.

On same reel:
CABINET MAKING (Educational).

AMERICAN

RED SWEENEY'S DEFEAT (Sept. 13).—Justice tempered with mercy is a time-honored maxim that has been frequently practiced by stern old Judge Halcolm. Annie's past record has caused her to be known as "Slim-Fingered Annie." Her present appearance at the bar of justice is no different from similar occasions in the past, but the the judge not wishing to further blight the girl's life by sentencing her to penal servitude gives her a chance to start life anew in a more favorable environment where the faces are new and none know her failing and she need not fear the finger of scorn.

Annie accepts the kindly interest of the judge and the crime-seared conscience is actuated by a new interest in life as she boards the train for the Far West.

Arriving at her destination she establishes herself as the "ranch laundress," and her honest efforts soon win her the lasting friendship of her patrons. When now and then some of the boys become too marked in their attentions big Red Sweeney promptly clears the coast. That his task is self-appointed is quite apparent, for Annie demonstrates that she is well able to care for herself, and even his presence is not especially desirable, much to the delight of his vanquished foes. The free and open manner of these two principals draws them to each other like a magnetic force and both readily succumb to the attacks of Cupid.

In Sweeney's honest efforts to protect the "ranch laundress" he has incurred the lasting animosity of a Mexican, who in his desire to seek vengeance accidentally causes his own death.

Sweeney is taken in charge by the boys, and must pay the penalty imposed by Judge Lynch, when Annie comes to his rescue in a rather spectacular and thrilling manner.

Sweeney wants to skip the country, but is this time "held up" by Annie, who now insists that she go with him, that both may enjoy a new and better life.

CALAMITY ANNE, HEROINE (Sept. 15).—Hungry, and weary, Calamity Anne is trudging along the country road with her burro in tow. Tommy gets stubborn and refuses to travel further until he gets something to eat. The tactics amuse an auto party passing along and a little girl of the party furnishes a banana for Tommy. Calamity and the girl become friends, and upon receiving the card from the girl's father Calamity promises to call at the home.

The automobile party passes two tramps who are camping by the wayside, and who recognize the millionaire and his daughter, whom they have contemplated kidnapping. They follow the auto and kidnap the child from her home, while the maid and her lover are engrossed in their lovemaking. Discovering the child gone, they rush to the house and inform the parents. Father informs sheriff, offers a big reward and starts a searching party.

In the meantime Calamity, jogging along, finds the tramps' camp and enjoys their untouched meal. After being refreshed she journeys on and meets the young lover in search of the child. She recognizes him as an old friend. He tells his trouble, and Calamity finds it is the little girl she has learned to love. She hurries to the home of the girl, and seeing the mother comforts her, tells her she will find the boy and starts out.

Tramps hide the child in an old deserted barn. Calamity, worn out, enters same barn to rest, hears child's voice, rescues her and captures the tramps. On her way back she meets the father, who is still searching, returns the child and receives the reward. The child wants Calamity to stay with her, but the beautiful home is too much for poor Calamity. She climbs out of the window to find out how poor Tommy is and spies the lovers in distress because they haven't the money to get married. She puts her arms around them, gives them her reward and tells them to be happy. Going into the garage she finds Tommy with trapping still on, and quietly steals out with him bound for home.

A FALL INTO LUCK (Sept. 18).—Living alone in the hills with her crippled brother Harry, Janes Edwards finds life pretty hard. An unkempt stranger, showing marks of a hard life, receiving food at their door, is not satisfied, but attempts to insult the girl; her brother, trying to drive him off, is knocked down and abused when the timely arrival of a young prospector, who is driving in the hills, drives off the renegade. On the hillside the prospector at work is attacked from behind and thrown over a cliff. The renegade, thinking he has fallen to the bottom or was killed, goes on. The prospector, stunned and landing on a projection not far from the top, is seen by the girl, who goes to his rescue with a rope. Seeing the lowered rope beside him he starts to climb up, and in his ascent he discovers traces of gold. To get his claim in working shape he must suspend himself with a rope around his waist. The renegade, thinking of the girl unprotected, turns back and finds the rope fastened at the top of the cliff; looking over he sees the prospector at work. Harry, the cripple, sees the renegade stoop to cut the rope, and shoots, while the prospector is surprised to hear the shot, and on ascending finds the dead man. A sheriff with a few deputies is scouring the hills for the renegade, for whom a large reward has been offered. Harry is thanked by the prospector as the sheriff arrives who hands the prospector a notice offering a reward for an escaped outlaw, dead or alive. With a smile on his face the prospector hands it to Harry, who, recognizing the picture, leads the sheriff away to the body while the prospector and Jane decide to join hands as life partners.

TRUE FEATURES

THE HOLE IN THE NET (3 Reels).—Jack Ward had always been the black sheep of the family, and finally was sent to prison for forging his brother's name. Upon his release he disappeared from the ken of his family. Many years have passed: his brother has become a millionaire, a widower with one lovely daughter. Pride had kept the old man from telling his daughter of his brother's infamy, and she knows only that her uncle is in some far-off country. As a matter of fact he is in London, making a living by his nimble, unscrupulous wits.

On his deathbed the dying millionaire tells his lawyer the whole story, and expresses the fear that the younger brother will return, when he learns of his death, in order to get the fortune. He beseeches the lawyer to protect his daughter, but for the honor of the family not to disclose his brother's villainous career. Having finished the story, he sends for his daughter, gives her his last blessing and dies.

The adventurer soon learns of his brother's death, and calls on his niece, introducing him-

MIATT PATENTS

self, and accounting for his long absence by various explanations. He is graciously received and invited to make the house his stopping place as long as he pleases. But the evil mind has already conceived a plan to do away with the innocent girl, and thus become the sole claimant for the immense estate. He is a member of the "Black League," a club of blackguards, and he calls on some of them to aid him. By means of a specially constructed secret door it is intended to kidnap the heiress.

The girl by accident hears a mysterious creaking, and tells her lawyer guardian of it. His suspicions are aroused, and he calls in Detective Duggan. Through the ingenuity of the detective and his shrewd boy assistant the conspirators are foiled, and the villainy of the uncle unveiled. And while this is in progress the heiress and Duggan have a chance to get very well acquainted, and have learned to love each other. And after he has rescued her from the clutches of her relative he tells her of his love and they are affianced.

THE TWISTED BAR (2 Reels).—The exploits of a mysterious burglar and robber have filled the newspapers for some time. Nothing is known of him save the fect that his right ear is strangely twisted and deformed. This has been noticed by several of his victims, and by reason of this he has been generally known as "Twisted Ear." The police are entirely at sea.

While driving with her fiance, Senator Rogers' daughter drops a glove, which is found and restored to her by a handsome young stranger, who at the same time presents his card to her fiancé. The Baron von Osten, for that is the name on the card, is presented to Miss Rogers, and the two seem strongly attracted to each other. Permission to call is granted and the acquaintance soon ripens into friendship, with her as well as her entire family. The Baron, a fashionable gentleman of leisure, is always a welcome guest at the Senator's house.

One night the household is awakened by the screams of Miss Rogers. A burglar has broken into the room and taken her priceless pearl necklace. She has caught but a glimpse of the man as he left, but recognized the notorious twisted ear. A servant who sought to stay the escape of the burglar was severely beaten.

Some days later the Baron gives a dinner to his friends. The champagne flows freely and the host drinks none too sparingly. To add to the gayety of the occasion an "Apache" dance, as danced by the criminal classes, is proposed. The Baron enters into it with a zest. He dishevels his hair, rearranges his clothes, and dances with an abandon hardly to be expected from so refined an aristocrat. The dance over, he rests, and, befuddled by the wine, absentmindedly fusses with his ear, twisting it out of shape. No one but the girl sees. She is fascinated, and as the ear remains twisted and deformed she recognizes the burglar. The Baron has fallen into a drunken sleep; the alarm is given, and he is arrested as the long-sought desperado.

But not until his sweetheart of his burglar self, jealous of his affection for Miss Rogers, turns against him and betrays him are the judges able to convict him. The scene ends with a court-room turmoil, the false Baron seeking to kill the informer, but held back by the strong arms of the police.

VITAGRAPH

SAUCE FOR THE GOOSE (Sept. 12).—Greatly peeved at her husband's constant falls from grace, Mabel Wise resolves to teach him a lesson. She threatens that if Jim ever goes out on "a hat" again she will retaliate in kind. Jim solemnly promises to behave himself and to give up the friends that are leading him astray.

Jim's friends come to the office the next afternoon and drag him out to have "just one." After the "one" they tell him of a French Ball for that evening and ask him to come along. He 'phones home to tell his wife of the engagement, and, if possible, to get her permission. Receiving no answer he concludes she is out, and rushes home to change his clothes before she can return.

On getting back to the house Mabel sees that Jim has been home, and resolves to have a surprise for him on his return at night. Later on she receives a 'phone call from him, telling her where he is. She tells him he must hurry home, as she wants him to come on an outing with her, purely imaginary on her part. He presses her for details, but she hangs up the receiver, leaving him wondering where she is going.

Mabel fixes up the room so that it will appear as if a gay party has held revel there and then goes out by herself. Jim, fearful of what Mabel may say to him, returns home early to find the house deserted but sees the signs of a "large evening." He is greatly worried by the absence of his wife and sits down to wait for her. She comes in soon, apparently with a beautiful "jag." She plays the part to perfection and has him almost crazy. When she is satisfied that she has kept it up long enough she enlightens him as to the truth. Jim is entirely penitent and again promises to remain on his good behavior, a promise that she compels him to keep ever afterwards.

EDISON

CASTE (2 Parts) (Sept. 12).—Eccles, a profligate old drunkard, is the father of two beautiful girls, Esther and Polly. George D'Alroy, a young officer in the British Army who is infatuated with Esther, brings his friend Captain Hawktree to call. The Captain is greatly taken with the lively Polly, who makes him carry the teakettle about and generally dance attendance to her, to the emphatic disgust of Sam Gerridge, an ardent suitor for Polly's hand. Meanwhile Esther shows George a letter from an impresario offering her an engagement on the stage. The offer seems a veritable godsend to the girl, but she changes her mind when George asks her to be his wife instead.

A few months after they are married George receives the unpleasant news that he must sail for India with his regiment. Owing to her ultra-aristocratic ideas, George has not dared to tell his mother, the Marchioness D'Alroy, that he has married a girl of common origin, and he is in a quandary as to what provision he should make for Esther.

The farewell scene between husband and wife at D'Alroy's city residence is broken by the appearance of the aristocratic mother, come to bid her son Godspeed on his way. Her astonishment and disgust may be imagined when a lowly ballet girl is introduced as her son's wife! To cap the climax, old Eccles, in his customary state of saturation, enters and greets his newly-discovered relative.

The Marchioness departs in a huff, refusing to recognize her daughter-in-law, and George sails for India. Shortly after his arrival he is seriously wounded in an engagement and the news of his death is sent to England. Esther, with her young baby, leaves her husband's house and goes back to her family. Here she is soon in destitute circumstances. Old Eccles, sniffling with pity over his sad fate, soon spends all her money and then steals the necklace of his "poo lil grandson."

The Marchioness calls and haughtily offers to take the child and give Esther an allowance. To Eccles' horrified disgust. Esther refuses to be separated from her child.

Happily enough D'Alroy is not really dead. He returns home and effects a reconciliation between aristocracy and democracy which gives the picture a satisfactory finish.

THE ISLAND OF PERVERSITY (Sept. 15).—Stella Dale, a pretty young girl, has two lovers. One, Harry Brigham, an artist, is her favorite and the other, a fellow called Smith, is the choice of her father.

Whenever Mr. Dale finds Stella and the artist alone he tries to break up the party. On one occasion when he turns up with Smith and finds the girl posing for Harry, he sends her away with Smith and intimates to the artist that Smith is his choice.

Once he intercepts a letter of Harry's and finds it is to make an engagement for a boating party. He gets Smith and they plan that instead Smith, Stella and the governess shall go. Smith, a poor oarsman, "catches a crab" and after drifting for some time they get stranded on an island with no means of getting back. The governess, despite Smith's protests, takes the whiskey bottle and, puting a message in it, throws it out to sea. Later the bottle is found by Harry and, catching sight of the empty boat, he gets a rescue party together.

In the meantime the castaways have rigged up a tent of the steamer rug and are without any provisions but a few clams which Stella gets and which Smith cannot eat. Smith on the whole makes himself rather disagreeable, and Stella is wishing someone would come and rescue them. Smith and the governess become very friendly, and poor Stella is left almost entirely out in the cold.

She is almost in despair when she sees a speck on the sea. She watches it very closely, and to her delight it comes nearer, and as it does takes the form of a row-boat. Soon she recognizes her father and then Harry. At last they have arrived within hailing distance and in a few moments their keel grounds on the sand. The father jumps out and is rejoiced to see his daughter safe and sound, then to his amazement Smith explains that the attraction for him is in the direction of the governess. Harry and Mr. Dale come to an understanding and, with Stella in his arms, the artist is firmly convinced that "All's well that ends well."

SELIG

AROUND BATTLE TREE (Sept. 10).—The battle tree, one of the historic landmarks in the smaller towns, has been ruthlessly sacrificed to modern progress. For many years the youth of the town had gathered around it, etc. To Hilton, a workaday old bachelor in the city, this notice of a country paper brought back memories of the old crowd, mostly lost to sight, that there was an intention of reassembling at a certain date, some good Samaritan having sent out notices for the reunion, trusting that they would find response. An invitation also comes to Constance, who has wearied of the dreary grind of teaching the piano to young Americans who had neither tuneful ears nor sense of harmony, and she concludes that she will go back to the old, sweet town, quiet and restful.

This lady finds herself a guest of honor at Hilton's right, and they make right merry with quips and reminiscences of the good old days that are no more, the group including many who have achieved more or less fame in the battle with the big world. As the shades of evening fall, Constance quietly leaves the loquacious group and steals away to visit the "Old Battle Tree" and the carved bench under it where her initials were carved by her boyish lover in the long ago. She hears in the distance the singing of "Auld Lang Syne," then the shadow of a man deepens under the branches of the old tree. Hilton comes to see if the old carving is still intact. There he finds Constance and they renew the troth that they made in the youthful days of long ago.

RELIANCE

THE GLOW WORM (3 Reels) (Sept. 6).—Crane, a young mining engineer, goes West for his company. He meets Kip Crannige and his sister, Electra. Kip is addicted to gambling, and one night, during a game, Crane receives a bullet intended for Kip. Electra cares for him until he recovers. Then she begs him to take her brother away. Crane consents, and when he returns East, Kip goes with him. In New York Crane introduces his new friend to the president of a bank and gets him a responsible position.

Everything goes smoothly for a time, when

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one day Crane delivers a loan to Kip for his bank and receives from him a forged receipt. Kip pockets the money, $1,000,000, and sails for Isle de Ore, which is a gorgeous little island, owned by a South American, who runs a large hotel and caters to gamblers. The island is out of the jurisdiction of the law, so a great many swindlers manage to get there.

Kip, before going there, writes to Crane, asking him not to tell Electra what he has done and begs him to do his best to shield him. Crane, as soon as he hears of the theft, decides to go after Kip, before explaining to the bank officials, thinking he can get the money back from Kip and straighten things out. He sees Electra, who refuses to think her brother is guilty, and even hints that Crane is the guilty one. Crane, of course, is as much to blame in the eyes of the officials, as he has gone away and he had the money to hand to Kip.

A beautiful and brilliant woman detective named Miss Mallory is put on the case. She learns that Crane and Kip have gone to the Isle de Ore and follows them.

When Crane arrives at the isle he is kept in ignorance of Kip's whereabouts, the proprietor being anxious to get the money away from Kip. By gambling he has won half of it already and so Kip keeps out of Crane's sight until he has won some of it back. Crane is getting discouraged when he meets Miss Mallory. She and Crane become acquainted and she gets at the bottom of the business. She learns of Crane's innocence and Kip's guilt. She decides to help Crane and get Kip and what money he has before telling the newspapers the truth. She is greatly taken with Crane and Crane has great regard for her.

Miss Mallory meets the wife of the proprietor, who is a beautiful South American known as the Glow Worm. She is kept on the island much to her dislike, and hates the man who took her there. Miss Mallory gains her confidence and learns about Kip and the proprietor, and also that Kip is beginning to win some of the money back. The Glow Worm and her husband, Kip and another friend, and also Miss Mallory, are to go for a sail on the yacht which belongs to the proprietor. Miss Mallory tells Crane to go on board unseen and when away from the land he can make his appearance and get the money from Kip. The Glow Worm helps with the scheme in the hope of being able to sail to the mainland to get away from her husband, who does not treat her right.

Crane goes aboard unseen, and shortly after the whole party arrive. After dinner the men play cards and Kip wins a great deal. Miss Mallory yatches her chance to give a sign, by knocking on the deck for Crane to come up. As the men are playing she knocks and Crane, who has locked the servants below, comes up and, at a pistol point, demands an interview. He succeeds in getting the $1,000,000 from Kip. The proprietor recognizes the hand of the Glow Worm and is about to knock her down when he falls, striking his head, and is instantly killed. Kip begs Crane's pardon, which, upon the boy's promise to keep straight in the future, he grants. The Glow Worm, relieved of Rey's influence, finds refuge in Kip's arms. Crane returns the money and Miss Mallory reports to the paper with her story. And after all business has been executed, a pretty love story is evolved.

IMP

ESCAPED FROM THE ASYLUM (2 Reels) (Sept. 18).—Based upon a life story that has, for the past few years, attracted world-wide attention through the peculiar and heart-stirring circumstances that surrounded it, Escaped From the Asylum is a two-reel feature story that will reach the hearts and sympathies of every one who is fortunate to see it. The acting, staging and the compiling of the various incidents in continuous form is unusually efficient.

Richard Walton, a well-to-do husband, learns of the attention paid to his wife by a wealthy clubman. Walton's jealousy is aroused. He meets the club man face to face, and a fight ensues. The clubman is killed.

Walton is taken to the tombs. At the trial the alienists testify that Walton is insane; he is taken to the asylum to remain for life. During his stay there, his mother and wife visit him. He realizes the sad mistake he has made, and hopes to better his life.

He plans to escape. Through the window of his room in the asylum he throws out some bed-sheets tied to the bars of the window, and is about to descend from the third story, when the guards learning of the attempt, immediately capture him and return him to his room.

Five years elapse. Walton determines to prove his sanity, so with good behavior, he is permitted to entertain special privileges.

In the meantime Walton's accomplices, unknown to outsiders, plan to release him from his stay at the asylum. These men bribe the vegetable man, who delivers Walton a note stating the exact time and place that his escape can be managed.

The next day, by a clever ruse, Walton succeeds in making a successful escape from his room, through the corridor, past the sleeping guard, and through the partly open gates of the carelessly attended asylum.

Once out of the hands of the authorities, Walton and his men jump into a waiting auto and after a speedy travel cross the state line.

That evening Walton falls into the arms of his patient, loving mother.

CRYSTAL

MISPLACED LOVE (Sept. 21).—"Slip" Hines and "Long" Jim, two crooks working confidence games, are forced by Detective Mallory to desist. "Slip" leaves town. He goes to a farmhouse in the country and is taken in as a boarder. Mr. Simmons, the honest farmer, his wife, and pretty daughter Rose are attracted by the gentle manner of the crook. He makes love to Rose. She believes in him. Mr. Simmons catches him hugging Rose and orders him from the house. Rose decides to go with him and leaves a note that she has gone to the city to be married to him. She goes and they take a room in a boarding house. There he proposes immediate marriage. He goes out and gets his friend to masquerade as a minister and perform a mock marriage ceremony. The landlady's daughter proposes getting another witness and goes out for one. By chance she meets her friend Detective Mallory, who recognizes the two crooks. Slip escapes by jumping through the window. Rose, heartbroken, writes to her father, asking forgiveness and asking also, to be taken home. Her father tears up the letter. Time passes and Rose is forced to eke out a livelihood as a stenographer. She is employed in that capacity in the office of Frank Hammond, a wealthy stock speculator. He becomes very much attached to her. She goes out one day and to her surprise, upon her return she finds "Slip" in deep conference with Frank. He is playing the part of a smooth man of the world and is trying to inveigle Frank into buying some worthless stocks. They recognize each other. He writes a note on a card threatening to kill her if she exposes him. She goes out and telephones the police. Detective Mallory is sent and after a struggle "Slip" is arrested. Frank is grateful to Rose for her help in saving his investment and the affection he held for her ripens into love. She accepts his proposal and they get married. Rose hankers to see the old home again, and she induces Frank to go up with her on a visit. They are just in time to witness a scene whereby the sheriff is about to dispossess the old couple for non-payment of a mortgage and Frank is just in time to save the old homestead. Rose is reconciled to her parents and her folly in placing her faith with the crook is forgotten.

GEM

THE MANICURE (Sept. 15).—Billy and Tessie are greatly in love with each other. Tessie, tiring of sitting around the house and doing nothing, decides to learn manicuring by correspondence. Billy tries to dissuade her but doesn't succeed. After her third lesson as a manicure, she persuades her father to let

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her work in his barber shop. Her first customer, Percival, is practically butchered, and when the porter upsets the water intended for his hands, down his neck, confusion reigns.

KLEINE-CINES

THE SIGN OF THE BLACK LILY (Sept. 2).—Mr. A. Duncan traveled in the best society and was generally a gentleman of high esteem among the fashionable element of the city. Mr. Duncan met Mr. Castlemain and the latter told him that he proposed leaving for his villa for a brief stay at the seashore. Oddly enough, Castlemain had no sooner left his home than thieves entered and looted the place. Kitty Castlemain, returning from the depot in her motor, suffered the inconvenience of a breakdown, and was met and assisted home by Mr. Duncan, a coincidence which explained itself to Kitty some days later.

James Fox, a private detective of renown, was called and the news soon spread to the stronghold of "The Black Lily Gang" that Fox was after them. Hence, Kitty received an anonymous note, suggesting that if she would like to regain her jewels, to send someone in whom she had confidence to the Aqueduct. This note she gave to Fox, who sent his assistant to shadow the bearer of the note back to the stronghold of the gang.

A sensational motor-car race followed and the important capture of one of the gang by Fox, who, with assistants, made his way to the secret meeting-place of the gang, and by dint of much effort managed to find the secret spring that opened the door. Exultingly, Fox stepped into the room, the walls of which suddenly rose before him, revealing a dozen of the gang, revolvers in hands. Suddenly the very floor beneath his feet gave way and the detective was precipitated into a deep pit, which, at the pressing of a button on the part of one of the gang, began rapidly to fill with water. Meanwhile the police were active. They also discovered the secret button marked by the sign of a black lily, and, after a valiant fight, managed to overpower the criminals.

Meanwhile one of the gang had taken a message to Duncan. The messenger was shadowed by an assistant of Fox, who returned to the gang headquarters with the information that Duncan was really the leader of the band. Fox then disguised himself as one of the important lieutenants of Duncan, and, going to the Castlemain villa, where a reception was being held, managed to convey a message to Duncan. The old man stepped into the garden and then Fox, with his evidence complete, revealed the wary old criminal as the real head of "The Black Lily Gang."

THE MYSTERIOUS MAN (Sept. 9).—Professor Mortimer and his daughter Helen go to a health resort for a short stay. Before leaving Helen says good-bye to Robert Marsh, her sweetheart, who promises to join her in the course of a few days.

At Clear Springs they meet old acquaintances and engage in the varied sports of a big resort. Several days later Robert Marsh, Helen's sweetheart (who is a detective), arrives for a little visit with Helen.

One night Count Desbro, who, with his wife and daughter, have been occupying rooms at the resort, is amazed to find a note upon the floor of his room threatening him with the loss of his daughter unless he places in the shrubbery at the corner of the terrace the sum of $2,000.00. The note was signed "The Mysterious Man." Loving his daughter above all things, the Count thought it safe to yield to the blackmailer, and that night "the mysterious man," a slender, well-built fellow, wearing a wide hat and heavy beard, crept into the terrace and slipped away with the money. In the morning Desbro related his experience to the guests, and with his wife and daughter hurriedly left the resort.

Some time later, "The Mysterious Man" sought out a fresh victim. Finding a stray boy on the street, "The Mysterious Man" gave him a threatening note to the aged and wealthy Greville. When the old gentleman received the note, he promtly telephoned the police, who set upon the track of the boy at once. Convinced of the child's innocence, the police were nonplussed. Meanwhile Greville is deliberately shot by "The Mysterious Man" in the grounds about the big hotel.

Robert Marsh found many happy moments alone with Helen, until finally the news of these outrages impressed him and he confided his intentions to her of running down the guilty party. Most of the guests left the resort. Marsh's intention to take up the case was accentuated by the conduct of Professor Mortimer, when he found Marsh making love to Helen.

Calling at police headquarters, Marsh closely examined the two threatening notes written to Count Desbro and Greville. His quick mind discovered a peculiarity in these notes, namely, that the writer was evidently in the habit of not crossing his "T's." With this scant clew, Marsh took his way back to the hotel.

In the meantime Helen and her father had a stormy interview and he made her write a letter to Marsh, asking him not to attempt to see her again. To this note Mortimer himself appended a brisk line of warning against Marsh attempting to see his daughter. When Marsh received the note, despite his sorrow, he was amazed to find that Mortimer had failed to cross his "T's." Although tortured by a terrible suspicion, Detective Marsh prepared a trap for the unknown criminal. With the chief of police and an assistant, he wrote a letter to Professor Mortimer commanding that the sum of one thousand dollars be placed on his desk that night under pain of death for refusal. This the trio signed "The Mysterious Man." When Mortimer received this note his teeth chattered with terror and his courage almost failed him. Determined to find out who had learned his secret, he arrayed himself in his wide black hat, long coat and beard, and, revolver in hand, took up his vigil behind the desk.

That night Marsh and his two assistants, hooded and masked, greeted "The Mysterious Man" in his own lair. A hand-to-hand fight followed, in which Marsh tore off the disguise of "The Mysterious Man," showing him as none other than Professor Mortimer. Behind the door Helen watched with mingled feelings. Her shriek brought Marsh to her side, thus proving that while Helen had lost a dangerous and worthless father, she had gained a better and stronger protector.

ESSANAY

BRONCHO BIILY REFORMS (Sept. 13).—"Broncho Billy" and his pals plot to rob the general store. Broncho Billy is selected to go into the store and engage the proprietor in conversation while the others enter the rear door and rob the till. A beautiful young girl comes out to wait on Broncho Billy and he is attracted by her beauty and sweetness, and goes back to his pals and declines to have anything to do with the robbery. His pals attack him, tie his hands and feet and go off on their horses to do the hold-up job without him. Broncho Billy manages to free himself, mounts his horse and goes after the bandits. Broncho Billy arrives on the scene just in time to prevent the robbery, and routs his erstwhile pals. The girl thanks him, and as he leaves, looks after him and sighs. He looks longingly at the girl as he mounts his horse, and thinks what happiness life would hold for him if he had led an upright and honest life.

PATHE

PATHE'S WEEKLY (Sept. 8).

SLEUFOOT'S SEVENTH SUICIDE (Sept. 9).—The love affair of Mandy Coquette and Sleufoot Shine, her dusky lover, was the scandal of the Blacktown villagers. Six times Sleufoot had offered his heart and hand to Mandy, six times Mandy had refused and six times Sleufoot had vowed to end it all. But he always reconsidered his decision, that's what made his friends sore, and that's why they decided, after Sleufoot's seventh notice that he was going to leave for parts unknown, to teach him a lesson. Sleufoot's friends, made up as imps of Satan, caught the would-be suicide in the dead of night. Not only did they scare the wits out of Sleufoot, but they nearly made his suicide a reality until Mandy stepped in and declared that hereafter she would be known as Mrs. Sleufoot Shine, which made everybody happy. The film will make everyone that sees it happy, too.

ACROSS THE CHASM (Sept. 10).—Dan Crockett's descendants still tell the story of their ancestor's first encounter with the Rocky Mountain Indians. A young warrior, because Dan would not supply him with "firewater," stole Dan's infant son and, when pursued, used a lariat, which Dan had given him, to span a yawning chasm and, with the baby tied to his back, moved hand over hand on his perilous journey across the abyss, while Dan and his wife, their hearts aching, stood and watched, fearing and powerless to do aught else than hope and pray. Too, they tell in a reverential whisper of how the warrior's sweetheart, coming upon her lover after he had safely crossed the chasm, felt her mother instinct strongly stirred, gave the Crocketts back their child, even though to do so cost her lover's life. A film that is pathetic and, in addition, is one continuous thrill.

PATHE'S WEEKLY (Sept. 11).

THE ACCIDENTAL SHOT (Sept. 11).—John Flagg, a revenue officer, fell in love with Rose Watkins the moment he saw her, but when his duty told him to arrest Rose's mother he did not let love interefere, neither did Rose let love interefere when duty told her to protect her mother. By clever manœuvring the girl got Flagg's gun away from him, and when he persisted in arresting Mrs. Watkins, Rose shot him. Rose's mother went to jail all right, but there Flagg's duty ended and rather than punish the girl he loved for her loyalty to her mother, Flagg freed her of all responsibility with the simple declaration to the police that he was wounded by an accidental shot.

YOUNG HEARTS AND OLD (Sept. 12).—Horace Willoughby marries Julia Sinnett, a girl of lower station in life, which greatly vexes Horace's uncle and guardian. Uncle Josh refuses to see Horace and his bride when they call, but Mrs. Watson, Uncle Josh's housekeeper, has an idea. The idea is put into practice and as a result Julia, the bride, melts the heart of old Uncle Josh and he finally admits the wisdom of his nephew's choice. A delightfully charming romance.

A JUNGLE FLIRTATION (Sept. 13).—Another of the animated cartoon films which will score a great success. The story deals with the love affairs of Lovesicko the Monk, and his adventures with the ladies of his choice have been pronounced by all "the funniest picture ever devised." The film is full of action and the situations cause spontaneous outbursts of laughter. If you want to give your patrons a real treat, book this film. It's a sure winner.

On the same reel.

TAHITI, THE PICTURESQUE.—A personally conducted tour through an island of wondrous beauty in the South Seas, opening with a view of Peete, the island's harbor, journeying up the road to the town where we see the market at five o'clock in the morning a scene of surprising industry. The film shows the costumes and customs of the natives, the principal points of interest, the Falls of Fautana with a drop of 680 feet, beautiful lagoons which dot the island and a thrilling view of the national sport, surf-riding.

SOLAX

INVISIBLE INK (Sept. 17).—Billy was flirtatious. At the summer hotel he planned to outwit Ruth's father, and wrote her a letter in invisible ink planning to elope that night. Writings in this invisible ink had to be heated before the symbols would appear. By an interesting chain of circumstances, the lovesick old maid, Flora, got the letter. Enraged at the sight of the blank paper, she angrily set a match to it, and the words of love appeared. The romantic soul thought they were meant for her and she was in such a trepidation of realized love that when Ruth and her father unexpectedly came in the room, the letter fell unnoticed from her belt. Ruth's father found it, and thought it had been dropped by his daughter. That night he locked her in her room, but when Billy signalled with his auto horn, and Flora ran out, he thought Ruth had escaped and followed on horseback. Ruth was awakened by the commotion and thinking Billy perfidious, she climbed out of the window and followed on a motorcycle. Billy and Flora were being married when Ruth's father appeared. And then the men discovered Flora's

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identity. She expressed her love for Billy and threw her arms around his neck; Ruth entered at this compromising situation. She would not listen to Billy's explanations, and indignantly strutted off. Flora turned to Billy—"I am still here, Cutey," but Billy rudely repulsed her, and she fell fainting in the arms of the disconcerted minister.

WESTERN LOVE (Sept. 19).—Young Richard Henderson, the son of a wealthy ranch owner, meets a siren at a wayside inn. Henderson soon surrenders to the spell of this fascinating creature's charms and for a long time is at her very mercy. He does not know her past, nor does he know that she earns her living by dancing in country taverns. His love for her not only blinds him to her frailties and immoral past, but also to the suffering love which Dawn White secretly cherishes for him in her bosom. Events shape themselves in time so that Richard is forcibly brought face to face with conditions as they exist in reality and his love for the dancer turns to hate. However, he cannot cast off the spell of his enchantress, and her spirit seems to pervade the very atmosphere which he breathes; even when he proposes to Dawn, the figure of Dawn fades from his view and he imagines he is placing the engagement ring on the finger of the dancer. This freak of imagination almost drives him insane, but by a happy turn of events he is saved from himself and eventually marries the girl who really loves him and whom he soon learns to love and cherish.

AMERICAN ECLAIR

ROB ROY (Three Parts).—In making this adaptation of the great novel of Sir Walter Scott, the Eclair company has succeeded wonderfully well in enveloping the action with the "atmosphere" of the time. The settings have been carefully chosen and really take you to Scotland, mentally. The costuming has been given careful attention and, in fact, the detail of this production is above reproach in every way. The acting has placed this feature very high in the list of Eclair successes. The story is one which will interest all and the action is so well fitted and dovetailed that there is not a single dull moment in the three reels.

Rob Roy, who is one of the farmers on the estate of the Duke of Montrose, is called in by the Duke to make an accounting. When the Duke questions Rob's figures, that worthy resents it and takes one of the Duke's flunkies, who tries to get him out of the room, and throws him out of a window. Rob then returns to the Duke, but the Duke has called in some soldiers and they overpower the Scotch giant. While Rob lies in prison the Duke burns his home and then releases him so that he may see only the ashes.

Bent on revenge, Rob Roy goes to Sir Frederick Vernon, who is secretly conspiring against the English, and offers his assistance. The plotters are interrupted in one of their meetings by the entrance of Rashleigh Osbaldistone, the nephew of the wealthy London banker, Sir Osbaldistone. Rashleigh offers to give the conspirators a sure means of freeing Scotland, providing Sir Frederick will promise him the hand of his daughter, Diana, who has just demonstrated her dislike for young Osbaldistone. Sir Frederick is so set upon his purpose of bringing freedom to his land that he forces his daughter to take an oath to marry Rashleigh. Rob Roy witnesses the taking of this oath although he is not in favor of forcing the girl into such a marriage.

In London, Francis Osbaldistone, a young man who prefers to write poetry and dream rather than work in his father's bank, has given up his place in the bank and he leaves to visit at the Vernon castle. Rashleigh, his cousin, hears of his leaving and takes the place made vacant in the bank.

When Francis arrives at the Vernon castle he is deep in love with Diana, Sir Frederick's daughter, almost before he knows it. A few days later the news comes, by Jarvie, Sir Osbaldistone's Glasgow representative, that Rashleigh has stolen some very valuable bonds from the bank and Francis and Jarvie set out to hunt down the thief. They meet Rashleigh in the mountains and Francis and his cousin fight a duel. They are interrupted by Rob Roy, who stops the fight and orders Rashleigh away. He thinks the thief is on an important mission to assist the Scots in their fight for freedom. After Rashleigh has departed Francis explains the theft of the bonds in his father's bank and then Rob agrees to assist in the pursuit of the thief.

Rashleigh, to revenge himself on Francis and place Sir Frederick in his power, turns traitor and goes to the English headquarters, where he tells of Sir Frederick's plot. The English start for the Vernon castle to make Sir Frederick a prisoner, but a Scotch spy has been before them and Sir Frederick and Diana escape through a secret passage.

Francis and Jarvie, not knowing of Rashleigh's treachery, apply to the English for assistance in tracing the thief of the bonds, and they are also placed under arrest. A Scot who attempts to assist them is arrested and threatened with hanging if he does not disclose the cave where Rob Roy lives. He refuses and is about to be hung when Rob appears in the distance and signals him to tell The prisoner then agrees to lead the men and they start with a detachment of troops, taking Francis and Jarvie along as prisoners.

Rashleigh discovers Rob Roy and, pretending to be friendly with the Scot leader, he succeeds in securing his sword and then places him under arrest. The English place Rob in a boat and start across the river with him.

The detachment of troops who had been following their guide found themselves in an ambush, which had been prepared by Rob's wife, and they were most ingloriously defeated in a great battle there in the hills. Rob escaped by jumping into the river from the boat and arrived just as the Scots, headed by his wife, had routed the English.

Francis set out again in pursuit of Rashleigh and met Sir Frederick and Diana, who were fleeing from the pursuing English. The three went to Rob's cave to get Jarvie and here they were surprised by the English, headed by Rashleigh, and captured. Rashleigh's triumph was shortlived, however, for Rob's men came in just in time to put an end to Rashleigh's insults to Diana. Rob fought a fair duel with Rashleigh after capturing him and killed him in fair fight, thus leaving Diana and Francis free to wed. The stolen bonds were found in Rashleigh's coat.

The Eclair production of Rob Roy is a feature which will delight both young and old. It is enacted in the Adirondacks and abounds with beautiful settings. The story is filled with action and there are several "big" scenes as well as many punches. It will pack every theatre where it is booked. See to it that your exchange is getting every Eclair.

GREAT NORTHERN

THE GIRL GRADUATE (Sept. 6).—This is an amusing comedy creation in which Elsie Frolich and Carl Alstrup are featured in the leading roles. It savors a trifle of the suffragette theme, but not sufficient to make it distinctly a "votes for women" entertainment. Mr. Burton, a manufacturer, has arranged to entertain Charles Groves, a young engineer. Upon his arrival he is greeted by the two daughters of the manufacturer. Doris is a pretty and engaging girl and her sister Ruth is of the more modern type, fond of athletics and mannish in her attire and demeanor. Groves admired her spirit and grit for the time being, but his thoughts soon returned to the less demonstrative sister. But the latter is not in love with Groves and simply seeks to cure her girl graduate sister of her mannish ways. At a ball which is given a week later, Groves and Doris pretend to be deeply attached to each other and the mannish Ruth acts the part of a "wallflower." The plan works out excellently and instead of attending a meeting of the "Women's Protective Society" she consents to accompany Groves on a boat ride. During the short excursion on the river Ruth decides that she will renounce the ranks of "man haters." That evening, in her own home, she is discovered by her fond parents sewing a button on Groyes' coat. A prick from a needle and a kiss on the injured finger completed the cure.

There are many beautiful scenes enacted in the comedy and they are up to the Great Northern standard of excellence. The acting of Elsie Frolich and Carl Alstrup is calculated to prove a source of delight to those who view this film.

REX

THE WALL OF MONEY (Sept. 21).—Mr. McQuarrie, a rich, old factory owner, living alone in his large mansion while his son is away at college, has become miserly and works his men night and day, paying them the lowest wages possible. Daily accidents occur at the factory, due to the old, defective machinery used. The men have become very discontented and rumors of a strike begin to pass around among them.

Young Neilan, who has spent his spare hours designing machinery protected against accidents, after many weeks of hard work completes his plans, and at a meeting of the men they decide to send a committee to the monopolist to present the plans and request that the ideas be used to safeguard them against possible accidents. A meeting is arranged.

The monopolist, expecting trouble, has requested two detectives to be present in an adjoining room, and just before the committee arrives his son Wallace returns from college. The father explains the presence of the detectives, and asks the son to leave the room while he interviews the committee.

The committee is announced, and Neilan, as spokesman, states their request, producing his plans. McQuarrie refuses their demands and the men freely express their opinion of him. Lloyd becomes threatening, when the detectives come on and order the men out.

Wallace overhears the entire conversation in the adjoining room, and expecting some day to step in and take his father's place, he asks him for permission to work in the factory and study the conditions that prevail there. The father, however, has different ideas for his son's future and tells him to go to the sea-shore instead and spend his vacation there.

Wallace agrees, but instead of going to the sea-shore he goes to the factory, unknown to his father, and secures work. Here he is introduced to Neilan, who, thinking him a brother workman, invites him to come to his home to live with him and his sister Pauline, to help keep the little home going. Wallace meets Pauline. They become interested in each other, to the delight of Neilan, who has taken a liking to Wallace.

Neilan's sweetheart, Toddles, is the daughter of old Lloyd, a co-worker. Lloyd's son, Bart, a young lad, is also employed at the factory, and a week later is injured in an accident caused by defective machinery. The injury proves fatal, and the father, who is wrapped up in the boy, is almost driven crazy with grief.

Wallace, who has witnessed the accident, realizes the mistake his father is making in denying the demands of the men. He determines to go to his father and convince him wherein he is wrong. Rossin, a factory employee, who has suspected Wallace since the very beginning of being a spy employed by the monopolist, follows Wallace to his father's house. Seeing him enter the house, Rossin returns and tells Neilan, and to prove his assertion, takes Neilan to McQuarrie's home, where they see Wallace coming from the house.

Wallace is unable to make his father change the existing conditions in the factory and returns to devise some way of winning him over. Neilan, not knowing Wallace's relationship to the monopolist, now also suspects him of being a spy and refuses him entrance to his house. Pauline, when told of what has occurred, does not believe Wallace guilty, but is convinced when she sees him going into his father's home.

Old man Lloyd becomes insane with grief over his son's death and determines to revenge himself on McQuarrie. Just as he is about to leave the house with dynamite and fuse, Toddles intercepts him and, discovering his purpose, pleads with him not to commit murder. He locks her in a closet and leaves.

Neilan and Pauline, coming to see Toddles, hear the noise in the closet. Neilan releases her and she tells of her father's intentions. Pauline admitting her love for Wallace, pleads with Neilan to go and save McQuarrie. Neilan hurries to the house in time to put out the fuse. Aroused at the attitude of the monopolist, Neilan enters the house to denounce him and Wallace.

He enters the room just after Wallace has succeeded in winning his father's consent to let him run the factory to suit himself. Wallace explains the situation to Neilan and tells him he will he made assistant manager. Neilan, overjoyed, asks forgiveness for mistrusting Wallace, and the two young men hurry away to their sweethearts to tell them the good news. Wallace takes charge of the factory, raises the men's wages, installs safe machinery and gives them their Saturday afternoon holiday.

MIATT PATENTS

MIATT PATENTS

FEATURE FILM NOTES

Interested in New England and New York State respectively, W. E. Greene, and his associates Hiram Abrams and Art Schmidt, of the Victor Film Exchange, of Buffalo, called on the Candler Building hustlers early this week.

* * * *

Interesting in the annals of feature salesmanship, is the record of Joseph R. Miles, general manager of the Exclusive Supply Corporation, through whom these features are disposed, in selling nine prints without having even a herald or a poster to aid him.

* * * *

An exchange-man from Greensborough, N. C., was in New York the latter part of last week, and discussed with officers of the Exclusive Supply Corporation a proposition to supply a co-operative league of exhibitors in North and South Carolina and Tennessee.

* * * *

The Warner Feature Film Company, of New York, was granted a preliminary injunction by Judge Barratt restraining the Pekin Film Company, the Monarch Picture Film Company and Alexander R. Boyd, of the Bijou Dream, 1205 Market street, from producing a motion picture, "The Clue to the Broken Finger," under the title of "Horrors of the Night."

The Warner Company declares that it has the exclusive right to "The Clue to the Broken Finger," and, despite the change of name made by the defendants, the pictures are identical.

* * * *

Exhibitors and moving picture fans will be glad to know that one of the early releases on the Warner program will be "Back to Life," a drama of society, the equal in every way of "Her Supreme Sacrifice," whose emotionalism and superior photography demonstrated the fact that the Pyramid Film Company is peculiarly fitted to produce three-reel features with a "punch."

Another early release will be "A Florentine Tragedy," after the play by Oscar Wilde. The settings for this emotional drama were secured in California, and the acting of the principals, Constance Crawley and Arthur Maude, is of the very highest type.

Still another early release will be "In the Power of a Hypnotist," introducing the international favorites, Gene Gauntier and Jack J. Clark. This pictureplay, written by Miss Gauntier, is absolutely unique in the history of moving pictures. Sidney Olcott plays the part of Gondorza, the traveling hypnotist, and his interpretation of the role is most convincing. A huge snake plays an important part in this unusual feature. His Snakeship coils about the neck and arms of Miss Gauntier in a way that is truly hair-raising.

* * * *

Joseph Hopp, during a few days' stay in New York in which he completed arrangements for the sale of his exchange interests in Chicago, signed a contract with the Exclusive Supply Corporation for the handling of the Exclusive program in his territory. Joseph R. Miles, general manager, and Harry R. Raver, secretary and treasurer, acted for the Exclusive.

The General Feature Film Company, with offices at No. 112 North La Salle street, Chicago, is the name of the new company.

Mr. Hopp is a firm believer in the present and the future of the Feature program, and his years of experience in the moving picture business substantiates his faith in such brands as Great Northern, Solax, Blache American Features, Film Releases of America and Itala.

* * * *

Herbert Blache, president of the Exclusive Supply Corporation and identified with his wife in the Solax Company, and also the head of the newly projected Blache American Features, is taking a well-earned fortnight's vacation in the Pocono Mountains in Pennsylvania.

Presumed to be an aftermath of an accident some months ago in which Mr. Blache was severely burned while directing a picture, he has had considerable trouble with a poisoned arm. It is with the purpose of getting into good trim for the active fall campaign that Mr. Blache has gone away to seek recuperation in the recreations of tennis, boating, fishing, etc.

While he is absent he will also write several scenarios for forthcoming features, and whip "A Fight for Millions" and "The Prisoner in the Harem" into shape on paper.

* * * *

All releases of the Ramo Company, beginning September 1st, will go through the Exclusive Supply Corporation. Contract putting the Ramo subjects on the Exclusive program was signed at the Exclusive offices in the Candler Building, NewYork City, Acting for the Ramo Company were: Horace A. Snow, president; A. G. Leonard, secretary, and C. Lang Cobb, general manager; Harry R. Raver, secretary, and Joseph R. Miles, general manager, represented the Exclusive.

The Ramo single releases will be discontinued and the Ramo Company will confine themselves exclusively to making two three-reel features monthly.

* * * *

Arthur N. Smallwood, general manager of the United States Film Company of New Jersey, with offices in the Flatiron Building, New York, has just returned from a business-getting trip covering two weeks in which he visited seventeen cities searching for industrial contracts.

The United States Film Company specializes in making local pictures for exhibitors and civic organizations. This company will shortly begin the making of historical pageants featuring the early history of the various cities in which the pictures will be made. These films are made with large casts in which local people alone will be used. These local features will be played on percentage in various cities where they are made.

* * * *

Rita Sacchette, the famous actress, danseuse and mimic, will be seen in the near future in a Great Northern feature production entitled, "During the Plague." The film is said to be powerful in many respects, and the appearance of Madame Sacchette for first time in moving pictures may be regarded as an achievement on the part of the pioneers in the field of features.

* * * *

General Manager Oes, of the Great Northern Film Company, is planning an elaborate private exhibition of Hauptmann's "Atlantis" in the near future. From all accounts this big nine-reel feature will prove one of the season's film sensations.

* * * *

Warner's Features, Incorporated, have contracted with The Great West Moving Picture Company, of California, for three-reel Western dramas for their feature program. The contract expressly stipulates that Indian scrimmages, the everlasting tiresome chase pictures, and red men versus white men scraps, be entirely eliminated, as the market is glutted with them. Real Western stories will be made, such as the "Cowboy and the Lady" series, the "Mountaineers vs. the Plainsmen," the "Border Riders," "The Mexican and the Gringo"; the ever prevalent Jap will be interwoven into big heart throbs, with the proverbial punch in every reel.

Joseph Shipman, of Los Angeles, general manager of the Great West Company, a California corporation, has already secured a choice location for studios, and enrolled some of the most noted players and producers in the West.

The first release will be entitled "The Fugitive Law" and re-enacts the tragic death of Madero, and the escape of sympathetic Americans, through the interior of Mexico, and their final escape from the danger zone by means of the aeroplanes which were identified with the attack upon the gunboats of the federal government in the harbor of Guaymas, in the Gulf of Lower California. The story opens with the "One-Armed Sheriff of Tucson" who mysteriously disappears when in charge of the captured airships which were seized as contraband of war upon the frontier, but later successfully got over the lines; and closes with a thrilling dramatic scene in Sonoratown, Los Angeles, where the vengeance of the defeated powers pursues the fugitives under the outstretched wings of the American eagle.

* * * *

Frank S. Jonas, of the Kinemacolor film service department, has gone on an inspection tour through New York State and Pennsylvania to award contracts to the better class theatres. Kinemacolor has many applications for service, but always inspects the houses and awards exclusive service to the theatre which caters to the best clientèle and has a live manager. Mr. Jonas has built railroads in Bolivia, so is not likely to get lost.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

July 5—The Little Puppet Seller (2 Parts—Dr.) .....
July 12—In the Hands of Conspirators (2 Parts—Dr.) .....
July 19—The Triumph of Strength (2 Parts—Dr.) .....
July 26—The Missionary's Sister (2 Parts—Dr.) .....
Aug. 23—Grandmother's Lamp (3-reel Dr.)..

AMERICAN

Aug. 23—Flesh of His Flesh (Dr.).....1000
Aug. 25—For the Flag (2 reel Dr.).....2000
Aug. 28—From the Portals of Despair (Dr.)..1000
Aug. 30—Jack Meets His Waterloo (Dr.)....1000
Sept. 1—While There's Life (Dr.).....1000
Sept. 4—A Poisoned Chop (Dr.).....1000
Sept. 6—Mysterious Eyes (Dr.).....1000
Sept. 8—For the Crown (2-reel Dr.).....2000
Sept. 11—Through the Neighbor's Window (Dr.) 1000
Sept. 13—Red Sweeney's Defeat (Dr.).....1000
Sept. 15—Calamity Anne, Heroine (Com.)..1000
Sept. 18—A Fall Into Luck (Dr.).....1000
Sept. 20—Travelers of the Road (Dr.).....
Sept. 20—Jime Takes a Chance.....

BISON

Aug. 16—Soldiers' Three (2 reel Dr.).....
Aug. 19—The Iron Trial (2 reel Ind. Dr.)..
Aug. 26—The Mystery of Yellow Aster Mine (2 reel Dr.).....
Aug. 30—The Gratitude of Wanda (2 reel Dr.) .....
Sept. 2—Pelleas and Melisande (3-reel Dr.).
Sept. 6—The Love of Men (2-reel Dr.).....
Sept. 9—A Forest Romance (2-reel Dr.)....
Sept. 16—In the Coils of the Python (Dr.)..
Sept. 20—Through the Window (2 reel Dr.)

BRONCHO

Aug. 6—Joe Hibhard's Claim (1 reel).....1017
Aug. 13—The Quakeress (2 reels).....2025
Aug. 20—Heritage of Eve (2 reels).....2060
Aug. 27—The Madcap (2 reels).....2000
Aug. 31—The Broken Thread (1 reel)..... 975
Sept. 3—Gamhler's Pal (1 reel).....
Sept. 7—May and December (1 reel).....
Sept. 10—Judge's Son (1 reel).....
Sept. 17—Land of Dead Things (2 reels)....
Sept. 24—The Silent Hero (2 reels).....

CRYSTAL

Aug. 24—Hypnotized .....
Aug. 26—His Aunt Emma (Com.).....
Aug. 26—That Crying Bahy (Com.).....
Aug. 31—The Red Heart (Dr.).....
Sept. 2—Much Ado Ahout Nothing (Com.)..
Sept. 2—Baldy Belmont and the Old Maid..
Sept. 7—Lost in the Night (Dr.).....
Sept. 9—Pleasing Her Husband (Com.).....
Sept. 9—Some Luck (Com.).....
Sept. 14—The Hand of Providence (Dr.)....
Sept. 16—A News Item (Com.).....
Sept. 16—A Bachelor's Finish (Com.).....
Sept. 21—Misplaced Love (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—Memories of Long Ago.....1000
July 28—Bride of the Sea.....1000
Aug. 4—The Blindness of Courage (Dr.)..3000
Aug. 11—Sea Waif.....

ECLAIR

Aug. 20—The Beaten Path (3 reel Dr.).....
Aug. 24—"13" at Table (Com.).....
Aug. 24—Sea Worms (Scientific).....
Aug. 27—The Better Father (2 reel Dr.)....
Aug. 31—The Runaway Uncle (Com.).....
Sept. 3—Steel (2-reel Dr.).....
Sept. 7—A Vegetarian's Dream (Com.).....
Sept. 7—The Hahit of Field Spiders (Sc.)...
Sept. 10—The Banker's Daughter (2-reel Dr.).
Sept. 14—A Pawnee Romance.....
Sept. 14—Hydrogen .....
Sept. 17—Roh Roy (3 reel Dr.).....
Sept. 21—Stung .....
Sept. 21—Curious Fishes .....

ECLECTIC

Aug. 22—Mysteries of Paris.....4800
Aug. 25—Wheel of Destruction.....
Sept. 1—Thrust of Hate.....
Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild.....

FEATURE RELEASES

Feet

Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild.....

FRONTIER

Aug. 23—The Eyes of the God of Friendship (Dr.) .....
Aug. 28—A Much-Wanted Baby (Com.).....
Aug. 30—Maya; Just an Indian (Dr.).....
Sept. 4—Flirty Florence (Com.).....
Sept. 6—The Surgeon of Ahajo (Dr.).....
Sept. 11—Dorathea and Chief Razamataz (Com.) .....
Sept. 13—On Forhidden Paths (Dr.).....
Sept. 18—The Juvenile Kidnappers (Com.)..
Sept. 20—The Ranchman's Devil (Dr.).....

GAUMONT

Sept. 1—The Faithful Servitor (2-reel Dr.).
Sept. 3—Gaumont's Weekly No. 78.....
Sept. 4—"Some" Fireman (Com.).....
Sept. 9—An Actor's Adventure (Dr.).....
Sept. 10—Gaumont's Weekly No. 79.....
Sept. 11—Love Me, Love My Animals (Com.).
Sept. 11—Cahinet-Making (Edu.).....
Sept. 16—The Lion Hunter (2 reel Dr.)....
Sept. 17—Gaumont's Weekly No. 80.....
Sept. 18—Tiny Tim's Elopement (Com.)....
Sept. 23—The Sheriff's Devotion (Dr.).....

GEM

Aug. 18—The Elks at Rochester (Top.).....
Aug. 25—What Girls Will Do (Com.).....
Sept. 1—The Tale of a Fish (Com.).....
Sept. 8—The Gold Mesh Bag (Com.).....
Sept. 15—The Manicure (Com.).....
Sept. 15—Sam's Despondency (Com.).....

GREAT NORTHERN

July 19—A Country Cousin (Com.).....
July 19—Short Scenic Suhject.....
July 25—The Governor's Daughter (2 reels)
Aug. 3—A Shot in the Dark.....
Aug. 9—The Five Copies (Com.).....
Aug. 16—A Mistaken Identity (Com.).....1000
Aug. 23—The Hypnotist (Com.)..... 562
Aug. 23—The South of Sweden (Sc.)..... 391
Aug. 30—Faded Beauties (Com.).....
Sept. 6—A Girl Graduate (Com.).....

GREAT NORTHERN
Special Feature

July 28—A Woman Scorned, or The Last of the Old Mill (Dr.).....
Aug. 16—A Dash for Liherty (Dr.).....
Aug. 23—The Steel King's Last Wish (Dr.)..

GREAT NORTHERN
Universal

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Sept. 6—The Hawk Shaw.....
Sept. 6—Humors of Summer, hy Hy. Mayer.
Sept. 8—Rohespierre (3-reel Dr.).....
Sept. 11—The Shells (Dr.).....
Sept. 13—Binks Elevates the Stage.....
Sept. 13—Piffles Tries a Hair Tonic hy Hy. Mayer .....
Sept. 15—Fatal Verdict (Dr.).....
Sept. 17—Escape from the Asylum (2 reel Dr.)
Sept. 20—Binks and the Bathing Girls.....
Sept. 20—Antics in Ink by Hy. Mayer.....

ITALA (Features)

June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
Aug. 11—The Greater Love.....
Sept. 11—The War Correspondents.....
Sept. 25—Unmasked .....

KAY-BEE

Aug. 15—Flames in the Ashes (2 reels).....2700
Aug. 22—The Orphan of War (2 reels).....2080
Aug. 29—The Green Shadow (2 reels).....1975
Sept. 5—The Iron Master (2 reels).....
Sept. 12—The Waif (1 reel).....
Sept. 19—Cowtown Reformation (1 reel).....
Sept. 26—The Reformation (1 reel).....

KEYSTONE

Aug. 6—Condemned to Death.....
Aug. 7—A Game of Pool—The Latest in Life Saving 1000
Aug. 11—The Riot 1000
Aug. 14—A Chip of the Old Block.....1000
Aug. 21—The Fire Bug (2 reels).....1000
Aug. 25—Baby-Day—Kelp Industry 1000
Aug. 28—Mahel's New Hero.....1000
Sept. 1—Fatty's Day Off—Los Angeles Harbor 1000
Sept. 1—Decreed to Die.....
Sept. 4—The New Bahy.....
Sept. 8—Mahel's Dramatic Career.....
Sept. 11—The Gypsy Queen.....

Feet

Sept. 15—What Father Saw—Willie Minds the Dog .....
Sept. 18—Fatal Taxicah .....

LEWIS PENNANT

Sept. 15—My Boy .....

LUX
By Prieur

Aug. 8—The Triumph of Love (Dr.)..... 535
Aug. 8—Should Women Work (Com.)..... 390
Aug. 15—The Poisoned Dagger (Dr.)..... 950
Aug. 22—Over the Garden Wall (Com.)..... 450
Aug. 22—The Registered Letter (Dr.)..... 510
Aug. 29—His Chance (Dr.)..... 950
Sept. 5—A Timely Reminder (Dr.)..... 910
Sept. 12—The Tax on Bachelors (Com.).... 455
Sept. 12—Arahella's Rival (Com.)..... 540

MAJESTIC

Aug. 19—The Other Side of the Fence—Grand Canyon of Arizona.....
Aug. 23—Bashful Bachelor Billy.....
Aug. 24—The Lady Killer.....
Aug. 26—One Round O'Brien's Flirtation....
Aug. 30—A Perilous Ride.....
Aug. 31—A Chapter of His Life.....
Sept. 2—A Perilous Ride.....
Sept. 6—The Turkish Bath.....
Sept. 7—The Heart of a Fool.....

NESTOR

Sept. 5—Won hy a Skirt (Com.).....
Sept. 8—Poisoned Waters (Dr.).....
Sept. 10—Algy Forfeits His Claim.....
Sept. 10—Views of Stockholm.....
Sept. 12—The Girl Ranchers (Com.).....
Sept. 15—Beauty and the Ugly One (Dr.)....
Sept. 17—The Stepson (Dr.).....
Sept. 19—The Battle of Bull Con (Com.)....

PILOT

July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.).....1000
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.).....1000

POWERS

Aug. 27—Everyhody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Dr.).....
Sept. 3—The Surrender (Com.).....
Sept. 5—The Reincarnation of a Soul (Dr.).
Sept. 10—Mother (Dr.) .....
Sept. 12—In the Cycle of Life (Dr.).....
Sept. 17—Pearl of the Golden West (Com.)..
Sept. 19—The Doctor's Story.....

RAMO

Aug. 13—Love and Gold (Dr.).....1000
Aug. 20—Dangerous Sympathy (Dr.).....1000
Aug. 27—Springtime of Love (Dr.).....1000
Sept. 1—The Worker (3 reels).....
Sept. 3—The Black Opal (Dr.).....1000

RELIANCE

Aug. 30—The Social Secretary (1 reel).....
Sept. 1—Feeney's Social Experiment (1 reel)
Sept. 6—The Glow Worm (3 reels).....
Sept. 8—Between Home and Country.....
Sept. 13—The Clown's Daughter (2 reels)....
Sept. 15—Twickenham Ferry .....
Sept. 17—The Disguise .....
Sept. 20—The Stolen Woman (2 reels).....

REX

Aug. 28—A Woman's Stratagem (Dr.).....
Aug. 31—The Call (Dr.).....
Sept. 4—The Evil Power (2-reel Dr.).....
Sept. 7—The Light Woman (Dr.).....
Sept. 11—The Diamond Makers (2-reel Dr.).
Sept. 14—The Fight Against Evil (Dr.).....
Sept. 18—Never Again .....
Sept. 21—The Wall of Money (2 reel Dr.)..

SOLAX

Sept. 12—Gratitude (Dr.) 1000
Sept. 17—Invisihle Ink (Com.).....1000
Sept. 19—Western Love (Dr.).....1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.).....

THANHOUSER

Sept. 2—The Veteran Police Horse.....
Sept. 7—His Last Bet.....
Sept. 9—Taming Their Grandchildren.....
Sept. 12—The Message to Headquarters.....
Sept. 14—No Release .....
Sept. 16—Redemption .....
Sept. 19—Flood Tide .....

VICTOR

Aug. 29—His Vacation (Dr.).....
Sept. 5—The Lost Copperhead (Dr.).....
Sept. 12—A Bride from the Sea (2-reel Dr.)..
Sept. 19—Percy H. Baldwin Trifler (Dr.)..

CURRENT COMMENT

Motion Pictures as Historical and Human Documents

The progress of the motion picture as an educational medium has been remarkable during the past few years. While the pictureplay is the form of motion picture that is most popular, the travel pictures and the illustrated weekly films are creating more interest each year. These pictures allow many people to escape the narrow environment in which they are confined and give them an opportunity to see, more clearly than ever before, the life of the world in many countries and many climes.

The motion picture has already entered the class rooms of our schools and colleges and one does not need the eye of a prophet to see that the field there has only been scratched in that line. Only recently a great religious educational association meeting in a New England city endorsed a plan for a film produced under its auspices that should show the great events in religious history from the creation. This association endorsed the motion picture as a powerful aid in religious instruction.

The concern which is even photographing our own city (Newburyport) is getting together the most wonderful and valuable collection of civic motion pictures ever attempted and the uses to which these pictures can be put are unlimited. A set of the film may, it is reported, be deposited with the local historical society. If this is done the film would provide a historical document without a superior.

There seems to be little doubt that many homes will soon be provided with motion picture apparatus. In fact a home outfit is already upon the market and has been for a year or more. The old photograph album has been one of the family's most precious relics for years, but the thought of moving and even talking pictures of the dear ones who have passed on must appeal to everyone. And it is a pleasure that the immediate future holds in store.—Newburyport (Mass.) Herald.

Chat With Mrs. Langtry

In a chat with a representative of The Bioscope Mrs. Langtry (Lady de Bathe), who is the latest famous actress to have her art immortalized by the cinematograph, said: "I enjoyed immensely my first experience of picture acting, and, moreover, I found it extremely interesting. Obviously, of course, everything in a cinematograph play must be told by gestures, which have to be more forcible and more elaborate than on the ordinary stage. In view of this fact, I was surprised, when seeing myself on the screen—a delightfully novel sensation—to find how natural my gestures appeared; they did not seem at all exaggerated, although I had feared they might do so. Watching oneself act is, in itself, a complete education. Oh, I think there is no doubt at all but that cinematography has a great and a wonderful future before it. Its educational possibilities must be almost unlimited, and then it is so fascinating, regarded as a means of perpetuating the art of the actor. I think that all fine actors ought to be 'filmed.' If we only had some record of Henry Irving for instance, how invaluable it would be! It would be so interesting to compare new schools of acting with old ones—and I think that there would be a good many useful lessons to be learned from so doing. I was very glad to hear that Forbes-Robertson had had his wonderful 'Hamlet' preserved in this way for future generations. I admire him immensely * * * Yes, I certainly hope to appear again before the camera, as I have been very pleased with this first experiment. I have a contract with Mr. Frohman for a year."

Record Rate of Taking Pictures

Moving pictures have been made at the rate of 100,000 a second in contrast with the rate of fifteen or twenty a second, which is enough when reproduced on a screen to give the eye the impression of a continuous picture. The only thing that moves fast enough to make such tremendous speed worth using is a bullet, and some extraordinary pictures of bullets have been taken at this rate, seventy-two pictures being taken of a revolver bullet as it moved ten inches from the muzzle.—Saturday Evening Post.

Over $80,000,000 Invested in Motion Pictures

In comparatively a few years the moving picture interests have developed into a great and thriving business. It has spread over the whole country, and more than $80,000,000 is invested in it. Outside of the writers of scenarios there are 250,000 people employed in it—film makers, "managers," troupes of actors employed just for this purpose, electricians, mechanics and others of less prominent potentiality, such as ticket sellers, doorkeeps, etc.

Thus it is easy to see how many people make their living in this new industry.

That it is a money-maker, in spite of the low charge at the gate, is proved by the fact that during the last twelve months $319,000,000 was paid for entrance fees.

These moving pictures are entering into every phase of life; rich people have weddings thus produced; they are used in the operating room to perpetuate for study the work of certain great surgeons; the schoolroom, and even the Sabbath school are being invaded and improved by this way of teaching history and science.

In many of the large cities some of the best theatres have been given up to this species of amusement. In New York it is said that no less than twenty playhouses will next season become moving picture shows.

It is a wonderful invention, this process of "reeling off" pictures that have the movement and seeming vitality of people who are alive. Even the facial changes are noted on the canvas.

Every age has its new interests and demands, but there are few things that have made the progress in public favor and financial success of this new industry of moving pictures.—Memphis (Tenn.) Com. Appeal.

Moving Pictures Everywhere

Of course, the United States leads in motion picture manufacture and motion picture consumption, but—really, all nations are "doing" the movies.

New York has slightly more than 480 picture theatres. Nine of the largest cities in the United States have 1,400. Paris has 200 motion picture theatres that are visited by 100,000 persons daily. London has 400 such theatres and in all the rest of England there are 2,400. It is declared 8,000,000 persons visit the "movie" theatres in Great Britain every week.

In Germany's 33 largest cities there are 500 motion picture play parlors. Berlin has 260, and throughout the German empire there are 3,000. The "movies" are the principal form of entertainment and amusement in malicious Mexico. There theatres and theatrical companies are scarce and pictures are shown in the bull ring. The "movies" are as much liked in the Orient as in other parts of the world. The Malays, Chinese and Japs are enthusiastic about them and Shanghai, China, has three thriving picture theatres.

There are about a dozen "movie" theatres in Bombay, India and Rangoon. Burma has its quota. There is a Federated Picture Showmen's Association in Australia, and the school authorities have installed moving pictures in the public schools of Greece.

All the world loves a "movie"!—Toledo Blade.

Popularity of Picture Entertainments

It looks as though the moving picture business was to invade more "big" theatres than ever the coming theatrical season, and as though the field for the actors themselves was to be, perhaps, more restricted than ever. Announcements are already being sent to newspapers over the country telling how representatives of the stories of famous novels, and reproductions of famous old plays, are to be put on and pictured and the pictures sent broadcast the country over before the season closes. More and more time and effort seem to be given to making picture plays, while announcements of new plays are not numerous and of new stars almost nothing is heard. The idea seems to be to give up time in certain theatres to

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BIOGRAPH

Feet

Aug. 21—The Work Habit (Com. Dr.).....
Aug. 23—Two Men of the Desert (Dr.).....
Aug. 25—The Crook and the Girl (Dr.).....
Aug. 28—Objections Overruled (Com.).....
Aug. 28—Black and White (Com.).....
Aug. 30—The Adopted Brother (Dr.).....
Sept. 1—Among Club Fellows (Com.).....
Sept. 1—Edwin's Badge of Honor (Com.)....
Sept. 4—A Woman in the Ultimate (Dr.)....
Sept. 6—The Strong Man's Burden (Dr.)....
Sept. 8—A Modest Hero (Dr.).....
Sept. 11—Bahy Indisposed (Com.).....
Sept. 11—The Lady in Black (Com.).....
Sept. 13—An Unjust Suspicion (Dr.).....

CINES
George Kleine

May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (2 reels).....
Sept. 2—The Sign of the Black Lily (2 parts —Dr.) .....
Sept. 9—The Man (2 parts—Dr.).....

EDISON

Aug. 16—The Pied Piper of Hamelin (Dr.)..1000
Aug. 18—Starved Out (Com.).....1000
Aug. 19—Flood Tide (Dr.).....1000
Aug. 20—First Aid to the Injured (Edu.).... 425
Aug. 20—Bobbie's Long Trousers (Com.)... 575
Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.) 2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).....1000
Aug. 25—A Mutual Understanding (Dr.).....
Aug. 26—A Mistake in Judgment (Com. Dr.).1000
Aug. 27—Quaint Spots in Cairo, Egypt (Sc.). 400
Aug. 27—Zeb's Musical Career (Com.)..... 600
Aug. 29—Joyce of the North Woods (Dr.)...2000
Aug. 30—The Ghost of Granleigh (Dr.).....1000
Sept. 1—The Younger Generation (Com. Dr.) 1000
Sept. 2—The Grecian Vase.....1000
Sept. 3—A Series of Tallulah Falls, Ga. (Sc.) 225
Sept. 3—The Girl, the Clown and the Donkey (Com.)..... 775
Sept. 5—The Awakening of a Man (Parts 1 and 2—Dr.).....1000
Sept. 6—Slander's Tongue (Dr.).....1000
Sept. 8—Keepers of the Flock (Dr.).....1000
Sept. 9—A Light on Troubled Waters (Dr.).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Com.) 1000
Sept. 12—Caste (Parts I and II) (Com.).....2000
Sept. 13—The Green Eye of the Yellow God (Dr.) 1000
Sept. 15—The Island of Perversity (Com.)...1000
Sept. 16—Jerusalem and the Holy Land(Sc.).1000
Sept. 17—Cornwall, The English Riviera (Sc.) 400
Sept. 17—The Comedian's Downfall (Com.).. 600
Sept. 19—Saved by the Enemy (Dr.).....2000
Sept. 20—The Great Physician (Dr.)..... 950
Sept. 22—The Honor of the Force (Dr.)....1000

ESSANAY

Aug. 13—Good Night, Nurse (Com.).....
Aug. 14—The World Above (Dr.).....1000
Aug. 15—The Power of Conscience (2 reels)
Aug. 16—The Man in the Cahin (Dr.).....1000
Aug. 19—The Whip Hand (Dr.).....
Aug. 20—The Accidental Bandit (Com.).....
Aug. 20—Making Hay with Modern Machinery (Edu.) .....
Aug. 21—The Sheriff of Cochise.....
Aug. 22—The Power of Conscience (2 reels).
Aug. 23—Broncho Billy's Mistake.....
Aug. 26—The Love Theft.....
Aug. 27—What Cupid Did (Com.).....
Aug. 27—His Athletic Wife.....
Aug. 28—The Episode at Cloudy Canyon.....
Aug. 30—A Western Sister's Devotion.....
Sept. 2—Stone the Woman.....
Sept. 3—Mr. Dippy Dipped.....
Sept. 4—Hard Luck Bill.....
Sept. 5—While the Starlight Travels (Special —2 parts—Dr.) 2000
Sept. 6—Broncho Billy's Conscience (Dr.).1000
Sept. 9—Sunlight (Dr.) 1000
Sept. 10—The Treater's Treat (Com.).....1000

Feet

Sept. 11—Bonnie of the Hills (Dr.).....1000
Sept. 12—Grist to the Mill (Special—2 parts —Dr.) 2000
Sept. 13—Broncho Billy Reforms (Dr.).....1000

KALEM

Aug. 22—Fool Luck (Com.).....
Aug. 22—Deceiving Uncle Asa (Com.).....
Aug. 23—The Smuggler's Last Deal (Dr.)...
Aug. 25—The Blind Basket Weaver (Dr.)....1000
Aug. 27—The Invaders (special, 2 parts, Dr.).2000
Aug. 29—The Captivating Widow (Com.)....
Aug. 29—Mike, the Timid Cop (Com.).....
Aug. 30—A Railroad Conspiracy (Dr.).....1000
Sept. 1—The Christian (Dr.).....1000
Sept. 3—The Sacrifice at the Spillway (Special—2 parts—Dr.) 2000
Sept. 5—Boggs' Predicament (Com.).....
Sept. 5—Children of the Tenements (Topical) .....
Sept. 6—The Hand of Destiny (Dr.).....1000
Sept. 8—The Bribe (Dr.).....1000
Sept. 10—The Fatal Legacy (Special—2 parts —Dr.) 2000
Sept. 12—Wanted—A Plumber (Com.).....
Sept. 12—Too Many Cops (Com.).....
Sept. 13—The Monogrammed Cigarette (Dr.)1000

LUBIN

Aug. 7—The Camera's Testimony (W. Dr.).1000
Aug. 8—Her Husband's Wife (Dr.).....1000
Aug. 9—When Tony Pawned Louisa (Dr.)..1000
Aug. 11—The Outlaw's Gratitude (W. Dr.)..1000
Aug. 12—Into the Light (Dr.).....1000
Aug. 14—Good for Evil.....2000
Aug. 15—Over the Crib (Dr.).....1000
Aug. 16—Dregs (Com.) 400
Aug. 16—Surprise for Four (Com.)..... 600
Aug. 18—Mary's Temptation (Dr.).....1000
Aug. 19—Black Beauty (W. Dr.).....1000
Aug. 21—The Burning Rivet.....2000
Aug. 22—The Rag Bag (Com.)..... 400
Aug. 22—Smashing Time (Com.)..... 600
Aug. 23—The Tenderfoot Hero (W. Dr.).....1000
Aug. 28—The Gangster 2000
Aug. 29—His Conscience (Dr.).....1000
Aug. 30—His Last Crooked Deal (W. Dr.)..1000
Sept. 1—A Mountain Mother (W. Dr.).....1000
Sept. 2—Trimming a Boob (Com.)..... 400
Sept. 2—The Engaging Kid (Com.)..... 600
Sept. 4—The Road to the Dawn (Dr. 9 2 reels) 2000
Sept. 5—In the Southland (Dr.).....1000
Sept. 6—In the Toils (Dr.).....1000
Sept. 8—Seeds of Wealth (Dr.).....1000
Sept. 9—Playing With Fire (W. Dr.).....1000
Sept. 11—The Hills of Strife (W. Dr.).....2000
Sept. 12—Panama Hat Industry (Ind.)..... 400
Sept. 12—An Exclusive Pattern (Com.)..... 600
Sept. 13—The Medal of Honor (W. Dr.).....1000
Sept. 15—To Love and Cherish (W. Dr.)..1000
Sept. 16—Fashion's Toy (Dr.).....1000
Sept. 18—The Clod (W. Dr.—2 reels).....2000
Sept. 19—The Love of Beauty (Dr.).....1000
Sept. 20—Her Present (Com.)..... 400
Sept. 20—His Reward (Com.)..... 600

G. MELIES

June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.).....
June 26—The Sultan's Dagger (Dr.).....1000
July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000
Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Rohber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.).....1000
Aug. 28—Lost in Cambodia (Com.).....1000
Sept. 4—A Day at Singapore (Sc.).....1000

PATHE FRERES

Aug. 6—Grand Canyon of New York, Ausahle Chasm .....
Aug. 6—In Samoa .....
Aug. 7—When a Woman Wastes.....
Aug. 8—Genoa (Sc.) .....
Aug. 8—Mount St. Michel.....
Aug. 9—A Woman's Way .....
Aug. 11—Pathe's Weekly .....
Aug. 12—Every Double Causes Trouble.....
Aug. 13—The Erring Brother.....
Aug. 14—The House Divided.....
Aug. 14—Pathe's Weekly .....
Aug. 15—Cosmopolitan Life in Cairo.....
Aug. 15—Lakes of Bayrisch.....
Aug. 15—Picturesque Jura .....
Aug. 16—The Turning Point.....
Aug. 18—Pathe's Weekly.....
Aug. 19—Napoleon Wiffles, Esq.....
Aug. 20—Strange Traits of Serpents.....
Aug. 20—Auto Polo.....
Aug. 21—Pathe's Weekly.....
Aug. 21—Stung .....
Aug. 22—The Lizard.....
Aug. 22—A Visit to the Ruins of Pompeii....
Aug. 23—The Mexican Gamhler.....

Feet

Aug. 25—Pathe's Weekly .....
Aug. 26—The Hostage .....
Aug. 27—$1,000 Reward .....
Aug. 28—Pathe's Weekly .....
Aug. 28—The Cook's Revenge.....
Aug. 29—A Hindoo Family.....
Aug. 29—The Road to Moretz.....
Aug. 29—The Valley of Bourne.....
Aug. 30—The Blind Girl of Castlecuille.....
Sept. 1—Pathe's Weekly .....
Sept. 2—Whiffles Decides to Be Boss.....
Sept. 2—In the Caucasian Mountains.....
Sept. 3—The Climax .....
Sept. 4—Pathe's Weekly .....
Sept. 4—Fickle Fortune's Favor.....
Sept. 5—The Otter .....
Sept. 5—In the Ahruzzi, Ital.....
Sept. 6—The Price of Jealousy.....

SELIG

Aug. 8—Miss "Arahian Nights" (Com.)....1000
Aug. 11—The Flight of the Crow (2 reels) (Dr.) 2000
Aug. 12—The Magician Fisherman (Com.).. 500
The Broken Vase (Dr.)..... 500
Aug. 13—The Coast of Chance (Dr.).....1000
Aug. 14—An Apache's Gratitude (Dr.).....1000
Aug. 15—Moro Pastimes (Edu.)..... 500
Brown's New Monetary Standard (Com.) 500
Aug. 18—The Child of the Sea (2 reels) (Dr.) 2000
Aug. 19—Tohias Turns the Tahles (Com.)..1000
Aug. 20—Scenes in Moroland (Edu.)..... 500
The Ten Thousand Dollar Toe (Com.) 500
Aug. 21—Fate Fashions a Letter (Dr.).....1000
Aug. 22—The Good Indian (Dr.).....1000
Aug. 25—The Water Rat (2 reels) (Dr.)....2000
Aug. 26—The Adventures of a Watch (Com.) 500
They Were on Their Honeymoon (Com.) 500
Aug. 27—How Betty Made Good (Com.)...1000
Aug. 28—The Man in the Street (Dr.).....1000
Aug. 29—The Price of the Free (Dr.).....1000
Sept. 1—The Jeweled Slippers (2 reel Dr.).2000
Sept. 2—The Lonely Heart (Dr.).....1000
Sept. 3—The Way of Life (Dr.).....1000
Sept. 4—Howlin' Jones 1000
Sept. 5—Nan of the Woods.....1000
Sept. 8—The Wheels of Fate (2 reel Dr.)..2000
Sept. 9—The Rancher's Failing.....1000
Sept. 10—Around Battle Tree.....1000
Sept. 11—Two Too Many.....1000
Sept. 12—Her Way 1000
Sept. 15—The Fifth String (2 reel Dr.)....2000
Sept. 16—The Toils of Deception.....1000
Sept. 17—Tobias Wants Out (Com.).....1000
Sept. 18—The Redemption of Railroad Jack (Dr.) 1000
Sept. 19—The Rejected Lover's Luck (Com. Dr.) 1000

URBAN ECLIPSE
George Kleine

May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (2 reels).....
Aug. 19—The Clown's Revenge (2 reels).....

VITAGRAPH

Aug. 28—Quaint Calcutta (Top.).....
Aug. 28—He Fell in Love With His Mother-in-Law (Com.)..... 750
Aug. 29—The Clown and the Prima Donna (Dr.) 1000
Aug. 30—The Call (Dr.—2 parts).....2000
Sept. 1—The Passing of Joe Mary (Dr.)....1000
Sept. 2—His Lordship, Billy Smoke (Com.)..1000
Sept. 3—The Kiss of Retribution (Dr.).....1000
Sept. 4—The Lonely Princess (Dr.).....1000
Sept. 5—Pickwick (Com.) .....
Sept. 5—The Baby Elephant (Edu.).....
Sept. 6—When Women Go on the Warpath (Com.—2 parts) 2000
Sept. 6—Cupid versus Women's Rights (Com.) 2000
Sept. 9—Old Moddington's Daughters (Com. Dr.) 1000
Sept. 10—Fortune's Turn (Dr.).....1000
Sept. 11—The Tiger (Dr.).....1000
Sept. 12—Sauce for the Goose (Com.).....1000
Sept. 13—The Lost Millionaire (Dr.—2 parts)2000
Sept. 15—Pumps (Com.) .....
Sept. 15—Sandy Gets Shorty a Joh (Com.)..
Sept. 16—Their Mutual Friend (Dr.).....1000
Sept. 17—The Hindoo Charm (Dr.).....1000
Sept. 18—Sunny, or The Cattle Thief (Dr.).1000
Sept. 19—John Tobin's Sweetheart (Com.)..1000
Sept. 20—Our Wives (Com.—2 parts).....2000

plays already successful, or to new works by authors who have already made their mark; and to depend in many other big houses, formerly homes of the drama, on the moving picture films to provide entertainment, going constantly into new fields and working out new ideas. The smaller cities must look for their entertainment almost entirely to the pictures, to low-priced vaudeville and to stock companies.—Norwich (Conn.) Record.

Is "Quo Vadis" Copyrighted?

Since the recent start made by Cohen & Harris and the attorneys for the Polish author, Sienkiewicz, to investigate the apparently unlawful use of his story of "Quo Vadis" for stage and moving picture use, there have come to light some papers in the matter which promise to raise havoc among those who were guilty of using the story without authorization.

It seems that when "Quo Vadis" was originally dramatized the matter of copyright in this country was taken up, and, not unlike the case of "The Merry Widow," there was a slip in the cog somewhere. The play was pirated in the most shameful manner and the author secured little or nothing from the producers of America.

The papers in the copyright matter were recently sought out by Cohan & Harris when they purchased the booking rights of George Kleine's eight-reel production of "Quo Vadis," and it now seems that those who have entered the field with unauthorized and poor imitations will find themselves debtors in various sums, for it is said that they can be held as soon as the copyright in the matter is cleared up. The royalties on the authorized version of "Quo Vadis" will be enormous, and the attorneys for the author are preparing to go after the pirates in lively fashion, as they believe they have the goods on them.—San Francisco Chronicle.

Is "Nick Carter" a Trade-Mark?

Nick Carter, the hero of many "yellow back" novels and worshiped by three generations of small boys, is to be considered by the Supreme Court. Nick was about to appear upon the moving picture stage, when a New York firm of publishers last week claimed that Nick Carter was born in their imagination about twenty-three years ago, and had risen to fame as a leading character in their detective stories.

A St. Louis moving picture company believed that Nick was destined to be a drawing card and so they prepared and advertised a "detective" film with an attractive title. In their advertisement they declared "we have struck oil b'gosh." The matter got into court. The New York firm claimed the moving picture company was infringing a trade-mark they possessed to Nick Carter. After going through the Federal Court of Appeals for the eighth circuit the matter was appealed by the publishing company to the Supreme Court.—Waterbury American.

Limiting Size of Audiences

The new motion picture ordinance which recently passed the New York Board of Aldermen and was signed by Mayor Gaynor, went into effect last week. The new law provides that 600 people, and not 300 as at present, shall be the numerical limit of onlookers permitted in a motion picture house during a performance, provided the building is at least twenty feet in width.

The main floor of all motion picture show houses, under the new measure, must be on a level with the street, "with no steps leading thereto, ascending or descending.

No provision is made in the ordinance for the censorship of pictures other than that which has all along existed in the city's right to prevent the display of immoral, indecent, or otherwise illegal productions.

Seeing Themselves Act

Charles Frohman, one of the greatest theatre men in the country, has made a new use for the picture "movies" that may revolutionize the art of acting. He has caused moving pictures to be made of a company in rehearsal in order that the players may see themselves act. The painter can view his picture dispassionately, the novelist can read what he himself has written and the musician can listen with trained ear to his own composition but the player has not been able to see himself act. Now the "bad" actors had better brace up and be "good" or they will be relegated to the tall timber.

Commercial Films

The first interior moving picture scenes ever taken in Milwaukee were those made at the Crystal Theatre recently by the Monarch Film Company. The scenes completed pleted a most interesting and instructive film which the Monarch people have been making for a hosiery company, and which will showw al the steps in the manufacture of harvested cotton to the arrival of the finished product at the home of the retail buyer. The Milwaukee picture company is the first to devote itself exclusively to commercial work of this character, and the hosiery picture is but the first of a series that are now being made.

NOTES

Kansas City's new passenger station is to have a motion picture show to entertain persons waiting for trains.

* * * *

Information was formerly measured by the page; it may soon be computed by the foot. One motion picture firm is sending out letters announcing that it has in stock 10,000 feet of architecture, 30,000 feet of science, and 90,000 feet of geography.—The World's Work.

* * * *

A somewhat novel idea was introduced recently at the Cinema Picture Hall, of Bristol, England. It consisted of a Picture Actors' Contest, run on original lines. The Vitagraph film, "A Woman," was chosen as the subject, two particular scenes therefrom being acted by the competitors. The lady and gentleman winning each evening acted the scenes again to the camera, and at the Saturday performance the pictures were shown on the screen for the final judgment.

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OUR MOTTO—ONE FOR ALL, ALL FOR ONE

The non-appearance of the Chat in the last issue of the M. P. News was commented upon and the following is the explanation of its absence. Several pages of matter were to be changed just before going to press, and in making up the forms a mistake was made, which cut out the page containing the Chat. This was accidental and not intentional.

The regular meeting on Monday, September 1, 1913, of the M. P. M. O. U. No. 1 was well attended and matters of general interest to all operators were discussed. The meeting closed at 4.30 a.m. and was adjourned until the next regular meeting.

MEETING NOTICE

The next regular meeting of the M. P. M. O. U., No. 1, will take place on Monday, September 15, 1913, at 12 o'clock at the meeting rooms, Teutonia Hall, 66 Essex Street. At this meeting a full report will be given by the committee on its meeting with the officials of the A. F. of L., therefore each and every member of the M. P. M. O. U., No. 1, who is vitally interested in his welfare for the present and the future good of all concerned is required to be present at this meeting on Monday, September 15, 1913, without fail.

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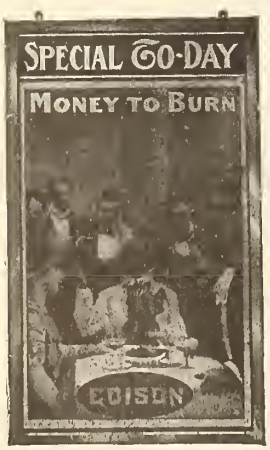

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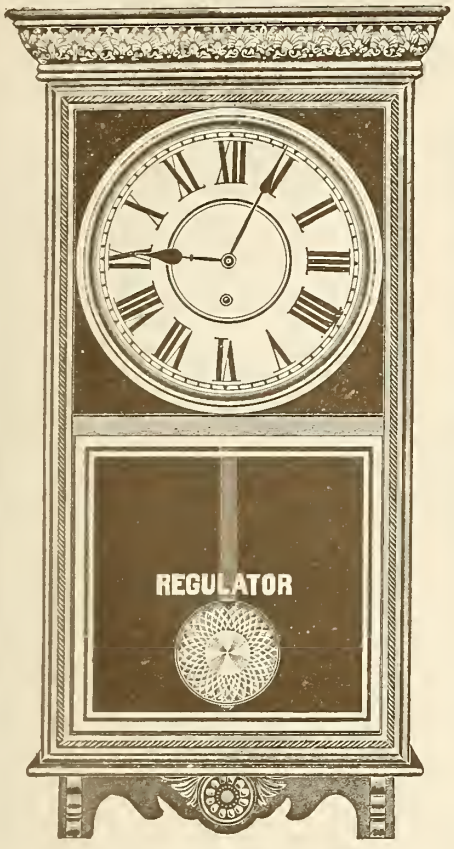

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This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

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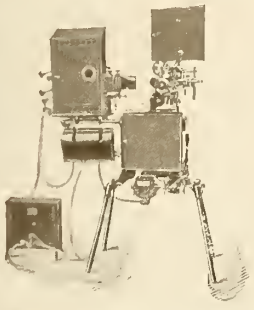
Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News
30 WEST 13th STREET NEW YORK CITY

THE PERFECT PROJECTION OF
Power's Cameragraph No. 6A



Many years of labor and mechanical research on the part of Mr. Nicholas Power, have accomplished PERFECT PROJECTION.

Its high standard is fully recognized by the trade, and the following letter bears testimony to its worth:

Dear Sirs:—
In the reproduction of the Paul J. Rainey African and Arctic pictures, perfect projection has been absolutely necessary.
After carefully comparing the merits of POWER'S CAMERAGRAPH with other machines, the JUNGLE FILM CO. decided on the POWER'S CAMERAGRAPH.
We are using over 30 machines in our various shows where they are giving entire satisfaction. Yours truly, J. C. HEMMENT.

There are many exclusive features of this
PEERLESS PROJECTOR
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The Leading Makers of Motion Picture Machines.

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CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.
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A TERRITORIAL TRIUMPH

THE GREAT AMERICAN RECORD BREAKER

AUGUSTUS THOMAS' EVERLASTING

"ARIZONA"

WITH CYRIL SCOTT AND A GREAT CAST

A MASTODONIC MARVEL IN MOTION

A FEW STATES OPEN

COMING

RICHARD HARDING DAVIS'

SOLDIERS OF FORTUNE

WITH NEW STARS

THE WHIRLWIND SUCCESS

"CHECKERS"

WITH THOS. W. ROSS

RESPONSIBLE BUYERS APPLY

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220 WEST 42d STREET, NEW YORK

MOVING PICTURE NEWS

VOLUME VIII
No. 11

SEPTEMBER 13
1913

GERTRUDE McCOY
Edison Films

PRICE
TEN
CENTS

EDISON FILMS

The Edison two reel Friday releases are making a big hit because exhibitors find them genuine features. Make them part of your regular weekly program

Coming, Two Reel Releases

**CASTE

From the famous comedy by TOM ROBERTSON.

The marriage of the son of a haughty Marquise to a young dancer, whose father is a confirmed drunkard, is the cause of no end of anguish to the proud noblewoman. Not until her beloved son is reported dead in India and suddenly returns alive does she deign to recognize her lowly daughter.

Released Friday, September 12th.

***SAVED BY THE ENEMY

A drama of the Civil War.

An officer and a private in the Confederate army, rivals in love, quarrel, and the private is sentenced to die for striking a superior officer. The Yankees capture the telegraph wires and intercept the pardon from Jefferson Davis, but the officer recaptures them and tries to hold the message. He is outwitted and disgraced. A story full of thrilling incidents.

Released Friday, September 19th.

Coming, Edison Single Reels

**A PROPOSAL FROM THE SCULPTOR

On Saturday, September 27th, we release the third of the "Who Will Marry Mary?" stories, which are admittedly the greatest features that have ever been produced. In this story Mary loses her heart to a sculptor only to find that he is engaged to one of his models. Are you running the Mary series? If not, start it now.

*THE GREEN EYE OF THE YELLOW GOD

From the poem by J. MILTON HAYES.

Mad Carew, the idol of his regiment, steals the eye of a Hindu god for the Colonel's daughter and pays the penalty of death.

Released Saturday, September 13th.

*THE ISLAND OF PERVERSITY

When Smith starts out for a row with Stella and the governess he is in love with Stella. Shipwreck and hunger change his affections, however.

Released Monday, September 15th.

*JERUSALEM AND THE HOLY LAND

Beautiful photography displays to excellent advantage the most interesting views in Palestine.

Released Tuesday, September 16th.

*THE COMEDIAN'S DOWNFALL

The comedian and the suffragette whom he is imitating each get into the wrong meeting. Police!

(On the same reel)

CORNWALL, THE ENGLISH RIVIERA

Exquisite views of the famous Cornish coast.

Released Wednesday, September 17th.

**THE GREAT PHYSICIAN

A beautiful symbolical drama, extraordinary both in theme and photography.

Released Saturday, September 20th.

*THE HONOR OF THE FORCE

A crooked cop who has joined the grafters is caught by a clever ruse.

Released Monday, September 22nd.

*THE STROKE OF THE PHOEBUS EIGHT

Taken at Henley, England.

Moreton strokes his crew to victory despite the efforts of his rival to disgrace and imprison him.

Released Tuesday, September 23rd.

**THE EMBARRASSMENT OF RICHES

Pat Clancy, a laborer, finds poverty more to be desired than riches.

Released Wednesday, September 24th.

*** One sheet. ** One and three sheets. *** One, three and six sheets, by The Morgan Lithograph Co.**

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CLARENCE DARROW

SHOWN IN THE GREAT TRIAL SCENE—THE FAMOUS PLEA TO THE JURY.

A WONDERFUL FEATURE OF INTENSE HUMAN INTEREST

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Manufactured by The Golden State Moving Picture Company of California at a cost exceeding $50,000.00.

Already holding Box Office records of over $1,000.00 per day, and $5,000 per week.

A story unparalleled in annals of early pioneers.

Its sensational features presented with historical accuracy.

Full line of Lithos, Printing, Window Cards, etc.—everything from Stands to Heralds, for everything we book.

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THE

FAITHFUL SERVITOR

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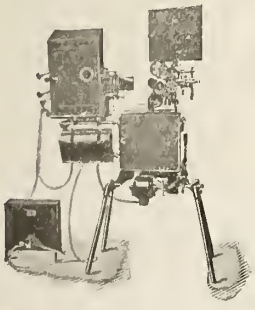
Intensely Interesting

STEADY—RELIABLE

Power's Cameragraph No. 6A



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A moving picture machine must project steady pictures or audiences will be dissatisfied—your business will suffer.

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Toledo, Ohio,

"We find it to be the most perfect motion picture machine on the market; clear, flickerless pictures, perfect projection, etc. We had all the makes of machines demonstrated to us and yours proved the best."

Yours truly,

Hart Theatre.
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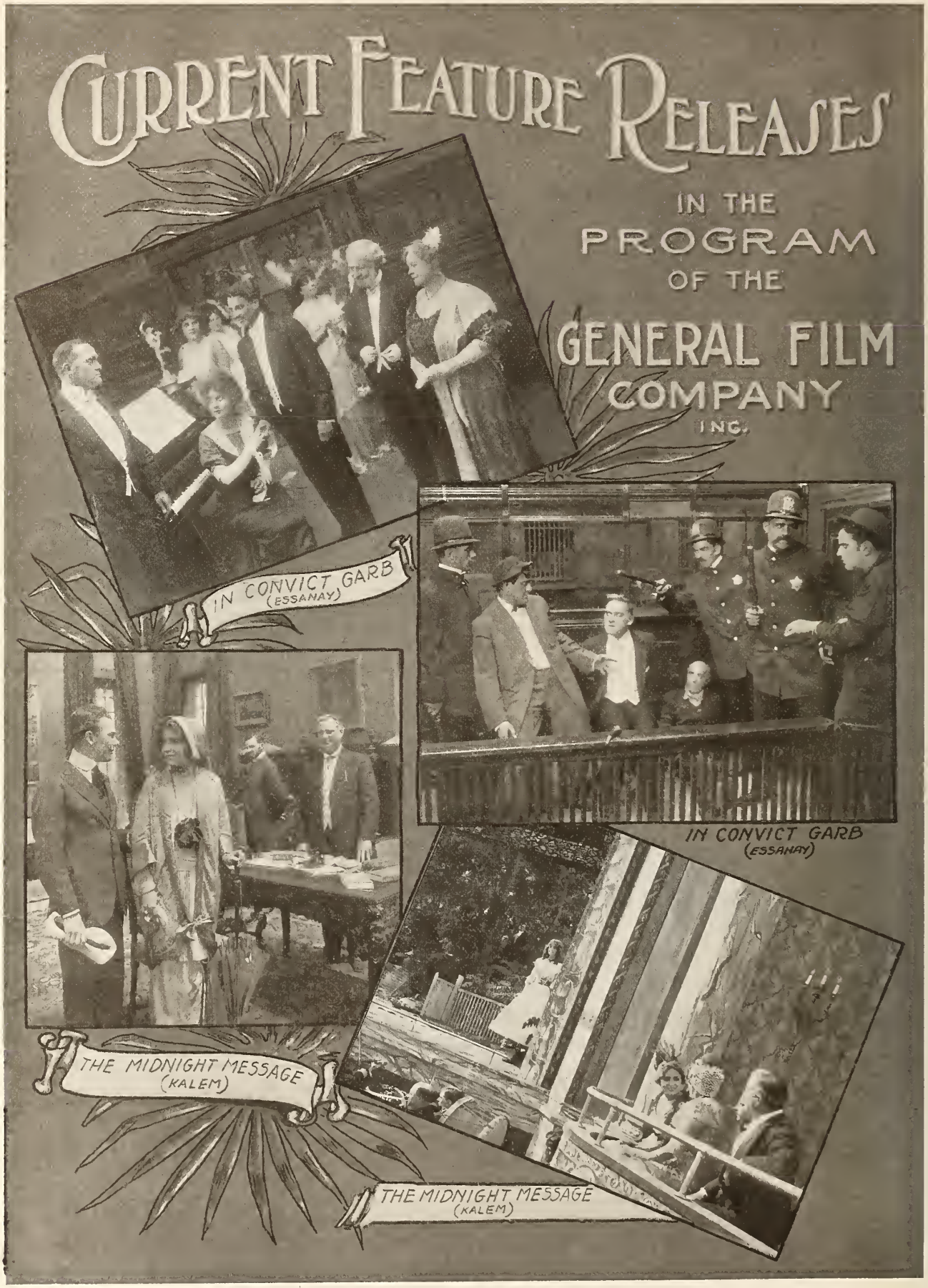
CURRENT FEATURE RELEASES
IN THE PROGRAM OF THE
GENERAL FILM COMPANY
INC.
IN CONVICT GARB (ESSANAY)
IN CONVICT GARB (ESSANAY)
THE MIDNIGHT MESSAGE (KALEM)
THE MIDNIGHT MESSAGE (KALEM)

Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Established 1908

Volume VIII | September 13, 1913 | Number 11

INDIANA STATE CONVENTION

The Indiana State Convention of the Motion Picture Exhibitors' League of America will be held at the new Severin Hotel on September 30th and October 1st. It will be the largest gathering of motion picture exhibitors ever assembled in Indiana.

The exhibitors all over the State are enthusiastic, and their slogan is "Stand by the M. P. E. L. of A. and the Flag."

Mr. Neff visited Indiana Sunday and perfected arrangements for the big assembly hall at the Severin Hotel, and arrangements for the exhibition that will take place.

A big banquet will be served on the night of September 30th in the large, beautiful dining room of the Severin Hotel. Every motion picture exhibitor will be welcome whether they are members of the league or not.

Many names are being received at headquarters, stating their intention of attending the convention, and wishing the league "God speed."

All the national officers are expected to attend both the Illinois and Indiana State conventions. Both States will be reorganized under the old charters and new officers elected, and a thorough working league established.

ILLINOIS STATE CONVENTION

Big preparations are being made for the Peoria convention. Clem Kerr is on the ground, and will be ready to take pictures of the convention and views of Peoria and the convention.

Chicago will be represented with not less than twenty-five and possibly fifty members of the league. The State of Illinois, outside of Chicago, is very enthusiastic, and will be in Peoria on September 23rd and 24th in large numbers.

Mr. Thomas Leonard, president of the Southern Illinois Local No. 1, writes that Southern Illinois will be represented by a large delegation.

Applications for membership are coming in unsolicited from Illinois daily to President Neff's office. Mr. Geo. M. Westley, State organizer for Illinois, is taking in new members every day.

The Peoria convention will be one great, grand, big, harmonious convention. A banquet will be served on Wednesday night to all the members and their wives and sweethearts.

It is confidently expected that not less than 250 and possibly 300 exhibitors will be in attendance at the convention.

The convention will be called to order in the assembly room of the Jefferson Hotel at 10.30 a. m., Tuesday morning, September 23rd.

LEAGUE NOTES

Mr. W. H. Seymour, who owned the See-More Theatre at Lockland, O., who attended the New York Convention, died August 25th, and was buried in his home town, Lockland, O., on August 27th. Cincinnati Local assembled and passed resolutions of regret and sympathy.

The See-More Theatre will be opened in a few days.

Mr. Seymour was one of the old members of the Ohio State Branch, No. 1, of the M. P. E. L. of A., and was a true, faithful worker for the cause of the League.

The big outing given at Chester Park by the Cincinnati Local, No. 2, of the M. P. E. L. of A. was a grand success. The park was crowded and everybody enjoyed the outing.

* * * *

The Cincinnati Local has been successful in reaching a permanent agreement and all arrangements complete and being carried out. Three reels for 5 cents are being run, and not to exceed 5 reels at any price. Every exhibitor in Cincinnati, with the exception of three, belongs to the League. Cincinnati Local has 81 members. All the exchanges and exhibitors coöperate together for the uplift and protection of the business.

* * * *

Mr. L. J. Ditmeyer will send the Kinemacolor machine to Mr. J. A. Maddox, of Columbus, for the purpose of running the Kinemacolor for the Censor Board. Cleveland, Sandusky, Columbus, Dayton and Cincinnati have all made arrangements and are coöperating, and are running only 3 reels for 5 cents and not to exceed 5 reels at any price.

* * * *

Toledo Local, No. 3, will hold a special meeting at 9 a. m. the morning of Tuesday, September 16th. President Neff will attend, as matters of importance directly affecting the Toledo Local will be taken up. Sandusky Local, No. 7, will meet at Fremont, O., on September 16th. Mr. Neff will leave Toledo at 12:30, going to Fremont, where he will attend the Sandusky Local meeting, returning home by the way of Columbus.

* * * *

Since the New York Convention, Milwaukee, Wis., has passed an order, which is now in effect, and all of the exhibitors have to pay $30 a year license where heretofore there was no license charged. Milwaukee council, it is said, will pass a local censor board. Chicago is having its ups and downs with the city administration, as the authorities have decided to force every picture theatre in Chicago to put in a ventilating system which will cost every theatre not less than $900. Indianapolis, Ind., has had a great deal of trouble owing to the union operators' strike.

* * * *

The Ohio Censor Board has been appointed. Mr. J. A. Maddox, former president of the Columbus Local, No. 4, now a member of the Ohio State Branch, No. 1, was appointed for one year. Mr. H. E. Vestal, of Ada, O., who runs the Lyric Theatre, and who is an enthusiastic member of the Ohio State Branch, was appointed on the board for three years. Mrs. M. M. Miller, who is a newspaper woman of broad experience, was appointed for two years. As evidence that the board will not be a political one, Mr. Maddox and Mr. Vestal are both Republicans. Of course, Governor Cox is a Democrat, and so is the president of the League. The board was appointed strictly from the standpoint of capability, regardless of political affiliation.

The salary of each member is $1,500 a year. A secretary will be appointed, and the board is entitled to employ sufficient assistants to carry out the law.

* * * *

The Conscience Film Company has opened offices in the World's Tower Building, 110 West 40th Street, New York City.

DAVID HORSLEY RELATES HIS IMPRESSIONS OF TRADE CONDITIONS IN EUROPE

At the Hotel Astor, on Wednesday evening, Mr. David Horsley entertained representatives of the motion picture trade papers and talked in an interesting manner of his trip throughout Europe, giving his views of the conditions in the various branches of the film industry as he saw it while touring abroad with his family.

Sailing on the Celtic, June 26th, Mr. Horsley spent three weeks in England, one week in Paris, visiting Italy, Switzerland, Germany, Monte Carlo and Mediterranean points, with side automobile tours to every point of interest. Mr. Horsley found a marked demand for educational and scenic film subjects, and also found that sensational drama and comedy as well as half reels are very popular and the audiences very demonstrative.

In the making of big productions he said Europe is in the lead, and the best talent is available at a compensation far below the big salaries paid to American actors. The Milano Company has a wonderful organization, and is the foremost company in Europe to manufacture big productions. The leading companies have glass studios, some one hundred feet square, and the operator works in the daylight and open air. Plenty of time is given to productions, and money spent freely; also, details are carefully observed. Unlike the American companies, they have no regular releases. Eighty per cent of the program on the Continent is made up of American releases. Pathe and Gaumont have practically a monopoly of the foreign-made pictures.

Most foreign manufacturers guard the secrets of their trade very carefully, have the best of machinery, and employ the most capable photographers, which enables them to produce the best pictures. The Italians are the most enterprising.

At Brussels, American pictures are featured. Western and cowboy pictures are in great demand. The Vitagraph releases have an enormous sale throughout the Continent. Mr. Horsley visited the new offices of Tibbets, at London, situated on Oxford Street. This enterprising concern is representing the Universal program.

Throughout Mr. Horsley's informal talk he was thoroughly optimistic as to the prospects for the American manufacturer in Europe. His trip was in every sense for pleasure and rest, and he returned to America on the Olympic, September 10th. Mr. Horsley announced that he will be interested in the establishment of a chain of theatres throughout the United States in which the best of regular and feature releases will be presented, and it is his intention to thoroughly eliminate all undesirable pictures and those having gruesome themes. His experience as a manufacturer for about six years, and as a pioneer in the film business, eminently fit him to conduct such an important enterprise.

Mr. Horsley proved himself to be a prince of entertainers, and his informal dinner and talk were thoroughly enjoyed by all who were privileged to attend. The following were present as guests of Mr. Horsley: Arthur Leslie, "Syndicate Publishing Co."; George F. Blaisdell, "Moving Picture World"; George D. Proctor, "Morning Telegraph"; Fred Beecroft, "Dramatic Mirror"; Joe Farnham, "Billboard"; W. P. Milligan, "Morning Telegraph"; Earl J. Hudson and Roland E. Blaisdell, "Standard Moving Picture Co."; W. A. Johnston, "Exhibitors' Times"; and Wm. M. Petingale, "Moving Picture News."

The house of Gaumont, ever moving with the swift trend of time, has evidently decided to invade the American field in a more earnest manner than has hitherto been the case, and instead of relying entirely upon European productions we now find them announcing American releases. The first of these will be released on September 15th, entitled "The Faithful Servitor," acted and photographed entirely in California scenes of rare beauty. The narrative concerns the undying devotion of a native servant, Machudo, who hovers like a good spirit around the person of the lovely Esmeralda Gabora, shielding her from harm and rescuing the young Spanish senorita from the unwelcome embraces of a scoundrel who kidnaps her. "The Faithful Servitor" is full of interest and pathos and local color, and if this is to be regarded as a sample of "Gaumont American" we can only say they will be very welcome indeed.

DEATH OF MAYOR GAYNOR

As we go to press, the death of Hon. William J. Gaynor, Mayor of the city of New York, has been recorded by wireless from the White Star steamship, the "Baltic." Mayor Gaynor was on his way to Europe to recuperate from his exacting official duties. He was an exceptional character in many respects, and was widely known throughout the country.

Mayor Gaynor was fair-minded and did what he could to further the best interests of moving pictures in New York, with a view to protecting both the exhibitor and the spectator. While opposed to immoral and harmful films, he was by no means in favor of indiscriminate censorship. Only recently he signed an ordinance limiting the numerical limit of spectators in a moving picture house during a performance to 600 people instead of 300, provided that the building is at least twenty feet in width.

One of Mayor Gaynor's characteristic utterances was to the effect that, although he had had a pretty hard time for four years, at least he had been Mayor. While his drastic methods of reform naturally made him many enemies, he also won thereby a host of friends, by whom his death will be greatly deplored.

The Denver, Colorado, office of the Mutual Film Corporation is in receipt of a number of communications from their exhibitors in western Kansas, stating that a Mr. Graham has been in that territory inspecting machines and attempting to sell supplies on the strength of being a representative of the Colorado Mutual Film Corporation. For the benefit of exhibitors, will state that Mr. Graham is an impostor; neither the office nor the Kansas City Mutual has ever had anyone in its employ by the name of Graham.

The extent to which writers of reputation are entering the moving picture field is illustrated by a list of the authors responsible for recent Reliance offerings. "Peg of the Polly P" and "The Social Secretary" are both by Forrest Halsey, perhaps the most prolific scenario writer among the regular contributors of magazine stories. "Feeney's Social Experiment" is by Vaughn Kester, author of "The Prodigal Judge" and other well-known novels. "The Glow Worm" is by Will Levington Comfort, who is known to all magazine readers. "The Disguise" is by E. R. Carpenter, while "The Stolen Woman" is by Eleanor Ingram, another large contributor to magazines, and "The Hardest Way" is from the pen of George Hennessy.

FOR SALE BY AUCTION
Great Northern.

ARIZONA

Scenes from "Arizona," the notable photoplay version of the famous drama of that name. Produced by the All Star Feature Corporation under the direction of the author, Augustus Thomas, with Cyril Scott in the role of Denton.

Moving Picture News

Published Every Saturday by the

CINEMATOGRAPH PUBLISHING CO.,

30 West 13th St., New York City

Telephone 4091 Chelsea.

WILLIAM M. PETINGALE
Business Manager and Treasurer

JOHN A. WILKENS
Secretary

The address of the officers is the office of the newspaper.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

Advertising Rate Card will be sent on application.

Entered as Second-class matter in the New York Post-Office.

Vol. VIII Sept. 13, 1913 No. 11

EDITORIAL COMMENT

A good look backward may produce a strong step forward.

* * * *

There are more graduates, under Experience as teacher, than from all the institutions of learning combined.

* * * *

The advertisement promised for the next issue does not contribute toward the support of the current number. Performance is an improvement on promise.

* * * *

In Ohio no pictures can be shown after November 4th unless previously approved by the State Board of Moving Picture Censors.

* * * *

It ought to be so in every State in the Union, and the censorship ought to mean something. If Ohio can eliminate the grafting opportunity and invoke the needed protection, a wholesome reform is accomplished.

* * * *

It might be a good idea to show films to teach the proper manner of running automobiles. Every Monday morning newspaper contains accounts of Sunday's sacrifice of human lives by the automobile route.

* * * *

M. A. Neff, president of the Moving Picture Exhibitors' League, landed his man on the Ohio Censorship Board. The man who does things is the man who counts. We congratulate the State, its Governor and Mr. Neff.

* * * *

Films for farmers are the latest innovation. This class of pictures promises to become most important. If moving pictures can be put out by the Agricultural Department showing the many fields of endeavor in soil tilling it will be a great achievement. The Granges, Farmers' Institutes, Chautauquas, etc., would warmly welcome such moving pictures. Let them come soon!

* * * *

We congratulate such of our contemporaries as, in common with us, had the self-respect, not to say ordinary decency, to refuse to accept advertising for the nauseous Thaw pictures of an escape and a recapture. This thing has reached the point where the contemptibly vulgar encroaches upon the positively indecent, and it should be expunged from further public proclamation in print or picture.

* * * *

An esteemed trade publication not long ago gave much space to an article which predicted, with many a verbal chuckle, that war was again threatening the moving picture interests. It seemed a good joke to the particular writer referred to. What Sherman said about war is as applicable to Cinematography as elsewhere. There have been too many wars and rumors of wars in moving picture land. Let us have peace.

* * * *

A reader writes the Editor wanting to know if the classics help the moving pictures. Do the classics help us? The answer lies in one little word, art. The classics, according to Henry D. Sedgwick, more than any modern literature, teach us art, and art is the conscious purpose of man to make this world more beautiful. Philip Sidney says that the object of poetry is to make this too-much-loved world more lovely; we would extend his definition a little further and say that the object of art is to make this world more lovely, more enjoyable and more loved. Classics not only help the moving pictures, they give refinement, send out an appeal to those not partial to "blood and thunder"; in fact, furnish the art without which Cinematography would soon be but a memory.

* * * *

The revival of the Gilbert and Sullivan operettas, so long promised, seems slow in coming. It is to be regretted that these operettas ever disappeared, for they were universally enjoyed. They were made of tuneful music and innocent drama, and were a delight to all. In this, the heyday of the multiple-reel picture when everything in stageland is undergoing a course of "revival," why is it that the Gilbert and Sullivan operettas are so strangely overlooked? The plots, alone, are worth filming, even if the music were not. The younger generation to whom "The Mascot," "Pinafore," "Pirates of Penzance," etc., etc., are unfamiliar would take to a film revival of the Gilbert and Sullivan comic operas like a duck to water. And what fond memories the filming of these operettas would awaken in the minds of the older folks!

MARIAN SWAYNE

Marian Swayne, whose portrait appears elsewhere, is the daughter of an Alaskan millionaire. She is said to be in the moving pictures "just for fun," but the excellence of her acting proves that her father's wealth has never affected her ambition to succeed in her chosen career.

Miss Swayne has had some experience on the speaking stage, but much prefers to act for moving pictures, as that kind of acting affords her greater personal and artistic satisfaction. The Solax films are the only moving pictures in which she has appeared. She recently acted the part of Miss Harrington in "A Fight for Millions," one of the Blaché American Features that is about to be released from the Solax studio.

THIS ISN'T JOHN
Lubin release.

REVIEW OF NEW FEATURES

"In the Days of Robin Hood," "The Mystery of the Yellow Room," and "A Fight for Millions"

THE notable features of the past week exhibited for the benefit of the press and others include a romantic drama, a dramatized detective story, and a thrilling melodrama replete with exciting incidents.

Let us first consider the romantic drama, "In the Days of Robin Hood." This is a screen version of the legendary order which is about to be released by the American Kinemacolor Company. The films were taken in England, and the scenic effects actually bear the atmosphere of Nottingham and its vicinity, not omitting views of Sherwood Forest, where the noted outlaw held sway according to legendary chronology at some remote period—presumably between the twelfth and fourteenth centuries.

The ballads which have come down to us about Robin Hood and his band of outlaws number about forty. The oldest are the best, as many of the later ones are rough, doggerel rhymes devoid of spirit or imagination. Robin Hood is, of course, the predominating figure in these ballads. There are also numerous plays and tales about him and his band of outlaws who ranged through the forest of Sherwood in Nottingham and the southern region of Yorkshire.

Robin, according to all accounts, was an excellent archer and skilful with the quarterstaff. It is said to have been characteristic of him to plunder the rich only and give his surplus to the poor, which has made him a popular hero in the folklore of England.

The general conception of Robin Hood and his merry men is well set forth in "Ivanhoe," where Scott gives a fascinating description of their jovial life in the greenwood. To what extent Robin Hood was an actual historical character has been much debated. According to one view he was a twelfth century nobleman of Anglo-Norman ancestry. Others maintain that he was Robert, Earl of Huntington. There is also a theory that he gave his name to a gang of desperadoes known as Robertmen, who roamed about England in the fourteenth century.

The Robin Hood plays acted at one time all over England were associated with the Maypole ceremonies and the Whitsuntide festivities. In the ancient May games Robin Hood personifies the Spirit of Spring, and Maid Marian appears to be the allegorical Queen of the May.

In the various plays, ballads and tales it is duly set forth that Robin Hood had fled to the freedom of the forest, where with cool daring and thrilling effrontery he laughed to scorn the harsh forest laws of the King, and waged war upon rich lords and proud prelates who, in his opinion, were the enemies of humble folk. There is no question as to his proclivities for robbery, but he is also accredited with the redeeming features of gentleness and generosity. Moreover, he was always good-humored and genial, and his courteous dignity is said to have lifted him above the rough manners of his time. Then, too, he treated women with marked gallantry, and would not harm them under any circumstances.

Thus in the popular mind he is considered as gallant and generous a hero as any to be found in English literature, and, while delight in the greenwood and love of wild things continue to grow in the hearts of young and old, Robin Hood and his outlaws will always be welcome.

Many of the character types associated with the famous outlaw are also endowed with enduring charm. Among these we might cite a fat clerical rogue—the Lord Bishop of Hereford. Nor can we omit to mention a fellow with a sour temper and a grim look—the worshipful Sheriff of Nottingham. Then there is a great tall, daring fellow that roamed the greenwood and sat beside the Sheriff at merry feasts—the great crusader, Richard of the Lion's Heart. Besides we have Little John, Friar Tuck, Will Scarlett, Maid Marian, and hosts of knights, priests, burghers, yeomen, pages, ladies, lasses, beggars and what not—all living the merriest of merry lives where flowers bloom and birds are always singing, where every fellow has a merry catch, and where ale and wine flow like water in a brook.

The Kinemacolor will take you into this fanciful land of the forest with various episodes, extracted from an old ballad and other sources, and presented as a pictureplay that reproduces, so far as possible, the mediæval atmosphere with romantic effect.

In the opening secene Will Scarlett asks the Sheriff of Nottingham for the hand of his daughter in marriage, whereupon the Sheriff almost has an apoplectic fit, so enraged is he at the audacity of the young man in daring to aspire to be his son-in-law, and forthwith orders him banished from the county.

What more natural, therefore, than for this gorgeously-clad youth to place the unsmooth course of his love affair before Robin Hood?

And when he came bold Robin before,
Robin asked him courteously,
"Oh, hast thou any money to spare
For my merry men and me?"

"I have no money," the young man said,
"But five shillings and a ring;
And that I have kept this seven long years,
To have it at my wedding.

"Yesterday I should have married a maid,
But she soon from me was ta'en,
And chosen to be an old knight's delight,
Whereby my poor heart is slain."

To drop poetry (so-called) for prose (for the nonce) we find, from a continued view of the screen pictures, that the Sheriff promises the heart of his daughter, much against her inclination, to Sir Tristram Goldsborough for 20,000 pieces of gold. The young lady gives Sir Tristram precious little encouragement, but he proves very persistent, and moreover has the sinews of war to clinch his amatory case with the mercenary Sheriff.

Will Scarlett, meanwhile, becomes a member of Robin Hood's band. A number of picturesque scenes in Sherwood Forest are introduced, and the memorable contest between Robin Hood and Little John is duly enacted.

Then Will Scarlett sets out with Little John to abduct his lady love. On arriving in Nottingham an arrow is shot into the room of the young lady. Attached to the arrow is this message: "Send thou for the pilgrim at the gate, who will give thee more than religious condolence." The young lady prevails upon the nurse to admit the passing pilgrim, who when they are alone reveals himself, as she surmised, as her faithful lover.

The attendant, however, having spied upon the couple, warns the Sheriff, and trouble ensues. Will Scarlett is overpowered, thrown into a dungeon, and sentenced to be hanged the next day. By a ruse a delay in the proceedings is effected to give Robin Hood time to rescue the condemned youth.

After the rescue Robin Hood and his followers hasten to the church, where Sir Tristram and his prospective bride are about to be united in holy wedlock. Robin pulls off the Bishop's robes and chases Sir Tristram from the altar. Will Scarlett takes his place as the bridegroom, and Friar Tuck performs the marriage ceremony. Thus are the happy lovers united, while the Sheriff and his men are kept back at the arrow's point.

And thus having end of this merry wedding,
The bride looked like a queen;
And so they return'd to the merry greenwood,
Amongst the leaves of green.

* * * * *

"The Mystery of the Yellow Room" is a Union Feature to be released on September 17th. The story is by Gaston Leroux, the well-known French author of mystery stories, who is much in vogue at the present time.

The pictureplay derived from this source abounds in dramatic situations, and this new feature, therefore, is bound to appeal to all those who enjoy the unravelling of detective plots, especially when worked out with the cleverness of a Gaston Leroux.

The incidents of the plot dramatized for screen purposes follow the story in all but unessential details. In the course of the screen version we learn that when Professor Stangerson asks Mathilda, his charming daughter, to accept Robert Darzac she is stunned for a few moments. Her mind flashes back to ten years previously when, on a visit to England, she had secretly married Jean Roussel against her father's wishes. Before their wedding certificate could be filed Roussel had been apprehended and arrested for passing counter-

feit money, and Mathilda had returned to her quiet home near Paris with no one the wiser but herself.

Mathilda puts the horror of the secret marriage out of her mind and, thinking Roussel must surely be dead, consents to the announcement of her betrothal to Darzac. Roussel, again located in Paris, sees the engagement announced and becomes obsessed with the idea that he must see her to stop the wedding. He contrives to have a note placed in her hand, begging her to write and say she will go to America with him. In the note he pretends that he still loves her. Mathilda dares not answer the note, and in a fury of jealousy Roussel determines to force an interview. So, taking the precaution of disguising his footprints, he enters and hides in the yellow room, occupied by Mathilda.

The professor, his daughter and Darzac return from a long walk, somewhat tired. Mathilda goes to her room. As the door closes Roussel springs forward to enjoin silence. Mathilda becomes hysterical, and to stop her screams he chokes her, finally leaving the girl for dead.

That evening Mathilda rejoins her father, very pale, with lace wound about her throat to hide the bruises caused by the brutal hands of Roussel. She is still trembling with excitement and is urged to retire early. Later, as her father is about to retire also, the report of a revolver and unearthly screams are heard in her room. When the oaken door yields to an axe they find Mathilda on the floor, terribly bruised and unconscious. But there is no sign of her assailant, and every window and door is bolted from the inside.

Rouletabille, a noted journalist and amateur detective, and Inspector Larson receive orders to solve the mystery. They are given adjoining rooms in the Stangerson Castle, so that they may aid each other. Rouletabille is provoked at Larson's insisting on the palpably false footsteps as an important clue. Continuing his investigation, Rouletabille finds a hair, of peculiar brown shade, under the bed, and a bloody handkerchief.

Mathilda, frightened by a second note from Roussel, vacates the yellow room for another apartment. Rouletabille, hearing someone in that room at midnight, stations Larson and the professor at either end of the gallery, but no one is found. The journalist concludes that the bearded man he caught a glimpse of must be in the house, and notices, with surprise, that Larson's hair is just like that which he has found.

Still another mysterious note, asking for a final rendezvous, reaches Mathilda. Fearing Rouletabille's surveillance, Larson—who is none other than Roussel—invites him to supper in his room. Rouletabille is secretly comparing the hair he had found in the yellow room with that on the inspector's head when he catches a glimpse of a gaping wound in Larson's right palm. Then he suddenly loses consciousness, for Larson had drugged his wine.

SCENE FROM "THE MYSTERY OF THE YELLOW ROOM"

Shortly before midnight the journalist's assistant discovers and arouses Rouletabille in time to prevent Larson from revisiting the girl; thereupon the marriage document is forced from Larson. After deliberately giving Larson an opportunity to escape, Rouletabille gives Mathilda the unrecorded marriage document, the destruction of which means that she is free to marry Darzac.

"But what about the mystery of the yellow room?" asked the journalist's assistant, after the hue and cry for Larson has quieted down.

"Ah," answers the journalist, "very simple; very simple, indeed! When Roussel choked her that afternoon she must have stabbed him in the hand. Then, dreaming of the horrible incident in a nightmare, she doubtless discharged the revolver in self-defense, alarming the household, and the terrible gash in her head came as she struck the marble-topped table in falling."

"Marvelous!" is the comment of the assistant. This explanation, as given in the novel, is of course enacted in the pictureplay, with only a brief sub-title to make matters clear to the spectators.

Thus is the mystery of the yellow room solved to the satisfaction of all concerned, and Mathilda's first unfortunate marriage remains a secret.

* * *

The Blaché American Features, Inc., gave a press view this week of "A Fight for Millions," a four-reel sensational drama presenting in pictorial form the adventures of a gentleman burglar of the Raffles type. The production was staged under the expert direction of Herbert Blaché at the Solax studio.

The scenes live up to the published announcement, as they are, indeed, short and snappy, and there's a climax and a punch in every reel. While the play is not of striking originality, it answers its purpose of sustaining an absorbing interest in the sensational episodes that follow each other with startling rapidity. The main action takes place in the suburbs of New York, and a dock scene is reproduced with commendable realism in the most exciting climax of the production.

The cast is made up of exceptionally competent performers. Barney Gilmore is seen to special advantage as the detective, Delaney. Darwin Karr enacts the part of the heroic lover with histrionic cleverness, and Joseph Levering makes the most of the role of Sorenti, the master mind of the Raffles type. Effective characterizations are also offered by George Paxton as Mr. Harrington, the millionaire banker; James O'Neil as the Chief of Police and James Johnston as the butler. Marian Swain looks and acts the role of Miss Harrington with characteristic charm and histrionic efficiency, and Vinnie Burns does equally well in the part of Miss Harrington's friend.

The plot presents a battle of wits between Detective Delaney and Sorenti. Sorenti is calculating, ingenious and

crafty, and through his acquaintance with Miss Harrington, the millionaire's daughter, gains access to a desk where valuable property has been foolishly locked up. Sorenti and his confederates have a well-trained organization and an original equipment. The band, it seems, uses a double house, one side of which is furnished elaborately as a luxurious household establishment, while the other side is fully equipped with the paraphernalia of an organized criminal establishment. The thick party walls that divide the two houses are provided with secret passages known only to the gang leader.

The banker, Harrington, disappears most mysteriously. After the Harrington household has been robbed suspicion is fastened by Sorenti on Miss Harrington's lover. He is set upon by the gang, and gives them a great fight, but is finally overcome. Mr. Harrington's watch and other valuables are placed in his pocket after he is left almost dead. Then the police arrest him and he is thrown into a cell.

At the instigation of Miss Harrington the famous detective, Delaney, is engaged to fasten the kidnapping and the subsequent theft on the real culprit. Delaney pretends to fall into a trap that Sorenti has set for him. The "master mind," after notifying his gang, engages in a game of cards with Delaney, and the detective pretends to have fallen a victim to drugged wine. This gives Delaney the opportunity to be locked up in the gang's quarters, which gives him the necessary clue.

By an ingenious advertisement inserted in the papers Sorenti and his gang are induced to return to the Harrington household for more plunder. There they are surprised by the police. Most of them, however, make a quick exit, and put for the river front. A sensational round-up of the gang is made with the use of "Defiance," which is said to be one of the speediest motorboats in the country.

Again the pictorial presentment lives up to the announcement that the race to capture the gang "is thrilling and sensational, and ends with the spectacular explosion of the engine in which the gang tries to escape." Of course, Miss Harrington is delighted at the release of her father and lover and all ends happily, as it usually does in sensational melodrama.

"A Fight for Millions" is an unquestionable thriller, and if you like that sort of thing—why, that's just the sort of thing you like. You should worry. ALBERT ELLERY BERGH.

SORENTI AND HIS GANG

DETECTIVE DELANEY PRETENDS TO HAVE BEEN DRUGGED

The New York Motion Picture Corporation has announced that the new brand of Naval and Puritan productions will be known as Domino Films. These pictures were first advertised as Empire, and then later changed to Peerless, but owing to copyright laws, they will be called Domino.

He Didn't Want the Part

"Smiling" Billy Mason, of the Essanay Film Manufacturing Co., who gets brainstorms ever so often, has hit upon a novel and eccentric idea for a plot to be used in a photoplay. And here it is, listen—but first let's tell you how he submitted it:

Scenario Editor: "Gee, here's five thousand scenarios and nothing to do till tomorrow."

Mason enters excitedly, rushes up to editor and says: "Listen, I've got a swell idea for a picture. Let me tell you about it."

Editor: "All right, be quick and brief."

Mason: "How would it be to have a young fellow from the country get a position in the city as window washer, washing windows of an office on the eighteenth floor. The rope around his belt snaps and he falls one story, the hook catching on a steel projection which the ironworkers have just put into the brick wall, same to be used for fire escape which is about to be constructed. The man dangles in the air, hanging by the belt around his waist, crying frantically for help. A passerby sees the dangerous predicament of the window washer, rushes into the building, takes the elevator and goes to the roof. Of course, the building is to be situated near the lake and——"

Editor: "Well, go on, tell us something new now."

Mason: "Well, this fellow gets to the top of the building, sees a huge umbrella, such as they use on wagons during the Summer, grabs this and jumps from the top of the building, passes the window washer in mid-air, cuts the rope, grabs the fellow by the coat and takes him safely to the street, where the howling mob proclaims him a hero."

Editor: "That sounds pretty good, Mason. You are elected right here and now to play the role of window washer."

Mason: "Say, I'm only tellin' you this. I don't want to be appointed to nothin'. Besides, I'm going to be married next Monday, and I just took out a $10,000 life insurance policy today. Do you think I want Alice to be a merry widow? I guess not."—Cleveland Plaindealer.

The Royal Box

Chris Lane, head of the scenario department at the Selig plant, has just completed a pictorialization of "The Royal Box," a play from the pen of the late Charles Coghlan, in which that distinguished actor appeared several years prior to his death. Mr. Lane has devised over a hundred scenes for this work, and the leading part will be taken by Gertrude Coghlan, the daughter of the dramatist.

STUDIO GOSSIP

Carlyle Blackwell, formerly with Kalem Co., is to appear in "Flying A" subjects as leading man. Mr. Blackwell is already very popular and needs no introduction. His new environment will emphasize his inherent ability as an actor and his numerous friends look forward to his first appearance in "Flying A" subjects with great interest.

* * * *

Mr. S. S. Hutchinson, president of the American Film Mfg. Co., has purchased for the company a plot of land which practically doubles its holdings in Santa Barbara, Cal. There will be erected an outdoor studio and a large corral will be provided. There is now ample room for at least four stage settings at the same time.

* * * *

Miss Vivian Rich, playing leads for the American, is a native of no country. Captain Rich, her father, was owner of a trading ship and frequently took his wife and family with him. Miss Rich was born at sea, and under the Southern Cross, far from the protecting Stars and Stripes. However, as her parents are American born, Miss Rich claims the United States as her native land.

* * * *

The new studios and laboratories of the American Film Mfg. Co. at Santa Barbara being completed, the work of paving the streets is under way. Quartz secured from the mountains is used for the foundation over which will be laid a thick coating of paving cement. The quartz assays several dollars to the ton, according to tests made by a local assayer. Thus the American's "City Beautiful" will be paved with streets of gold.

* * * *

Gabriel Pollock, the scenic director, of the big Selig plant in Chicago, who is never at a loss to provide the most difficult and elaborate scenic surroundings for photoplays, has arranged a series of most striking scenes of the infernal regions, equalling those that sprang from the fantastic imagination of Gustav Dore. These remarkable scenes and interesting accessories will be utilized in a big Selig sensation.

* * * *

Miss Margaret Prussing, who, several years ago, amazed the smart set, disdaining teas and toasts for the study of the stage, after several seasons' experience, early last summer became associated with the Selig Polyscope Company. Although she retained her fashionable residence at the Virginia Hotel, she was always up at the Selig Studio, on Western avenue, Middle West time, 8:30 a. m., ready for orders from Director Oscar Eagle.

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Is the number 13 unlucky? Ask Allen Curtis of the Universal, director of comedies, and he will tell you "no." On Saturday while en route to Gardenia, he and his company occupied two auto loads numbering 13 and the leading auto plunged over a 13-foot embankment to avoid a collision with a traction car. No one was injured and the car was virtually undamaged, but there were 13 hearts in 13 mouths and the number on the conductor's cap was 1313.

* * * *

Wallace Kerrigan, good natured and aggressive, is now manager of the Universal Providencia Ranch. He is a twin brother to J. Kerrigan and has fitted into his position as though he was made for it. Naturally there is a great likeness between the brothers.

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"In appreciation of the work done by the employees under my management," is the way Isidore Bernstein, the general manager of the Universal Western Studios headed his statement that a holiday, with full pay, would be allotted to everyone connected with the studios on Labor Day. It was appreciated too. Good business.

Report comes from the Famous Players Film Co. that Mary Pickford, whose work for the Famous Players was recently interrupted by a serious attack of appendicitis, is convalescing rapidly. Miss Pickford was operated upon Thursday, September 4th, at the Polyclinic Hospital, and since then has shown remarkable improvement. It is expected that she will be about in two weeks.

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Henry McRae, of the Universal, is putting on another big animal picture which features tigers and alligators as well as some intricate British Army maneuvers, including the formation of a "square." It is an intensely exciting story. William Clifford, Phyllis Gordon, Sherman Bainbridge, Val Paul, Clarence Burton and Captain Dalton all have good parts.

* * * *

Frank Ormston, the "Boss of Construction" at the Universal, has a new car, a Ford. As he was about to drive it away he had to withstand the usual fire of chaff from the interested actors and actresses and to listen to Max Asher's dissertation on its merits. "That," explains Asher, "is der little handle which stardts der vun horse powder wot runs der chimenery, etc." By the way Director Henry McRae has a splendid new seven-passenger Chalmers car.

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The Indians and cowboys of the New York Motion Picture Corporation Kay-Bee outfit proved real heroes last week in the Topanzo Canyon of the Santa Monica Mountains. Two hundred of them by fast and furious work got under control and extinguished a burning brush fire covering sixteen square miles. The fire approached to within three miles of the camp of the Kay-Bee outfit. Several Indians were badly scorched about the face and hands but none were seriously injured. A holiday was given all hands by Thomas H. Ince, and a fish dinner enjoyed at the Kay-Bee camp in Santa Ynez Canyon.

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It is generally believed that motion picture directors, when casting plays, favor relatives and friends, and this is sometimes the case, but there are exceptions.

Jack Adolfi, one of the New Majestic's producers, is a conscientious and energetic director, and has done much towards bringing the Majestic plays up to their present high standard. I private life he is a very devoted husband, but all who know his pretty little wife agree that he doesn't deserve very much credit.

Mrs. Adolfi, whose stage name is Florence Crawford, has played many prominent parts in Majestic plays with distinct success, and whenever Manager Lucius Henderson and Director Hale need a clever little actress for an important role, why, they cast Florence Crawford.

But Mrs. Adolfi has a grievance.

"I always get my good parts with Mr. Henderson or Mr. Hale," she complains. "Jack never gives me a chance, just because he is my husband."

Such is the penalty for being Director Adolfi's wife!

* * * *

It is not generally known that little Helen Badgley, the "Thanhouser Kidlet," would have been a passenger on the Bar Harbor Express that was wrecked by the New York, New Haven & Hartford Railroad last week, with a great loss of life, if the baby in charge of Mr. and Mrs. Frank Zimmerman, of the Thanhouser studio, had paid a visit to friends in Portland, Me., from Saturday to Monday. They intended leaving Portland by rail Monday night on the fatal train, but Mr. Zimmerman reached the ticket window too late to secure accommodations, and even the winning smile of the "Kidlet" didn't move the man at the window. Every berth had been booked by the crowd returning to New York from the Labor Day holiday. So the "Kidlet" and her escorts took the train to Boston and left there on the midnight express for Manhattan. While in Boston Monday evening the baby photoplayer was accorded a reception by Manager Alland and attaches of the Pastime Theatre.

MAURICE COSTELLO

Of all the popular leading moving picture men, Maurice Costello, whose picture is presented on another page, is an individual and exceptional type, and one of the best-known actors in his line.

A native of Pittsburgh, Penn., his early stage experiences were gained in stock companies. This stock repertoire experience is the best kind of training for the ambitious actor or actress. So it has been in Mr. Costello's case, for subsequently he filled leads in a number of well-known stock theatrical companies in various parts of the country, including New York City. He was so successful on the speaking stage that his work attracted the attention of the Vitagraph Company, who secured him for their stock company. He now plays leading parts in the Vitagraph "Life Portrayals," and is popular with those with whom he is associated, as well as with those who see his counterfeit presentment on the moving picture screen.

Mr. Costello is still a young man, and as he has a handsome stage presence and is a most finished and experienced actor, he has every reason to look forward to many years of continued success in the picture drama. He accompanied the Vitagraph globe-trotters in their tour of the world. Mr. Costello is one of the Vitagraph directors and produces a great many of the pictures in which he is featured.

MRS. CARTER'S CAMPAIGN

American Release

The question of suffragism has given rise to a number of rather perplexing situations.

In the instance depicted in this picture the franchise to vote appeared to be fraught with no particular danger. And as long as the privilege seemed to satisfy the wild clamoring of the female contingent the price of peace was

considered cheap. That popular opinion had miscalculated was soon made evident. The oratorical fireworks display of rival parties was immense, but the women would have lost were it not for a little harmless stunt they pulled and which changed the political map of Cartersville.

There is lots of action in this picture. It appears that the entire population of Santa Barbara participated. The photographic quality is excellent and as a whole the picture will meet with unqualified approval. It is anticipated to follow this production with a sequel, "The Mayoralty Troubles of Mrs. Carter," release date to be announced later.

GERTRUDE McCOY

Gertrude McCoy, whose picture appears on the front cover of this issue, is one of the most valued members of the Edison Company, and has attained her present popularity through hard work and close attention to every detail connected with it. Nature has been most kind to this talented young actress in endowing her with more than ordinary beauty, and this, added to her charming personality, has brought her to a well-deserved place in the foremost ranks of picture favorites.

NEW GREAT NORTHERN FAVORITE

One of the latest acquisitions to the acting staff of the Great Northern players is Betty Nansen, who has won distinction in the dramatic profession during her connection with the stage in many of the European capitals. She has played many roles and was induced to enter the moving picture realm only after its wonderful possibilities

BETTY NANSEN

were made quite clear to her by the Great Northern directorate. Miss Nansen, as may be judged from the accompanying portrait, is winsome and attractive, and during her connection with the Great Northern Co. she has experienced little difficulty in demonstrating that her stage training has been responsible for making her one of the most talented and popular actresses appearing in moving picture productions.

It is the purpose of the Great Northern Co. to have Miss Nansen appear in a series of multiple reel subjects, for which she is particularly fitted. Miss Nansen comes of an old family of histrions and appeared on the stage at an early age. After many years of experience she decided that tragedy was the field which best suited her, and at present she is regarded as the "Bernhardt of Scandinavia." She has appeared in the royal theatres of Copenhagen, Christiania and Stockholm and in other European capitals, and is sure to make a decided impression before the camera.

The demand for Western subjects of the original "American" type has become so pronounced in many quarters that the company has had a number of scenarios especially written, calling for exceptionally thrilling incidents. The best talent was selected and a number of very promising subjects are already completed. At the offices of the company the following titles were mentioned as being the first to be released: "The Flirt and the Bandit," Sept. 29th; "Badge of Honor," Oct. 2nd; "Taming a Cowboy," Oct. 10th. Other subjects are in hand and will be released from time to time.

For Those Who Worry O'er Plots and Plays

The Newspaper Plot

NECESSARY ingredients for the newspaper plot: One big room cluttered up with typewriters, newspapers scattered over the floor, a lot of proofs hanging on a nail somewhere, one city editor humped over a desk, evidently engaged in drawing pictures, several bright-looking young men smoking pipes. Then, of course, there is the brave girl reporter, the corrupt politicians, etc. Final scene: Girl rushes into city room just before press time. Flings herself on typewriter and commences to beat out a "big one." City editor saunters over to machine, starts after looking at the copy and exclaims: "Boys, here is the big story!" Boys gather around as girl works frantically, and the editor sends sheet after sheet of copy downstairs without even using the blue pencil once. These newspaper plots went over two years ago, but they do so no more. Thev have been rehashed time and time again until now, when one sees a newspaper story on the screen, one knows just what is coming with very few variations. We were among the first to "grab off" the newspaper plot. We wrote a dozen before we stopped, and they sold. From the time, two years ago, when Giles R. Warren sent us a hurry call for a plot "showing a girl breaking up a form of type," until the last variation of the brave g-u-r-l stealing the incriminating papers from the Corrupt Boss's secretary and publishing them to save her father, we have seen these Fourth Estate stories come and go. Cut out the newspaper plot unless you have a good one. Chances are nine to one that you have not. Like every other sort of plot, you must know newspaper life to write about it authoritatively. One reason this form of story has caused such laughter among newspapermen is that the majority of directors and authors were never in a newspaper office and gather their inspiration for such stories from "Frank Merriwell," or some other romantic potboiler. Remember that reporters do not gather around to watch someone write their story, papers are not strewn all over the floors of well-regulated newspaper offices, and the brave girl more often is engaged in taking the names of those who attended Mrs. Jones' reception than stealing papers from political bosses. Romances of newspaper life were once attractive, but they have been done to death in the moving picture world. Try something else. One editor informs us that he received thirteen such plots in one mail. They are all asking for mercy!

Reaching the Limit

According to the editor of the New York Motion Picture Corporation, a man entered his office, demanded an immediate audience, and, this being granted, he produced a script which he declared would make a great broncho feature. The overworked editor scanned it and found that among the minor details it called for the use of the Panama Canal, the New York public library and the United States mint. The man was considerably surprised when the script was returned to him. Too many writers are too ambitious with their scene plots. Animal stories calling for a procession of goats; airships, locomotives, steamships and the Tower of London are all gladsomely called for in a thousand feet of action. Use simple environment. Do not call for expensive or impossible locations in your scripts. Your action will read better devoid of impossible details.

A Line from the Captain

Captain Leslie T. Peacocke, of the Universal script staff, is busily engaged right now in putting on the finishing touches to the comic opera plot he has written for Annette Kellerman, but nevertheless he finds time to contribute something of value to photoplaywrights. We quote from a recent letter: "The helpful advice you give to other writers must prove, I should think, a veritable boon to many. One of the most important points for scenario writers to observe is to make the synopsis as brief as possible—brief and pithy—bringing out the main point of the story strongly, so that the script editor and studio readers can grasp the plot at a glance. As several hundred scripts are received at the principal scenario departments every day, the work of reading them entails time and trouble and a brief, well-explained synopsis always stands a better chance of gaining sympathy from the reader. So many manuscripts are received in an impossible condition that they are condemned before they leave the author's hands. However, nearly all the companies now employ a staff of trained script writers, and the free-lance writer has little chance of selling scripts, except a very original plot is submitted, which is rare, and getting rarer each day. Fully nine-tenths of the plots we receive are rehashed magazine stories or old film releases worked over in slightly different form. However, if authors are given credit on the posters, a lot of this piracy will be stopped and the film-producing companies will feel safer in purchasing stories from free-lance writers than they do at present. I have the honor of writing Miss Florence Lawrence's first production since her return to Universal, on which she is at present working. It is 'The Bride's Key.'"

One attractive qualification possessed by Captain Peacocke is that he does not hesitate to describe the script situation just as he finds it, without fear or favor. When we were virtually fighting along to secure poster credit to authors, along comes the Captain with a short-arm swing in support of our contention, and now the result is that Universal has resolved to be among the first to give credit where credit is due. Then another important statement comes from Captain Peacocke. He steps to the home plate with the assertion that nine-tenths of the scripts received by Universal are rehashed magazine stories or old film releases worked over. The Universal script staff reads hundreds of contributions weekly. That nine-tenths are steals is a condition we term alarming. For years trade-journal department editors have been sounding the note of warning to writers. The minority has been urged to turn from the devious way and to submit strictly original scripts. Because a certain minority persist in rehashing magazine and other stories and trying to market them as original product, many editors have learned to assume an attitude of suspicion and cynicism toward the free-lance. Those who have been and are dishonest in their literary work have and are injuring the opportunities of honest writers who wish to succeed by the aid of their own brains and by hard labor. Edison, some time ago engaged the services of a reader who does nothing but keep up-to-date in current literature so as to be qualified to detect plagiarism. Unfortunate it is that such a functionary became necessary. It is this sort of thing that keeps the contract and staff writer product to the fore. Editors do not wish to invite damage or infringement suits, and when so many rank steals are sent along every day to the editors none can blame them for feeling chary of free-lance work. We think the free-lance writer a necessity. In the future he must be depended upon to furnish the original stuff, for the hack work of many a contract writer is becoming very monotonous at present. However, in order to create the demand for his work, the free-lance must play the game fairly and honestly and build up a reputation for truthfulness and decency, and not a reputation for "ways that are dark and tricks that are vain."

Editorial Etchings

Ben P. Schulberg, editor of Famous Players, recently refused an offer to live in dear old England and work for another company.

Editor C. B. Hoadley, of the Universal staff, recently completed a story with a great big plot in which Florence Lawrence will star. It is a heart-interest romance of the hills of Tennessee.

George Edwards Hall, well-known script writer, may sail the bounding billows soon and join Director Brenon, of the Universal in England, and write stories for King Baggott.

Richard Goodall is to produce pictures for Eclair, and we predict that if his pictures are as good as his scripts they will be par excellence.

Calder Johnson, editor-in-chief of the Universal script department, has done such good work recently that writers are glad to submit their best stuff to the company. John-

son, Hoadley and Peacocke make a trustworthy team and one in sympathy with the writer.

The Marchioness Townshend is writing scripts for the Clarendon Company of England. Lady Troubridge is also writing them. Next thing we know Lloyd George and the Prince of Wales will be dashing off plots. Hall Caine is doing it and Rud Kipling may be expected to enter the list soon.

The Wrong Advice

A writer asserts that one should stick to a script of certain type, his most successful kind, except upon order or special occasions. We do not think so. Epes W. Sargent, for instance, has specialized in comedy, but is now devoting his talents to two- and three-reel drama. In our own experience we have written comedy, drama and commercial stuff with equal success. We doubt if it would be wise for a photoplaywright to become too completely identified with one kind of work. Versatility is a mighty good qualification, and every accomplished writer should be able to get out of the groove occasionally. Individuality should count for little or nothing in the script-writing game. It's the knack of shifting from your favorite dramas when the market is crying for comedies, and vice versa, that puts shekels into your pockets. Training will do it

Pertinent Pointers

Be sure your name and complete address is on the first page of every script.

Universal is in the market for work of free-lance writers. This in answer to several inquiries.

Write the kind of story that the studio can produce. Leave specializing for others.

Charles Van Loan has been writing fiction for the Saturday Evening Post and his atmosphere is the moving picture studio. It will pay you to write for the back numbers. (No free advertisement, this.)

Use a black "record" ribbon in preparing your scripts. Avoid purple copying ribbon, which is apt to leave the page mussy.

Do not jump at every advertisement you read and submit your scripts to unknown concerns. There is no manufacturer who will pay you "from $100 to $1,000 for a pictureplay plot." Use good common sense in your marketing.

Two- and three-reel stories are in demand and the demand will rapidly increase. There are not enough two-reel stories to go round. Sometimes an old single-reel story, that has been rejected because it is too lengthy, will prove just the thing for a multiple-reel feature if rejuvenated. Now, this doesn't mean that you should devote yourself strictly to two- or three-reel features. However, if you have the proper stuff you can find the market.

Small casts are preferred by the Universal Film Mfg. Co., Mecca Bldg., New York City. Universal can use society dramas, light and farce comedies.

Do not be alarmed if the Edison Co. holds on to your script The longer they keep your story the better are your chances for a sale. Three to six weeks are taken for a decision. In fact, do not rush any editor who is considering your work.

Don't forget that you are writing for the whole civilized world, and for that reason don't be narrow-minded in what you write, correctly cautions Arthur Leeds, of the Photoplay Author. And we would add, avoid the morbid themes, which will soon be tabooed by every advanced film manufacturer. Have good taste.

Don't hang around a moving picture theatre and drink in as words of wisdom everything the gentlemanly usher sees fit to divulge. Many an ambitious photoplaywright is given an idea by moving picture theatre attaches that all he has to do is to "just scribble off" something in order to sell the script as a moving picture play. "Hurry up and write a story and we will show it in our theatre" is becoming monotonous. Nine times out of ten you know as much if not more anent plot writing as the illustrated song singer or usher. Go to the theatre to study the screen, but don't tell everyone that that is your object.

The reason we do not publish the advertisements of the "schools" is because the majority of such advertisements are misleading, to put it mildly. We have turned down hundreds of dollars' worth of display "school" advertising the past year because we believe that consistency does not mean the scoring of graft in one column and accepting money for displaying grafting schemes in another column.

A Los Angeles View

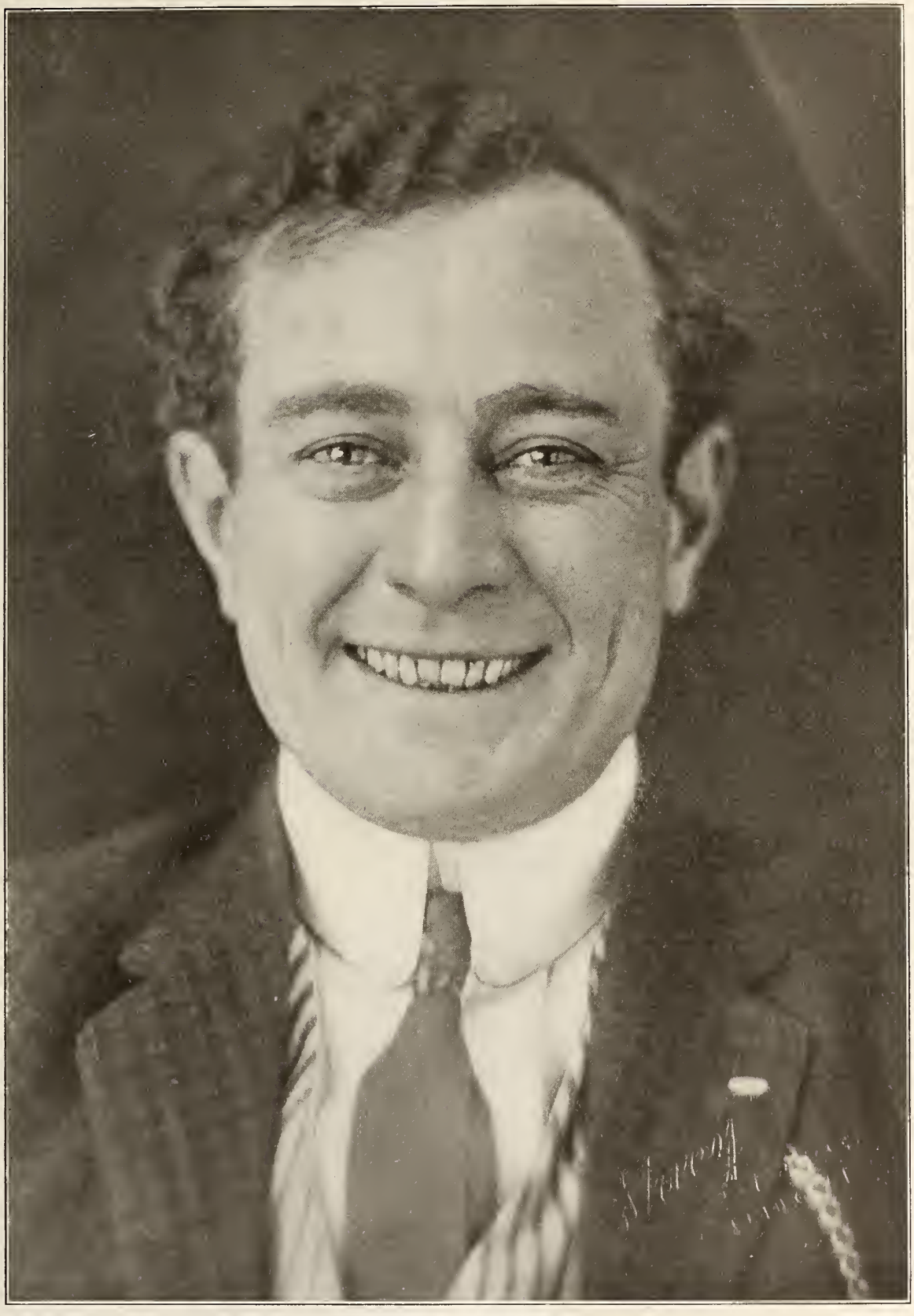
A Los Angeles writer sends this one in, and the arguments are worthy of consideration: "The letter from a discouraged playwright published in your department August 9th, struck a sympathetic chord in my heart. His state of mind will surely find its replica in the case of many an amateur photoplaywright, and in that of many apparently more successful than he. By a strong coincidence I happened to possess the very same thoughts at the arrival of the News. But, more strangely still, my resolve, namely, to give up pictureplay writing, was actuated not by rejections but actually by receipt of a check resulting from the sale of a script to one of the most prominent and least accessible studios in the field, Biograph (The Law and the Man). I have been writing for almost two years and have sold quite a number of scenarios, the payments ranging from the munificent sum of $15, to the stupendous award of $35. Discouraged and saddened by the generosity of the various editors, I began writing to suit the needs of a certain manufacturer, whose liberality, I had been told, was in proportion to his inaccessibility. I reached my goal yesterday, after a year's constant effort, adapting my construction to the peculiar style of the director. I finally rounded up a startlingly original story, put together with care as to detail and power of situations, and receiver my reward—a $25 check. 'To sell a script you must beat the best you see on the screen,' is an oft-repeated statement. But should not the writer's compensation be in proportion? Surely $25 is not ample payment, especially since there is practically no opportunity afforded for the gaining of reputation. Several years ago, the phrase 'better times are coming' was the staff of hope for the discouraged 'star writer.' Prices are no higher, if not lower, than then, although the quality demand in pictureplay has gone up fully 500 per cent. Pictureplay writing is now almost as difficult as the construction of 'legitimate drama' and original ideas are certainly more difficult of obtainment in the former field." The arguments of this correspondent are forceful. We have long contended that $25 is not enough remuneration for a single-reel script properly constructed. We incurred the wrath of several when we argued for better prices—however, we are still arguing. It is stated that Universal will start crediting authors on posters and film. This will be something that is due the writer. More is demanded of the writer of today and the prices are not commensurate with that demand. This has long been our opinion. We remain optimistic and of the opinion that better times are coming.

WM. LORD WRIGHT.

THE CLOWN'S DAUGHTER
Reliance 2 Reels.

MARIAN SWAYNE

Leading Lady of the Solax, who appears as Miss Harrington in "A Fight for Millions," the sensational drama produced by Blaché American Features, Inc.



MAURICE COSTELLO

The Favorite Leading Man of the Vitagraph Players.

FEATURE FILM NOTES

On September 13th Edward Barry will sail for London on the Olympic, accompanied by his estimable wife. He goes as a special representative of Warner's Features, Inc., and will assist Mr. S. L. Warner, now in charge of the office at 18 Cecil Court, to equip and maintain enlarged quarters in or near "Flicker Alley."

Mr. Barry will handle the American productions in all countries of the world outside of the United States. His experience in the film business dates back eight years; in 1906 he was placed in charge of Midland's branch of the Chas. Urban Trading Co. In 1908, when the Cines Co. opened an office in London, Mr. Barry accepted the position of sales manager, and later he came to America and represented the Cines interests here until Cines films were licensed. He has been sales manager for the Ambrosio-American Co. and the Raw Film Supply Co. here in America, for the past two years, is a charter member of the Screen Club and leaves behind a host of friends who will wish him success abroad.

* * * *

Madame Blache, president of the Solax Company, and a company of fifty people, together with property men and numerous assistants, and an equipment of three wagon-loads of properties and scenery, have left for Lake Hopatcong, where numerous scenes in the forthcoming Solax feature entitled "Rogues of Paris," will be staged. The transfer of the company and the equipment to this famous lake resort means an expense of more than $2,000. A feature of the work up in the country will be the erection of army pontoon bridges and the use of a castle at the present time owned by the Russell Sage estate. Included in the company are Vinnie Burns, Claire Whittney, Mrs. Truesdale, Joseph Levering, Fraunie Fraunholz, Wallace Scott, James Johnson, James O'Neill, supers, attendants, etc.

* * * *

"Dr. Nicholson and the Blue Diamond," the first release of the Film Releases of America, being exploited and sold by the Exclusive Supply Corporation, has been sold in the following territories: Golden Gate Film Exchange, California; Arizona and Nevada Exhibitors' F. F. Co., Ohio and Michigan; Weiland Film Co., western Pennsylvania and West Virginia; Consolidated F. F. Co., Canada; Famous Players' Film Co., New England; Northwestern Feature Film Co., Oregon, Washington and Idaho; Electric Theatre Supply Co., eastern Pennsylvania and southern New Jersey; Exclusive Features Co., Greater New York and northern New Jersey; General Feature Film Co., northern Illinois.

* * * *

General Film Producing Co., Inc., manufacturers of Herald films, have to-day received a telegram from their camera man, Mr. Albert E. Cawood, at Nome, Alaska, stating that he has secured some wonderful pictures of Alaskan glaciers and ice fields, with the co-operation of Governor Strong, of Alaska, and the White Pass and Yukon R. R. Co., who placed a private car at his disposal. Mr. Cawood advises that he is about to go on an extended trip on the U. S. revenue cutter *Bear* into the Arctic Ocean to secure further pictures of life and scenes in the far North. A copy of these films will be presented to the Smithsonian Institution at Washington, D. C., and the Museum of Natural History. These films are of great educational value and should be in demand.

* * * *

Just because Mexico and the United States don't get along well together, Itala customers have been held up on a large shipment of features, aggregating 45,000 feet of film which, straying to Vera Cruz in error, was there detained by the Mexican officials. The shipment, by a queer bit of stupidity on the part of some dock employee, instead of being delivered to the customs officers, was packed aboard a coastwise steamer after having been unloaded from the Italian steamship. Michael Moran, of the Judson Freight Forwarding Co., in charge of the shipment, immediately tried to get in touch with the vessel and to have the film transferred to a northbound vessel in some port en route. Unsuccessful in this, he was further "put out" by learning that the Mexican officials, on the arrival of the films, refused to allow them to be returned. This necessitated Moran's going to Washington, where, by the aid of a Congressman, an order to the authorities of Mexico City was sent by the Department of State, which promises the arrival of the errant features soon if not sooner.

* * * *

The general manager of the Golden State Moving Picture Company has returned to town after a two-months' sojourn in and about Salt Lake City, during which time he succeeded in securing 3,000 additional feet of picture, for insertion into the noted success of "One Hundred Years of Mormonism," which will be launched upon the market in seven reels.

One of the interesting features added to the picture is the pageant celebrating the sixty-sixth anniversary of the Mormon pioneers' entrance to Salt Lake Valley, in which 8,000 Mormon children participated.

During these ceremonies, the moving picture camera was permitted to take a series of exclusive events, by permission of the Mormon Church. This is the only view of the interior of the tabernacle ever taken by a moving picture camera, and it is probably the last.

State rights will not be sold for this attraction, but about twenty companies will tour it in various parts of the country during the coming season.

* * * *

James J. Corbett, familiarly known to everyone as "Gentleman Jim," is scheduled to make his initial appearance in moving pictures in a Warner's Feature, entitled "The Man from the Golden West." It is a thrilling story of love and adventure, in four parts, and is bound to go big wherever shown.

Although this is Corbett's first appearance before the moving picture camera, he is no stranger to the stage, having toured the States and the English theaters in a number of successful plays.

Corbett's role in this big production calls for quite a bit of daring and bravery. In one scene he saves the gold mine from destruction by seizing a sputtering bomb and hurling it with all his might into a deep ravine, where it explodes with terrific force. In another scene he uses a high-powered automobile to capture the stage-coach bandits.

* * * *

"The Heart of Kathleen," a three-part production of the New York Motion Picture Corporation, is booked for release in the near future. It is a wonderful story of Old Ireland, replete with stirring effects, sweet love scenes and real atmosphere. A storm at sea is one of the sensational, scenic and photographic marvels of the film, and the impressive effect produced is said to be awe-inspiring in its grandeur and majesty. This three-reel feature was cut down from seven reels, so we can look for a film packed with action.

* * *

The Conscience Film Company report the following States sold for their film "Conscience": Western Pennsylvania, Ohio, Missouri, Kansas, Colorado, Texas, Oklahoma, and Greater New York.

INVISIBLE INK
Solax release.

HOUSE PETERS WITH FAMOUS PLAYERS

Soldier of fortune, traveler, hunter, explorer and actor of renown, House Peters is as interesting a personality as one seldom meets with. His life has been so crowded with adventure, hazard and danger, that he almost assumes the significance of a romantic character in a novel, and his career reads like the chronicled biography of a fiction hero. His recent connection with the Famous Players Film Company now brings him before the moing picture public. It is peculiarly appropriate that Mr. Peters should become a film actor, as he has surpassed in real

HOUSE PETERS

life most of the daring roles usually alloted to moving picture heroes.

Mr. Peters was born in Clifton, Bristol, England. He served in Africa during the Boer War, played in Australia, and after the war played in Africa with Leonard Rayne. While in Africa he went on an extended exploring expedition into the interior, then returned to Johannesburg and played the American part of Bud Hardy in "The Squawman," appearing in almost all the clothes worn on the expedition. After this engagement, he took a trip on a tramp steamer to Brazil, and from there went all through South America, through Gibraltar to the Mediterranean, crossed from Genoa to Montreal, was caught in the ice for forty-eight hours near Newfoundland, and then came to New York and played Flattery in "Everywoman." Among his other important roles while in America were that of Robert Stafford, the lead, in "Bought and Paid For," the lead with Ruth Chatterton in "Susan's Gentleman," and the heavy in Hartly Manners' "The Honeymoon." Mr. Peters also played Shakespearean roles in Australia. At other periods in his romantic life, Mr. Peters was a draughtsman and a diamond digger.

Unlike the majority of modern hunters, Mr. Peters is the only Englishman with the distinction of having not only never killed a lion single-handed, but who has never even seen a lion in Africa. However, he adds that he knows they were there, because occasionally he heard one.

The first moving picture exhibition Mr. Peters ever saw was while he was in Molteno, Orange River Colony, South Africa, six years ago, playing Louis Perceval in "Jim the Penman." The "show" was held in a dilapidated hall, with a long aisle and seats on both sides, and the machine set up in the centre of the aisle. The next exhibition, which he saw a year later, presented "Romeo and Juliet," described by Mr. Peters as "an amazingly superior exhibition."

Mr. Peters believes the motion picture helps an actor to correct his faults, particularly errors in mannerism and attitude.

A CENTRAL BOOKING AGENCY FOR FEATURES

With headquarters in the Candler Building, with a staff of practical film men, with ideals for honesty and square dealing as a necessary foundation for its business, and with the authority to act as a medium to book several hundred features now on its files, the Exhibitors' Feature Booking Agency looks like a healthy child worthy of serious consideration.

The aims of this organization are probably best understood by quoting its president, Mr. Earl Bryant Barnes, in his own words. Mr. Barnes is a man of more than ordinary intelligence and education, being a graduate of New York University and the Harvard Law School. He is a member of the New York Bar of twelve years' standing, but has for some time almost entirely neglected the practice of law for the moving picture business. He is now spending his time keeping the capable staff of picture men with whom he is surrounded from losing sight of the main idea: correct information for any exhibitor about any feature, and if he wishes to use it in his theatre, booking it for him at the lowest price that it can be obtained.

"We have been working quietly for several weeks," said Mr. Barnes, "merely listing and obtaining correct information about the features now on the market. You know that our aim is: First, to be an information bureau for the exhibitor. In order to fill this life-long want, an immense amount of careful work has been necessary, for we are as apt to be asked about a feature on a regular program as we are a feature booked independently. In that case we can at least tell the exhibitor where the feature can be obtained.

"Second, to be in a position to book a feature for him, saving him the time, trouble and traveling expenses connected with that operation. He is placed in direct touch with the exchange or feature owner with whom we have a booking agreement. We are merely a convenience, and, in fact, from our telephone calls and correspondence, I am almost tempted to say a necessity.

"Here it is in a nutshell: I am an exhibitor. I want a certain feature. Where can I get it? Why, in making up our lists we asked men head-over-heels in the film game about certain features, and they did not know. If that's the case, where does the exhibitor get off? And nine times out of ten he will not bother to try to find he feature he wants. If he calls us up, we make it our business to get him the information, the number of reels, the price asked and its probable drawing power in his particular neighborhood.

"Above all else, our usefulness depends upon our integrity. We must give the exhibitor exactly what he wants, wherever that is possible, without playing any favorites."

Messrs. Feiber and Shea, whose independent vaudeville circuit forms an important connecting link between the East and West, have arranged to present the Kinemacolor pictures as a permanent feature in all their houses. The first installations will be on August 25th at the Bayonne Opera House and the Bijou Theatre, Orange, N. J. By the middle of September Kinemacolor will be showing at the opera house, New Brunswick; the Park Theatre, Youngstown, O.; the Colonial Theatre, Akron, Ohio; the Majestic Theatre, Erie, Pa.; the Mozart, Elmira, N. Y., and the Jefferson Theatre, Auburn, N. Y.

"The Reformation," a single reel Kay-Bee, advertised for release Friday, September 26th, has been moved further down the calendar, and "The Forlorn Hope," another one-reeler, will be released on that date.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

According to the annual report of ex-Commissioner of Patents Moore, just published for the year ending December 31st, 1912, there were received last year 68,968 applications for mechanical patents, 1,850 applications for design patents, 158 applications for reissues of patents, 7,215 applications for registration of trade-marks, 885 applications for registration of labels, and 309 applications for registration of prints. There were 37,573 patents issued, including designs, 158 patents reissued, and 5,020 trade-marks, 633 labels, and 243 prints registered. The number of patents that expired was 20,883. The number of allowed applications awaiting the payment of final fees was 13,303, and the number forfeited for nonpayment of final fees, 7,494. The total receipts were $2,118,158.30, the expenditures, $2,022,066.11 and the surplus of receipts over expenditures, $96,092.19. The total balance to the credit of the Patent Office in the Treasury of the United States on December 31, 1912, was $7,160,017.95.

In proportion to population more patents were issued to citizens of Connecticut than those of any other state —one to every 1,150. Next in order are the following: District of Columbia, 1 to evey 1,229; California, 1 to every 1,434; New Jersey, 1 to every 1,508; Massachusetts, 1 to every 1,509; Illinois, 1 to every 1,639; Colorado, 1 to every 1,711; New York, 1 to every 1,786. As to foreign patents, 1,558 were granted to citizens of Germany; 952 to those of England; 579 to those of Canada; 369 to those of France; 160 to those of Austria-Hungary; 125 to those of Switzerland; 102 to those of Sweden; 75 to those of Scotland; 66 to those of Italy; 47 to those of Russia; 46 to those of Belguim; 44 to those of Victoria; 40 to those of New Zealand; 39 to those of New South Wales; 36 to those of Mexico; 34 to those of Denmark; 25 to those of Transvaal; 23 to those of Norway; 21 to those of Netherlands; 15 to those of Cuba; 15 each to those of Ireland and Japan, etc.

Patent No. 1,070,400 relates to a photographing apparatus designed to be used to take pictures upon postal cards and similar articles, and it comprises a magazine wherein a large number of cards to be photographed can be placed, and suitable mechanism for moving said cards. suitably sensitized, into and out of position with respect to the lens of the apparatus by means of which the image to be reproduced is focused thereon. The accompanying figures represent a longitudinal section of the novel portion of the device, and a perspective view of the slide. A spherical casing 1, is made in three sections. The sections 2 and 3 are hinged together at 7, and held together by means of a fastener 8; while the sections 3 and 4 are riveted together at 5. Section 4 is centrally perforated to receive lens carriage 6, by which light is emitted. This casing is supported in a band 9 having a lateral extension 10 adjacent the bottom thereof. The section 3 has an aperture 11 which communicates with a similar aperture 12 in ring 9; and to this ring is secured a conduit 13, which leads down into a developing tank 14. Supported inside the casing 1 by a web 15 is a magazine 16 having a lid 17. Inside of this magazine is a sliding head 19, engaged by a spring 18 abutting against the head 19 at one end and inside of the cover 17 at the other. 20 represents a number of postal cards suitably sensitized, and when the cover 17 is secured to the magazine 16, the spring 18 will tend to force the postal cards out through the other end of the magazine which is open but engages a sliding member 21, which has an enlarged opening cut through the same, as shown at 22. This member 21 is in the form of a flat plate having a thickened section 23 at the top, forming a shoulder; 24 is an arm connected to the plate

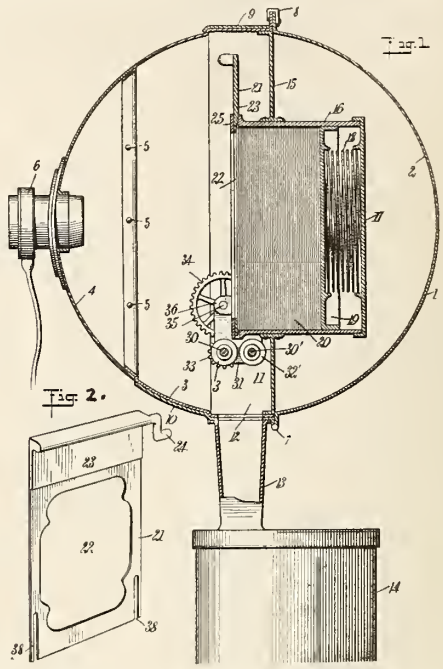


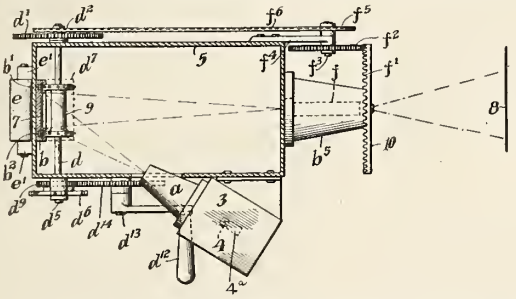
Fig. 2.

21 adjacent its upper edge to enable the sliding member 21 to be operated. The member 21 slides in guides 25 across the front end of the magazine and it is reciprocated to effect this sliding movement by a link 26 pivotally connected to the arm 24 at one end and to a crank pin projecting from the face of a gear wheel. This gear wheel is mounted on a spindle carried in bearings supported by the magazine and is actuated by a pinion mounted upon shaft 30, carried in bearings 31; and the shaft 30 also carries a pair of friction wheels. At the opposite end of the shaft 30 is a gear wheel 33, which meshes with a pinion 34 on a shaft 35. This shaft 35 is mounted in bearings 36 carried upon one end of the magazine 16 and the section 3, and terminates at its opposite end in a crank or operating handle.

Ex-Commissioner Moore, before retiring from office, rendered another decision confirming the rule that a surname under ordinary conditions is not registerable as a trade-mark—"Maxim" in the present case being the mark (?) in controversy. He says, "The word 'Maxim' would, in my opinion, be regarded as the name of an individual by the majority of persons seeing this word used as a trade-mark, especially in view of the fact that an individual of this name has gained considerable fame of recent years, his inventions being the subject of popular comment in the daily press. The very fact that as a trade-mark the word has, at least to a large extent, an adjective significance naturally leads the mind to think of the individual of this name rather than any other meaning of the word."

Registration No. 93,296 has been granted the Ryno Film Company, Inc., of New York, N. Y., for the trade-mark herewith represented for use in connection with motion picture films and projecting apparatus therefor, used sinee April 1st, 1913.

The accompanying illustration represents a top view, partly in section, of a projecting apparatus embodying the invention of Saul Schulhoff, of Philadelphia, Pa., as set forth in his Letters Patent No. 1,070,992, the novelty consisting first, of an apparatus arranged so that a beam of light is presented directly at the exposed area of the objects of an opaque band in passage through a lens-house, the illumined images of which objects are projected by means of the direct reflected rays of said beam of light through the lens of said house directly onto a distant surface or screen; and second, of an adjustable apparatus arranged so that a beam of light is thrown upon the entire area of objects in sequence arrangement of an opaque band arranged to travel through a guide of the lens-house; the said opaque band having the said objects thereon in positive sequence arranged relationship, and so that the images are projected by direct reflection of



said rays of light through said lens, onto a distant surface or screen. It will be observed that the beam of light thrown by the lamp 4 is directly against the objects on the guide b, and that such is reflected therefrom through the lens 5a, directly onto the distant screen 8, without the use of internal mirrors or the like in the house 5, thus simplifying the arrangement for deriving effective work therefrom. Claim is made to the combination of a lens-house having a vertical guide for a sequence printed opaque band adapted to be impelled through said guide, an adjustable lens-support located outside of said house and extending at an angle into the side of said house, a light emitting body arranged in rear thereof, said lens adapted to concentrate the beam of light to be thrown directly onto the vertically moving opaque band so that the images thereof are directly reflected through the front lens-opening of said house onto a distant screen, a perforated shutter arranged in advance of the lens-opening of said lens-house and means connected with said house to feed step by step and to control thereby the travel of said opaque band and to simultaneously therewith cause rotary movement of said shutter.

"The Perspectograph" is the invention of the Austrian engineer Scheimpflug by which wonderful results in "aero-photography" are attained, which are attracting much attention in Europe. It is comparatively easy to photograph the ground from a balloon or airship, but in order to cover a wide range of country the lens would need to have a very wide angle; and as is well known in photography, such lenses have a small opening and thus do not admit the light that is needed for this work. The problem is solved in a most ingenious manner by the inventor, who uses a number of separate cameras pointed all around the ground so as to give, for instance, eight separate views. But as the photographs are all on the usual square plates it is impossible to match them for the map, and besides all but one of the views are taken obliquely to the ground—only the central view is a straight down view and the rest are undesirable for a map. By the use of his "perspectograph" the inventor takes each distorted plate and makes from it a correct plate, such as would be given by a straight down view, and this enables all the plates to be matched into a single large map.

Geo. Wm. Hiatt

CHICAGO MAN ARRESTED BY UNITED STATES MARSHAL CHARGED WITH UNLAWFULLY COPYING PHOTOGRAPH OF GEORGE KLEINE'S "QUO VADIS"

The first important move to protect the copyright privileges of photo drama and moving pictures was made in Chicago, when James E. Northmore, of Chicago, was, on Monday morning, arrested by the United States Marshal on a warrant issued by United States Commissioner Mark A. Foote, charged with unlawfully copying copyrighted photographs of George Kleine's "Quo Vadis" and selling them in the open market. Northmore was not ready for trial and the case was set over for one week for a hearing. In the meantime he was held in custody pending the giving of bail. These photographs have been used by various motion picture theatres to exploit a film called "Quo Vadis" which bears no resemblance to the original. The genuine "Quo Vadis" was made by the Cines Company, Rome, Italy, exclusive American rights for which are held by George Kleine. This is the film that has made such a sensation throughout the country. The public has in many cases been deceived into attending performances of the spurious "Quo Vadis" believing it to be the original, and the audiences that have attended these performances, possibly not being familiar with the original "Quo Vadis," have formed an opinion that damages the reputation of the genuine. It is Mr. Kleine's intention to prosecute to the full extent of the law, all infringements of this copyrighted film and photographs.

Coroner Hoffman, of Chicago, proposes to teach "Safety First" in the public schools by means of a series of moving pictures. With this end in view he has conferred with the Board of Education, who evinced the greatest interest in his plan and accepted it at once, as eminently practicable. One of the first features advanced was the proposition of the Chicago Railways Company to furnish moving picture films of all sorts of street scenes, to be shown for an hour a week in every school in Chicago, they proposing to furnish the films, the projecting machine, the operator and the lecturer. The coroner, in speaking to this topic, declared that the films furnished by the street-car people would not be made up of simply street-car accidents, but of the general movement along the line of the streets indicating dangers and how to avoid them. In addition to the films from the street-car company he expects to get the co-operation of the automobile clubs, the Chicago Association of Commerce, the City Council and various civic organizations. This reform movement is a distinct tribute to the value of moving pictures as an instructive medium.

THE TRUE SOLUTION OF THE JACK LONDON SITUATION

A telegram was received by Ernest Shipman from Hobarth Bosworth relating to the Jack London stories, reading as follows:

Los Angeles, Cal., Aug. 31, 1913.

Ernest Shipman,
New York City.

If any buyer or agent doubts the validity of my contract, let him wire Jack London, Glen Ellen, Cal., for confirmation over Jack London's own signature. "Sea Wolf" nearly done and ready by October 1st. Expect to auction for state rights.

HOBART BOSWORTH.

In acting in consort with the above wire, Warner's Features telegraphed Jack London for confirmation, receiving the following reply:

Glen Ellen, Cal., Sept. 3, 1913.

Warner's Features, Inc.,
New York City.

Bosworth, Inc., has all moving picture rights on my writings. When you receive Horkheimer copy of contract, please note date appears first four films must be completed on stipulated date. Not even the first film was completed. Horkheimer has legally thrown, tied and branded himself.

JACK LONDON.

Manufacturers' Synopses of Films

SELIG

THE TOILS OF DECEPTION (Sept. 16).—Tom Buckley is inclined to give his vain and pretty wife everything that she desires, but stocks are down and he is worried. His wife observes a necklace of peculiar design that was recently given to a friend and covets it mightily. Her husband, who has the ticker-tape about his neck, complains that present pressure is too great to admit of further family burdens in the form of a necklace. The young wife notices in the window of a jewelry shop (where they have an account) a necklace, the exact counterpart of the one she admires so ardently. She goes in, takes the necklace home on approval, thinking that merely viewing the bauble at home will satisfy her longings, and she can return it before the bill reaches her husband. The jeweler is not acquainted with her entire design, but readily assents and gives up the necklace. She has other jewels at home, notably a baby, and through one of those curious chances the childish fingers clutch the necklace, and it is carried away in the folds of its garment. The mother goes to look for the necklace, with the view of returning it to the jeweler's. She finds to her dismay that it has disappeared. She gives herself over to frantic search and then unavailing tears. At this juncture her friend comes in wearing the counterpart of the necklace, which arouses her tears more fiercely than ever. The sympathetic friend finally learns her secret, insists upon loaning her necklace to replace the one she has lost, until it can be found, or her husband mollified. After considerable hesitancy she accepts the loan, and returns the necklace to the jeweler. The nurse, who has been visiting with the big policeman in the park, discovers the necklace in the baby carriage, and rushes home with it. At the same time father comes in from the stock exchange, much relieved by a rise in the market. So all goes well, happiness is restored, and vanity is gratified.

ESSANAY

WOMEN (Sept. 16).—Marguerite Emerson is slightly injured by an automobile, and is brought to her home by the owner of the machine. Just as Mr. Clarendon is about to leave Mrs. Emerson, her husband comes in. At sight of the other man Emerson is half crazed with jealousy and orders Clarendon out. His wife tries to explain but he will not listen to her. He finally tells her to go, too. Marguerite leaves the house, taking with her a picture of her little daughter. Dejectedly seated on a bench in the park, she is seen by a man and woman passing in an automobile. At sight of the lonely figure they stop the car, and the woman, after winning the girl by her show of sympathy, takes her to her home. In the meantime, Emerson discovers that he has wronged his wife, and with the help of a detective frantically starts a search. They find Marguerite just in time to save the unsuspecting girl from her supposed benefactors.

VITAGRAPH

THE HINDOO CHARM (Sept. 17).—Advised by his friends to seek a second wife so that his children, Helen and Dolores, may know a mother's care, Sir Edward Tilbury marries Phyllis, the daughter of Lady Olivia Gower, a leading social light in Calcutta.

One day, after they are married, Nattoo, an Indian fakir and "devil priest," enters the compound of Sir Edward's house and greatly frightens Phyllis and her mother with the snakes that he carries. Phyllis beats him and thrusts him off the grounds, warning him never to return again. Nattoo swears to be revenged and watches for the first opportunity to do her harm.

Phyllis, who is not very fond of children, does not take much notice of Helen and Dolores, who are greatly disappointed in their new mother, of whom they had hoped so much. One day, hurt because Phyllis has ordered them to run off and play by themselves, they go out of the compound and wander about the streets of the city, where they meet Nattoo. The fakir, who sees that something is the matter, hears that the reason for their crying is that their new mother does not love them. He gives Helen a poisonous charm, telling her to put it in her mother's tea when she is not looking, and saying that it will make her love them. Helen rushes home as fast as she can and finds Phyllis taking afternoon tea in the garden. While she is reading the paper, Helen drops the charm in her tea and sits down to await results.

Dolores, who suspects that something is wrong, meets her father on the street in his automobile. She tells him of the fakir and they at once rush home, arriving just in time to save Phyllis from taking the poison. The "charm" proves to be an effectual instrument in bringing the family together, for Phyllis realizes how much the children wish to love her and gives them her own love in return.

LUBIN

THE LOVE OF BEAUTY (Sept. 19).—Nellie Williams is in love with Jim Ambrose, a blind youth, and Jim is just as greatly in love with Nellie. While he is blind he realizes repeatedly her beauty of character in her helping the poor, her treatment of him in giving her time to read to him and take him walking. Also he feels her great love for everything beautiful and is positive that she must be wonderfully beautiful herself. When he tells her so it hurts her, but so long as he cannot see it makes no difference. Finally a specialist decides that he can give him his sight through an operation, and the thought, while giving Nellie joy over Jim's cure, also crushes her down with the certainty that he will turn from her when he is able to see how homely she is. The operation is a success and Nellie overhears and sees Jim as he gains his sight. His rapture over his mother's beauty, the beauty of the sunshine, pictures, flowers, etc., only serve to make her suffering greater and when a rather homely housemaid enters he turns from her in such evident loathing that Nellie cannot stand it any longer and runs home, vowing never to let him see her and torture her with that same look. Jim vows Nellie must be even more beautiful than his mother and keeps asking why she hasn't been in to see him. His mother realizes the trouble and makes excuses. Later Jim meets a beautiful girl whom he thinks must be Nellie and he is disappointed when he learns it is not her. Nellie happens along and overhears and it is the finishing touch. He 'phones, but she refuses to allow him to call. He decides he will anyway, and goes to her house. Meanwhile, Nellie has been seized upon by a group of her children friends and is deeply engrossed in reading them fairy stories when Jim is admitted. Her back is toward him and he calls her name. She gets up and faces him. He thinks it can't be his Nellie. She assures him it is, and is heartbroken at the look on his face, and flees from the room. The children scold him and he leaves. He seeks out the beautiful girl, and her treatment and lack of appreciation in regard to the flowers he brings her and her small kid brother startle him into a half realization of the difference between the two, the one lovely in her physical beauty, the other endowed with a beautiful character. They go out and he leaves her on the corner while he takes a blind beggar across the street. She resents his leaving her there alone for a beggar, and a quarrel results. It is the finishing touch and he goes back to Nellie and wins her forgiveness. Needless to say he is forgiven now that he understands.

TRUE FEATURES

DAREDEVIL DOLLY (3 Reels).—Little Dolly Miller has just turned six. Her father being an auto enthusiast and the winner of many prizes, she is anxious to follow in the footsteps of father, and when the latter returns from a great race in which he beat all competitors, the little girl, who has secretly mastered the art of driving, prevails upon her mother to let her drive the car in which they are to ride out to meet the returning father. The father is delighted with the skill shown by his little girl, who shows her cleverness in turning and other difficult feats. Little Dolly insists now on returning home, riding in her own car. The father, in a spirit of fun, consents, and there is a good deal of joking and fooling between the parents and the child until the father, imprudently, perhaps, proposes a race. The little girl catches up the idea quickly, but disaster overtakes her almost at once. Her car makes a bad turn and she is thrown into a ditch, barely escaping with her life. The father blames himself for the accident and, upon arriving home, in the presence of all the servants, forbids his child to ever enter an auto again.

And now follow a series of thrilling episodes, in which the little girl takes a prominent part and which keeps the interest of the spectator keyed up to the highest pitch. Dolly's parents have been invited to attend a banquet given them by an automobile club. While on the road to the club, the parents of Dolly stop to assist a couple, man and wife, who had been severely injured in an accident which has happened to their car. They learn that the name of the injured people is also Miller. The newspapers announce that Mr. and Mrs. Miller have been mortally injured and the message is rushed to the automobile club. The little girl, who thinks her parents have been killed, forgets all else and jumps into her car and starts to drive to the place where the accident happened. While Dolly is gone the Millers appear at the door of the club in the best of health. Then it turns out that Dolly is in her car. She again suffers shipwreck on the road and it would have gone ill with her had not a good-natured tramp, whose part is played with consummate skill by Director Theodore Burgarth, of the Irving Place Theatre, come to her rescue. The tramp, who now steps into the limelight, turns out to have been a victim of misfortune, and when his story is learned by Dolly's parents they show their gratitude by giving him permanent employment.

AMERICAN

JIM TAKES A CHANCE (Sept. 20).—Dora, young and pretty, is to visit her uncle in the West; she is informed that the boys at the ranch are all anxiety over her coming.

In the spirit of fun, Dora determines to masquerade as a spinster; uncle is in on the joke and shares Dora's amusement in seeing the shock of disappointment which the boys receive as Dora steps from the stage coach.

Jim, the foreman of the ranch, is too good-natured to show his disappointment and offers to carry the "spinster's" grip into the house. By doing so he excites the laughter and ridicule of the boys.

Later, Jim goes further and teaches the "spinster" to ride a horse.

Cupid gets busy under the make-up and Dora's girlish heart begins to beat warmly for the handsome cowpuncher. In spite of the laughter and ridicule of the boys, Jim is head over heels in love with the supposed spinster.

He asks her to be his wife—she removes the disguise and reveals herself to Jim in all her youth and beauty. Jim is at first astonished and then delighted. He takes the lovely Dora in his arms as his promised wife.

On the same reel.

TRAVELERS OF THE ROAD.—The young prospector, Joseph Harbison, starts out on his journey, and en route meets with a group of prospectors playing cards by the roadside. He joins them, drawing out his little pile, and enters the game with the result that he makes a considerable winning. Leaving them, he continues on his journey and meeting a gypsy woman and her daughter decides to have his fortune told, the daughter telling his fortune by the lines in his hands. Drawing out his bag of money to pay the girl, he excites the older woman's cupidity and she invites him to remain with them which he agrees to do. Calling her daughter aside, the mother suggests that she make advances to the young man to gain his confidence, and when he sleeps they will secure his money and decamp, but because he was a light sleeper they fail in their attempt and when morning comes he takes up his pack and bidding them goodbye he resumes his journey. Further up the road he comes upon the emigrant wagon of home-

MIATT PATENTS

seekers and is invited to ride with them. Attracted by the beauty of the daughter of the old colonist, Harbison accepts their kind invitation and joins them. When evening comes they stop to camp. In the morning the gypsies have overtaken them and the daughter seeing Harbison among the homeseekers and attentive to the young girl, her jealousy is aroused and the mother and daughter plan to cause them trouble. Knowing the hiding place of a number of outlaws in this vicinity, the gypsies plan to seek them and obtain their assistance in the carrying out of their revenge. The outlaws have planned a daring hold-up of the stage and while the gypsies are hurrying to locate them the robbery is committed. The stage goes on its way and along the road meets the homeseekers wagon. They tell of the incident, and the gypsies overhear the conversation. They have lingered nearby but now hurry to find the outlaws. They find them and tell them if they will take the trouble to rob the wagon the colonists will find many treasures contained therein. The outlaws advance on the travelers' wagon and fire upon the persons riding in same, one of the first shots wounding the old father. The young daughter and the prospector are left to fight the outlaws but they are worsted in the fight. The two escape with one of the horses of the outlaws and in the running fight win against the outlaw who gave pursuit. The stage returns with a load of miners who give battle to the remaining outlaws and succeed in overcoming them. The young prospector and his new found friend reach the town of Success almost exhausted but nearer to each other because of their experience as travelers of the road.

RELIANCE

TWICKENHAM FERRY (Sept. 15).—Madame Albany, a beautiful and petted opera singer, contracts to sing the old ballad "Twickenham Ferry" for Phonograph Company for $1,000. The old song awakens memories of her youth and she decides to run away from the city and spend a few peaceful weeks in the country. She arrives at a little wayside station, and as she stands irresolute, not knowing which way to turn, a handsome country lad passes. She asks him if he can tell her where to board. He offers to take her across the river in his boat. She accepts his offer. In the drifting boat she sings a verse from "Twickenham Ferry" and the beauty of her voice as well as her lovely face, causes the boy to fall in love with her. He deserts his pretty country sweetheart and spends most of his time rowing with the singer. She thinks him different from the other men she has known, and before long she returns his love. His little sweetheart learns who the singer is, and going to her pleads with her to give her back the boy. Madame laughs until she notices a little ring the girl wears. Then her heart softens and she promises to do what is right. She returns to the city leaving only a card of good-bye to the boy. He is heartbroken. One day he hears "Twickenham Ferry" on a phonograph, and recognizes his beloved's voice. He learns that she is Madame Albany. He hurries to the city to find her in her dressing room. When he professes his love for her, she realizes that to love her will be his ruin. She pretends to love her manager; smokes a cigarette, and so disgusts the boy that he leaves her to return to the girl who is waiting for him.

THE DISGUISE (Sept. 17).—The house next to the Darrows' is rented to a crippled gentleman, Jim Craven, his daughter, Doris Leath, and his attendant, Corless. Craven is entirely helpless, never leaving his wheel-chair. Nancy Darrow and her new neighbors become friends. Nancy falls in love with pretty Doris Leath. The girls become inseparable. Nancy has two brothers, one, Dick, a mere boy, the other John, connected with the banking business. Nancy gives a party in honor of Doris. Several valuables are taken during the dance from the dressing room. The mystery regarding the theft is not solved. The Darrows are embarrassed and chagrined, but helpless. John Darrow comes home from the city, meets Doris, and the two fall deeply in love. John asks her hand in marriage. The two are betrothed. Some time later, after John has returned to the city, Doris is spending the evening with Nancy. The girls are on the porch with Dick. Doris asks to go in for a drink. Dick offers to get the drink, but Doris, who is like one of the family, insists upon waiting upon herself. She remains so long indoors that the brother and sister remark upon it. Finally she returns to the veranda. The next morning, Nancy finds her jewels missing. Nancy had been displaying the jewels to Doris, and so cannot help suspecting her. She takes occasion to refer pointedly to the jewels. Doris, bitterly hurt and humiliated, goes home and the friendship ends. John stops over night on his way to New York—has a large sum of money to transfer to another bank. Stopping in Doris' house on his way home, she explains the trouble between herself and Nancy. John is very angry that his sweetheart is suspected of theft. Craven and Corless see John enter and also notice that he carefully guards the satchel he carries. The satchel contains the money. That same night, Doris unable to sleep, kneels by her open window and hears stealthy steps below in the shrubbery. Throwing a black wrap over her dressing gown, she steals out. A burglar is placing a ladder below the second story window, next door, where John sleeps. John is still up, a light shines through the wide open window. The burglar moves off to wait until John retires. Doris, never hesitating a minute, thinking only of John's impending danger, mounts the ladder and enters his room. John, stunned, sees her enter. Half fainting she tells him all. Hiding her behind a screen and getting his revolver he puts out the light and waits. The burglar returns, finds the house in darkness, and concludes that John has retired, climbs the ladder and enters. His flash may be seen darting about, before he locates the satchel on the table. At the same moment the lights are turned on. John shoots the fellow, who staggers toward the window, turns and his mask falls off. The burglar is Craven, Doris' stepfather, a very clever criminal. He is captured and by the note found upon him, Corless is also caught in the nick of time and the various jewels are recovered. Doris is cleared of all blame. All ends happily.

PATHE

PATHE'S WEEKLY (Sept. 15).

MRS. MORTON'S BIRTHDAY (Sept. 16).—The party in celebration of the birthday of Mrs. Morton brought the leading lights of the social world to the Mortons mansion and the young matron enjoyed the day immensely, little knowing the grief that was to follow. Her husband lost his fortune when the bottom fell out of the cotton market, but he said nothing to her? That night he planned to recuperate his loss with a robbery ingeniously devised, but the hand of fate intervened and he paid the penalty for his crime.

THE MERRIL MURDER MYSTERY (Sept. 17).—The evidence pointed clearly to Dan Merrill as the murderer of his uncle; at least the circumstantial evidence did. But Dan's personal friend, Detective Byrnes, could not believe him guilty. Byrnes set to work to clear the boy and, starting with the finding of a tiny diamond chip, succeeded in fastening the crime where it belonged, after some strikingly novel adventures. It's a real detective story.

TOAD TRAITS (Sept. 18).—A comprehensive study of the toad family is conducted in this film, which was made under the direction of Dr. Ditmars, the curator of reptiles in the New York Zoo. The film shows and explains the characteristics of the entire species, the spacefoot toad, poisonous toads, the African water toad and others too numerous to catalogue but of surprising interest to everyone.

On the same reel:

HOT SPRINGS AND GEYSERS OF NEW ZEALAND.—New Zealand is noted, among other things, for the number of its geysers and hot springs. Many of them are now inactive. The film shows boiling hot springs within three feet of streams of cold water. Other interesting views are those of Pigeon Rock geyser, which shoots every twelve minutes with absolute regularity, and numerous other geysers in eruption.

PATHE'S WEEKLY (Sept. 18).

DR. TURNER TURNS THE TABLES (Sept. 19).—When Dr. Turner went away for his annual month's vacation, he left Dr. Williamson in charge of his practice. Now Dr. Williamson got a hurry call from his sweetheart, an actress, that she and her fellow-thespians were stranded. He promptly went to the rescue of his girl and her friends and brought them back to Dr. Turner's home, where they made themselves comfortable. Dr. Turner was not comfortable at his vacation resort, so he came home before his time had expired and caught the merrymakers unawares. Dr. Williamson, to avoid discovery, made patients of them all. Dr. Turner soon found out that the occupants of his house were not ill at all and, believe us, he got square.

On the same reel:

THE HARNESSED FALLS OF THE NORTHWEST.—An interesting study, beautiful to behold, of the waterfalls of the Northwest, which are used to develop electric power sufficient to supply the needs of the surrounding country.

HER BRAVE RESCUER (Sept. 20).—Senor Luis Soto loved Juanita Acosta ardently until he met Mabel Berry, a young American girl, whose life he saved when her horse ran away. Straightway Luis forgot Juanita. But Juanita was not so easily to be put aside. Her heart raged and her temper rose at the insult and she determined to be avenged. One day she found her brave lover assisting the beautiful Mabel across a wooden bridge. Juanita demanded of Mabel the reason for the theft of her lover. Luis interposed an objection to the question and Juanita promptly pushed him overboard. That was quite enough for Mabel and she left the scene never to return. Juanita kept Luis in the water and would not let him land until he promised never to offend her again.

GAUMONT

THE FAITHFUL SERVITOR (Sept. 15).—Photographed amidst the majestic mountains and the fertile valleys of lovely Southern California, with the very quintessence of local color so thoroughly intermingled with the story that the spectator holds his breath and can only gasp, "How realistic!" This romance of life in the regions of California's golden strands holds us enthralled from the time the narrative commences until the very last inches of film are unwound in showing the apotheosis of self sacrifice.

Machuda is an Indian, a servitor, almost slave, who toils day and night in the garden of his master, the proud Senor Gabora, a specimen of the Spanish noble often to be met with in beauteous Lower California. Machuda, in his poor, slow method of thinking, reckons he belongs body and soul to the Gabora family. Did not the Senor and his lovely daughter, Esmeralda, discover his bruised and naked body at the bottom of the cliff whence he had been thrown by his tribe as a punishment for warning some American emigrants of the tribe's intention to attack them? Did they not tend his wounds, feed his body, and exhibit the first signs of tenderness he had ever known? Henceforth the Indian's life is theirs, and theirs alone. "Oh, let poor Machuda have

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but a chance to show the Senor what an Indian's gratitude means!" Wait, Machuda; your chance is coming all too soon for the peace of mind of Senor Gabora!

It is Springtime in California. Verdugo, a poor but highly talented violinist, has dared to aspire to the hand of the rich Senor's daughter, and he is one of many guests invited to a ball given at the Gabora mansion. One other is the rascally Camello, another aspirant for Esmeralda's favor. After a delightful ball Vardugo plays to the assembled company, and is enthralled when Esmeralda lays a bunch of flowers at his feet, and he heeds not Camella's openly displayed contempt. An hour later Camella has the lovely girl to himself, but she will not listen to his pleading; and, climbing up the trellis work, Machuda deems it unnecessary to bury his sharp knife in Camello's broad back. The girl seeks out the villain and taxes him with his affront, but is dissuaded by Esmeralda. Meanwhile the Senor and Senora are not quite sure whether they approve of the humble musician as a suitor for their lovely daughter.

The second part shows us the evil machinations of the scoundrelly Camello. He enlists the services of the chief of a Mexican bandit tribe in an attempt to abduct Esmeralda, and all goes well with their wicked plot until the Indian, Machuda, gets upon the track and spoils their game. Does it matter that he, the Indian servitor, is beaten and kicked and half killed? Not one little bit, so long as he has saved his darling young mistress. Poor Machuda reaches home more dead than alive, and Esmeralda once more tends his poor wounded body. He asks but one reward—the silver cross she wears on her breast—with that he will be happy and contented. Wonderingly Esmeralda presents Machuda with the cross, and leaves him.

But Camello is not a man to bear defeat with equanimity. Thwarted once, he again seeks the aid of the bandit chief, and this time they plan a more elaborate kidnapping plot. They forge a note to Esmeralda, purporting to come from her beloved Verdugo and asking her to meet him on the bridge. "I am waiting," runs the last sentence—so Esmeralda, swearing her maid to secrecy, runs to meet the waiting lover, only to be once more captured by Camello. This time he is not inclined to do things by halves but hides her in a tent, with one of the bandits on guard. Esmeralda is in a terrible plight. She now realizes what a villain she has to deal with, and she fears that nothing can save her from a fate worse than death itself. But that large-eyed, pathetic-faced Indian servitor has been keeping watch and ward over his little mistress; he has seen the abduction, but what can one Indian do in open fight against ten or twelve armed bandits? Machuda follows stealthily, and when Esmeralda has laid down, exhausted with her passion of sobbing and heart-breaking prayers for succor, Machuda creeps into the tent and hastily bids her escape while he takes her place on the rough pallet bed. Camella enters the tent, an evil smirk on his villainous face, ready to taunt the helpless girl with her powerlessness. He pulls back the coverlet, only to find that he has uncovered a tiger instead of a lamb.

In the meantime, of course, Senor Gabora is terrified at his daughter's absence. The maid has at last sobbed out the facts. A party, headed by the Senor, sets out to find Esmeralda, and whilst searching the wood they come across the Senor's daughter. Esmeralda rapidly explains matters, and she is sent back with one of the search party whilst the rest go forward to exterminate the gan gof ruffians. They arrive too late. The bandits have pulled up stakes and departed for secret fastnesses where none can follow, taking with them as prisoner the afithful Indian servant.

The epilogue is a sad one, and we know not whether poor Machuda is left to die on the mountain top, or whether he is at last rescued by the Senor's search party. Machuda, however, is sublimely happy; happy even if his life shall be sacrificed in the supreme effort he made to preserve his young mistress' honor; happy that he can raise the silver cross towards the rising sun and passionately kiss it; happy that he can clasp the cross to his breast as he sinks exhausted to the hard rock to which the wicked bandits have chained him and left him to die there alone.

Whether Machuda dies or is rescued must be left to the future to decide. Suffice it to say that "The Faithful Servitor" presents us with a touching and pathetic picture of an ignorant Indian's deep-rooted gratitude and supreme self abnegation and in so doing portrays a great and lasting moral lesson.

POWERS

THE DOCTOR'S STORY (Sept. 19).—The old doctor of a small fishing village is entertaining one of his city friends, and while sitting near the beach, the friend suddenly sees a young woman, prematurely grown old and grey, dressed in a wedding gown, with flowing veil, looking about as though waiting and watching for someone. Her peculiar actions and attire arouse the friend's curiosity, and the doctor volunteers to tell the unfortunate girl's story as follows:

At her mother's deathbed, Katherine Crane assumes the care of her younger sister, Dora; and in order to maintain their little home and provide an education for Dora, Katherine does dressmaking. She sends the younger girl to a boarding school, where she enjoys life, heedless of the cost to Dora.

The doctor loves Kate, but she rejects his proposal because she already loves Tom, the fisherman. Tom proposes, but Kate refuses to marry him until Dora is through school. After several years of toil for Katherine and pleasure for Dora, the younger girl comes home, and Katherine immediately accepts Tom's proposal and begins the making of her wedding dress.

Dora returns and Tom is at once impressed with her. This admiration quickly grows into love, which is reciprocated by Dora, all unknown to the unsuspecting Katherine. And when Katehrine's wedding dress is finished, Tom and Dora elope, leaving a note for her. The blow robs her of her reason, which materializes into a obsession that each day will be her wedding day, and attired in her gown and veil she haunts the beach, waiting and watching for the lover who never returns.

NESTOR

BEAUTY AND THE UGLY ONE (Sept. 15).—The Ugly One leaves his mountain home to woo Beauty of the prairie. Brawn also feels the spring call and wends his way to the home of Beauty. The Ugly One pleads for love, but is denied and Brawn wins Beauty. Later Beauty goes to row on the river, but her canoe is overturned and she is saved by the Ugly One who still lingers in the neighborhood. Recovering from the first shock, Beauty, in her delirium, thinks Ugly One to be Brawn and clings to him. The Ugly One at first thinks she loves him for his heroism, then realizes that he is playing another's part. He takes her to his mountain home and his mother helps restore her mind.

Brawn misses Beauty and searches for her. Finding the canoe he mourns her as dead until hope rises again. He follows the trail towards the Ugly One's home. The Ugly One, meanwhile, takes his rifle and waylays Brawn on the mountain trail. He is about to shoot him down when love conquers temptation and he lets Brawn go unharmed. Brawn goes to the cabin and the sight of him restores Beauty's mind. She is led away by Brawn and the Ugly One, sobbing like a child, sinks to his knees and seeks solace in his mother's caresses.

FRONTIER

THE RANCHMAN'S DOUBLE (Sept. 20).—Widow Craige has twin sons, Bob is self-sacrificing and the main support of his mother. His twin, Harry, is the opposite type, one who frequents the beer halls and public dances. In one of his drunken orgies Harry starts an argument with an associate over a girl. The friend is accidentally shot with his own gun. Harry, believing himself a murderer, flees from the city. The news of this killing causes the death of the mother.

Years pass by and Bob, with his savings, leaves for the West to try ranching. His sweetheart and her mother he leaves behind with the promise that he will send for them shortly.

Meantime Harry, having gone from bad to worse, has joined a band of outlaws. Circumstances brings him near his brother's ranch, with the sheriff hot upon his trail. Bob is arrested by mistake and made a prisoner in the county jail. Harry, having seen the arrest, decides to impersonate Bob and take possession of his ranch. This he does and he even goes so far as to receive the sweetheart and her mother who arrive from the East several days following.

But something tells the girl that all is not well and she seeks the advice of the sheriff. There is an investigation which results in the confession and death of Harry. Bob comes into his own shortly afterward.

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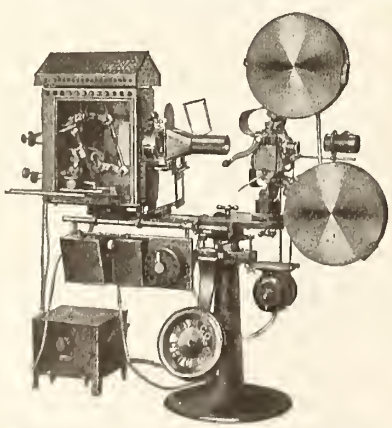

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VICTOR

FOR THE SINS OF ANOTHER (Sept. 26).—John Denton, a wealthy lawyer, has for his private secretary Robert Blair, an honest fellow who loves his daughter Violet. Philip, her brotber, falls into evil ways, contraets a gambling debt for which he is unable to pay without aid from his father. This be is afraid to ask.

Muriel, Lawyer Denton's youngest ebild, and a favorite with Robert, watches Robert open the safe one day and induces him to teach her the eombination. Failing to manipulate the numbers rigbt the ehild throws the paper which contains the numbers she had written down upon the floor. This paper falls into the hands of Philip who, later, rifles the safe to pay his debt.

Robert, being the only one knowing the safe besides the lawyer, is accused. Because Violet confesses her love for the young man her father does not prosecute but simply dismisses him from the service.

Later, the housekeeper finds Philip's discarded cuff. Muriel, in the room at the time, observes the figures and takes it to her older sister. Violet reeognizes their meaning and confronts tbe brother with the evidence. He is made to write a letter to the father exonerating Robert and that he expects to start life anew in some distant place. Robert is taken baek and is given consent to marry Violet.

CRYSTAL

HIS LAST GAMBLE (Sept. 28).—Wm. Letterell is a considerate father to his daugbter, Pearl, failing to reflect his true character. In business he is a receiver of stolen goods. His associates are ordinary thieves. Dick Hogan, a smootb erook, has succeeded in establishing the fatber's identity, though he makes no use of bis knowledge.

In later years Pearl is sent to boarding school. Hogan accidentally saves Pearl from the insult of a tough. Learning that sbe is tbe daughter of a wealthy merchant he decides to win her love. Pearl responds to his advances and writes to her father asking his consent to their marriage. Her father asks her to return bome with the fellow, who is now going under the name of Gerald Sinclair. Hogan consents, unaware of the true identity of the father.

Letterell, on meeting the fellow, is horror-stricken to find that his daughter has fallen in love with a crook. Hogan is offered a sum of money to leave the girl, but refuses. Hogan uses the threat that he will tell the girl of the real identity of the father unless he consents to the marriage.

Rather than have his daughter know this or marry a crook Letterell induces Hogan to accompany him on the river in a boat, where both are drowned when the boat is capsized.

GEM

NONE BUT THE BRAVE DESERVE THE —? (Sept. 22).—Reginald is a coward. Mary, the wealtby young widow, adores bravery. Reginald takes Kitty, Mary's baby, out for a boat ride. Kitty falls overboard and but for Bob, the lifeguard, would have been drowned. Reginald bribes Bob and, taking the baby, claims that he saved it.

He is acclaimed the hero and awarded a medal. Later he takes the mother for a boat ride and when the boat upsets, Bob again comes to the rescue. Reginald is diseovered as a fraud and Bob is made the hero and taken to the garden party that evening. Here the assembled guests treat him rather coolly.

IMP

THE MISER'S SON (Sept. 25).—Henry, a man who loves gold above all else, has, by shrewd bargaining and miserly ways, accumulated enough money to pay off a debt one of the neighbors holds against him. This money he has secreted in the chimney of his parlor.

While assisting his son one day to put hay in the barn a stone jug falls on his head, depriving him of his memory. His son has been forbidden to speak to the girl he loves by the father, who holds the note in uestion.

The note falls due but the old man cannot recollect where he placed tbe money. Ethel, the girl, clandestinely calls on the boy and, as they are seated in the parlor, tbe tea kettle commences to boil over. Ethel, in trying to lift it from the stove, accidentally displaces a brick, revealing the hiding place of the money. The father's memory returns, he pays the note and consents to the union of the boy and girl.

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AMERICAN-ECLAIR

A PURITAN EPISODE (Sept. 24).—Arthur Cartwright married, at the close of the seventeenth century, in old England, Ruth Joyce, and to escape the old parents' wrath, fled to America, settling at Plymouth, Mass. Ruth's mother accompanied them. Though they lived happily they were completely isolated from their Puritan neighbors, who had small tolerance for their faith.

The time came when tbe Indians wrought death among them. Arthur and Ruth were slain in sight of Mistress Joyce and Aliee, the baby. Mistress Joyce became demented from the shock. Because the Indians held an insane person sacred she was saved from death. This led the Puritans to believe that Mistress Joyce was a witch, and when sbe wandered back among them they seized her and planned to burn her at the stake. With the intent of treating Alice, now sixteen, in the same way, they tore her from the Indians and imprisoned her.

Her condition touched the old constable, who called in Abner Morton, a newly arrived Conformist minister, to administer Christian consolation to her. She had refused to see the Puritan minister. Abner responded and was surprised to find that the girl was of his own faith. After a daring reseue he takes her out of the danger zone.

Sir Richard Cartwright, still living in England, has long grieved over the disappearance of his son. His brother, Sir John, in accordance with his last wishes, departs for America in search of the missing heir of his family. Reaching Plymouth, he is conducted to tbe Conformist minister, Abner Morton, as the most likely to aid. On hearing her father's name, Alice, still in trousers, rushes forward and verifies her identity, showing her father's seal ring.

WHY AUNT JANE NEVER MARRIED (Sept. 28).—At the urgings of the children the old woman sits herself down to retell the story of why she never married.

It appears that the old aunt, when young, lived with her father on an island off the New England coast. Following a terrible storm which kept the people indoors for many days, a young stranger, fatigued and with memory dimmed, came to the house to seek shelter. With careful nursing he was restored to health and, being unable to give any information regarding himself, he was taken into the family. It was believed that he had been wrecked some distance up the coast and was probably the lone survivor.

As tbe Spring came on the old father showed considerable feebleness and so the stranger, though the women did not believe him ready for the rigors of the outdoor life, assisted in netting. The season's catch proved the most successful the family had ever had and the credit was given the stranger.

By this time the daughter and stranger had fallen in love. After receiving his share of the catch the stranger gave the mother a proper sum for his Winter's keep, and then asked the girl to marry him. She accepted, and together they sought the consent of the father. To their dismay he refused, and cursed himself as a blind mule that he had allowed a nameless stranger to seriously consider his daughter so long. Melancholy days followed. Finally, however, the old father's consent was given.

They were to be married at the close of Summer. When they were about to enter the little church first a little boy and then a fashionably dressed woman pushed their way to the stranger's side. As he looked into the woman's face reason returned—and there was mutual recognition. As he called her "wife," the girl swooned. It was simply a tragedy of life.

REX

GENESIS 15:9 (Two Reels) (Sept. 25).—Tom, Jerry and their mother live in the Canadian woods. Jerry, leaving his sweetheart, Mary, who had promised to wait for him, leaves home to seek fortune as a mounted policeman. Later, he writes to his mother of his success and of his love for the girl. She puts the letter in a book which Mary had loaned her. Tom also loves the girl and tells her. Later, Mary recovers her book, finds the letter, part of which has been torn away, and reads what would indicate that Jerry bad fallen in love witb another girl.

Mary, piqued, accepted Tom. Jerry, returning just as they have been married, believes that his brother has betrayed him. In poverty Mary's baby is born. Without food, Tom decides to steal from the settlement store. Tbis he does, but through a sack of flour, which leaves a track behind, Jerry, in his capacity as a policeman, traces Tom to bis home. Tom hides in the woods. Disregarding the pleadings of his mother and the young wife, Jerry searches the house—finds no one—and departs to inform the police. Shortly after he returns, accompanied by the chief. In the delirium following the sbock Mary gives the signal which informs Tom that all is safe. He approaches. Observing him Jerry's conscience overcomes bim and he shoots out the ligbt. Tom, warned, escapes to the United States, where he is followed by his mother and wife. Jerry is dismissed in disgrace from the service. He receives a letter from Mary enclosing tbe torn letter of long ago, exonerating his brother Tom.

LUX

THE BLACKSMITH'S SON (Sept. 19).—Robert, the blacksmith's son, goes to seek his fortune, and before setting out he asks his father for more money, but the old man refuses it. Seeing Robert go away and leave bis father all alone at the smithy, some bandits decide to raid the smithy. They attack the old man, and under their menaces the blacksmith reveals the hiding place of his treasure. Before leaving the smithy, one of the bandits find that his horse has cast a shoe, and the old man is forced to shod the horse. He does so, but takes care to place a marked shoe on the horse's hoof. He is enabled tbereby to track the bandits up by following the trail of the marked horsesboe.

Meanwhile, Robert meets Mirca, a gypsy girl, who is weary and hungry. Robert offers her food and together they continue tbeir journey. They arrive at the very same inn as the bandits, and when Robert's father tracks the bandits to the inn, he concludes that bis son has been the leader of the band, and accuses him of the robbery. Robert is unable to clear himself, but his friend Mirea, tbe gypsy girl, comes to his aid and helps him to arrest the real criminals and establish his own innocence.

GREAT NORTHERN

FOR SALE BY AUCTION (Sept. 13).—This is an amusing comedy in which at the opening a number of boon companions are discussing the low state of their finances. They are seated in a cafe and John, the guiding spirit of the party, decides that they may be able to "raise the wind" at an auction sale which is in progress. When the auction room is visited job lots are being disposed of, and John puts himself on the list. There is an unusual gathering of expectant maiden laidies present at the sale. When the last of the antiques bas been disposed of, "A modern piece of furniture" is announced, and lot No. 94 finds John Spoofer on the auction block before a crowd of astonished bidders. A spirited contest follows the auctioneer's description of this "piece of modern furniture," and the object is knocked down to Miss Passee, a robust and rather elderly female.

John has the shock of his life, but determines to brave it out and is taken home to pa and ma, the former being a peppery army officer. John is obliged to observe military discipline in the house, and at last, when formalities have heen fulfilled, John is allowed a "leave of absence," and he hies himself to the auctioneer's to draw his part of the proceeds of the sale. A merry scene follows at the old cafe in which the plot was hatched. How John got out of his fix, his flirtations with serving maids and his many amusing adventures.

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OUR MOTTO—ONE FOR ALL, ALL FOR ONE

The writer's attention was recently called to the following advertisement, cut from a Nebraska paper:

"Operator Wanted.—A good, all-around moving picture operator wanted for a traveling tent show. Must be able to cook and drive. Salary, $15 per week."

Ye gods! The advertiser doesn't want much! Perhaps he also requires the operator to play brass in the band, drive and pull stakes, take tickets, and act as general chambermaid to the horses. Maybe a little laundry work will also be required from time to time during the operator's spare time. This is **some** job, believe me, and the poor fellow who gets it won't have anything to do till tomorrow.

At the present time a similar instance of a so-called operator's multiple duties—viz., manager, operator, janitor, reel boy, carry posters, and do wiring—all for the liberal salary of $15 per week, is being done right here in New York City. But he is not a **union man.** Nuff sed.

* * * *

Might is not always right, as will be shortly proven in regard to the six-year-old muddle which has existed here in New York in the operators' craft. To fight for justice and continue fighting in the face of all obstacles requires backbone and stamina. The same is required upon the battlefield. But in all struggles deserters will be found, and when all is analyzed proof is certain that the backsliders or deserters have a streak of yellow in their make-up—in fact, are human weaklings.

* * * *

No man with red blood likes a quitter. Quitters are below the notice of all men. Their make-up contains plenty of yellow.

MEETING NOTICE

The next regular meeting of the M. P. M. O. U., No. 1, will take place on Monday, September 15, 1913, at 12 o'clock, at the meeting rooms, Teutonia Hall, 66 Essex Street. At this meeting a full report will be given by the committee on its meeting with the officials of the A. F. of L. Therefore each and every member of the M. P. M. O. U., No. 1, who is vitally interested in his welfare for the present and the future good of all concerned is required to be present at this meeting on Monday, September 15, 1913, without fail.

J. A. LE ROY,
Business Representative.

The New York offices of the Golden State Motion Picture Company, exploiting "100 Years of Mormonism"; the Occidental Motion Picture Company, presenting "From Dusk to Dawn," and other enterprises presided over by H. M. Russell, of Los Angeles, removes from the seventh floor of the Candler Building to the ninth floor of the World's Tower Building, 110 West Fortieth street, New York City. This change is necessitated by the growing business of these companies and their allied interests. Ernest Shipman is general manager.

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Mr. Richard G. Hollaman,
Precision Machine Company,
317 East 34th Street,
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London, W., 13th August, 1913.

Dear Mr. Hollaman:—

When you first introduced the subject of the Simplex machine to me two years ago, I must candidly admit that I was sceptical. Your persistence in your direct aim to convince me of the superiority of the Simplex during this period has had its effect—I am convinced.

I have carefully followed the fortunes since the introduction of this machine by Kineto Limited into the European market during the past year, and I am most gratified with the unanimous satisfaction expressed by the scores of picture theatre managers and operators who are using this apparatus.

When I tell you that, while you have perhaps three or four competing makes of machines in the United States, there are at least forty prominent types of machines to compete against in the European market, it is a far more difficult proposition, but I am convinced that the Simplex is destined to create hundreds and thousands of highly satisfied users throughout Europe.

Extensive experiments, conducted by our mechanical and electrical engineers with the Simplex, by adapting thereto the recent improvements of Color correction, great reduction of amperage with equal brilliancy of projection anl simplicity of operating, demonstrated to me that with the already existing splendid points of your latest type machine, these improvements could be more readily adapted for generally improved Kinemacolor projection, than with our own type of mechanism.

Therefore, we have decided to utilize your machine in its adapted form for all Kinemacolor projecting purposes in future.

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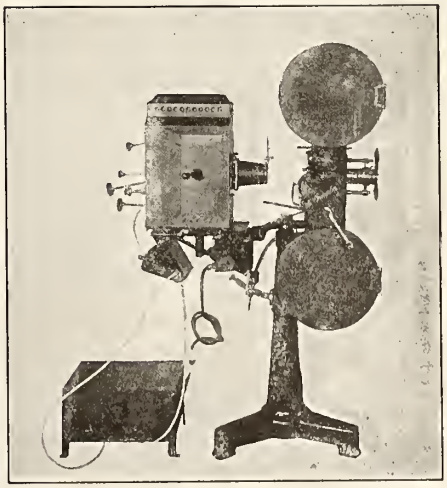

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July 12—In the Hands of Conspirators (2 Parts—Dr.) .....
July 19—The Triumph of Strength (2 Parts —Dr.) .....
July 26—The Missionary's Sister (2 Parts—Dr.) .....
Aug. 23—Grandmother's Lamp (3-reel Dr.)..

AMERICAN

Sept. 4—A Poisoned Chop (Dr.).....1000
Sept. 6—Mysterious Eyes (Dr.).....1000
Sept. 8—For the Crown (2-reel Dr.).....2000
Sept. 11—Through the Neighbor's Window (Dr.) 1000
Sept. 13—Red Sweeney's Defeat (Dr.).....1000
Sept. 15—Calamity Anne, Heroine (Com.)..1000
Sept. 18—A Fall Into Luck (Dr.).....1000
Sept. 20—Travelers of the Road (Dr.).....
Sept. 20—Jime Takes a Chance.....
Sept. 22—The Ghost of the Hacienda (2 reel Dr.) 2000
Sept. 25—Mrs. Carter's Campaign (Dr.).....1000
Sept. 27—Master of Himself (Dr.).....1000

BISON

Aug. 26—The Mystery of Yellow Aster Mine (2 reel Dr.).....
Aug. 30—The Gratitude of Wanda (2 reel Dr.) .....
Sept. 2—Pelleas and Melisande (3-reel Dr.).
Sept. 6—The Love of Men (2-reel Dr.).....
Sept. 9—A Forest Romance (2-reel Dr.)....
Sept. 16—In the Coils of the Python (Dr.)..
Sept. 20—Through the Window (2 reel Dr.)
Sept. 23—The Struggle (2 reel Dr.).....
Sept. 27—No Title (2 reel W. Dr.).....

BRONCHO

Aug. 13—The Quakeress (2 reels).....2025
Aug. 20—Heritage of Eve (2 reels).....2060
Aug. 27—The Madcap (2 reels).....2000
Aug. 31—The Broken Thread (1 reel)..... 975
Sept. 3—Gambler's Pal (1 reel)..... 995
Sept. 7—May and December (1 reel)..... 970
Sept. 10—Judge's Son (1 reel).....1000
Sept. 17—Land of Dead Things (2 reels)....
Sept. 24—The Silent Hero (2 reels).....
Oct. 1—Forgotten Melody (2 reels).....

CRYSTAL

Aug. 31—The Red Heart (Dr.).....
Sept. 2—Much Ado About Nothing (Com.)..
Sept. 2—Baldy Belmont and the Old Maid..
Sept. 7—Lost in the Night (Dr.).....
Sept. 9—Pleasing Her Husband (Com.).....
Sept. 9—Some Luck (Com.).....
Sept. 14—The Hand of Providence (Dr.)....
Sept. 16—A News Item (Com.).....
Sept. 16—A Bachelor's Finish (Com.).....
Sept. 21—Misplaced Love (Dr.).....
Sept. 23—Pearl and the Poet (Com.).....
Sept. 23—Oh, What a Swim (Com.).....
Sept. 28—His Last Gamble (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DOMINO

Sept. 18—The Bondsman (2 reels).....
Sept. 25—Highland Romance (2 reels).....

DRAGON
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July 14—The Organist (Dr.).....1000
July 21—Memories of Long Ago.....1000
July 28—Bride of the Sea.....1000
Aug. 4—The Blindness of Courage (Dr.)..3000
Aug. 11—Sea Waif.....
Sept. 10—Blindness of Courage.....3000
Sept. 24—Her Last Ride 3000

ECLAIR

Aug. 27—The Better Father (2 reel Dr.)....
Aug. 31—The Runaway Uncle (Com.).....
Sept. 3—Steel (2-reel Dr.).....
Sept. 7—A Vegetarian's Dream (Com.).....
Sept. 7—The Habit of Field Spiders (Sc.)...
Sept. 10—The Banker's Daughter (2-reel Dr.).
Sept. 14—A Pawnee Romance.....
Sept. 14—Hydrogen .....
Sept. 17—Rob Roy (3 reel Dr.).....
Sept. 21—Stung .....
Sept. 21—Curious Fishes .....
Sept. 24—A Puritan Episode (2 reel Dr.)....
Sept. 28—Why Aunt Jane Never Married (Com.) .....

ECLECTIC

Aug. 25—Wheel of Destruction.....
Sept. 1—Thrust of Hate.....
Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild.....
Sept. 18—When Paris Loves.....

FEATURE RELEASES

Feet

Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild.....

FRONTIER

Aug. 28—A Much-Wanted Baby (Com.).....
Aug. 30—Maya; Just an Indian (Dr.).....
Sept. 4—Flirty Florence (Com.).....
Sept. 6—The Surgeon of Abajo (Dr.).....
Sept. 11—Dorathea and Chief Razamataz (Com.) .....
Sept. 13—On Forbidden Paths (Dr.).....
Sept. 18—The Juvenile Kidnappers (Com.)..
Sept. 20—The Ranchman's Devil (Dr.).....
Sept. 25—The Village Pest (Com.).....
Sept. 27—The Moonshiner (Dr.).....

GAUMONT

Sept. 10—Gaumont's Weekly No. 79.....
Sept. 11—Love Me, Love My Animals (Com.).
Sept. 11—Cabinet-Making (Edu.).....
Sept. 15—The Faithful Servitor .....
Sept. 16—The Lion Hunter (2 reel Dr.)....
Sept. 17—Gaumont's Weekly No. 80.....
Sept. 18—Tiny Tim's Elopement (Com.)....
Sept. 23—The Sheriff's Devotion (Dr.).....
Sept. 24—Gaumont's Weekly No. 81.....1000
Sept. 25—An Awful Relapse 1000
Sept. 30—The Doctor's Sacrifice.....1000

GEM

Sept. 1—The Tale of a Fish (Com.).....
Sept. 8—The Gold Mesh Bag (Com.).....
Sept. 15—The Manicure (Com.).....
Sept. 15—Sam's Despondency (Com.).....
Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C. .....

GREAT NORTHERN

Aug. 9—The Five Copies (Com.).....
Aug. 16—A Mistaken Identity (Com.).....1000
Aug. 23—The Hypnotist (Com.)..... 562
Aug. 23—The South of Sweden (Sc.)..... 391
Aug. 30—Faded Beauties (Com.).....
Sept. 6—A Girl Graduate (Com.).....
Sept. 13—For Sale by Auction (Com.)..... 613
Sept. 13—Under the Danish Beeches (Com.) 390
Sept. 20—Convict 337 (Com.)..... 984
Sept. 27—Won by Waiting (Com.).....1000

Special Feature

Aug. 16—A Dash for Liberty (Dr.).....
Aug. 23—The Steel King's Last Wish (Dr.)..
Sept. 2—The Serpent's Fang 2000
Sept. 9—A Flight from Justice.....3000

Universal

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Sept. 13—Binks Elevates the Stage.....
Sept. 13—Piffles Tries a Hair Tonic by Hy. Mayer .....
Sept. 15—Fatal Verdict (Dr.).....
Sept. 17—Escape from the Asylum (2 reel Dr.)
Sept. 20—Binks and the Bathing Girls.....
Sept. 20—Antics in Ink by Hy. Mayer.....
Sept. 22—Ivanhoe (4 reel Dr.).....
Sept. 25—Miser's Son (Dr.).....
Sept. 27—Binks Plays Cupid (Com.).....
Sept. 27—Jolly Jottings by Hy. Mayer (Com.)

ITALA (Features)

June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
Aug. 11—The Greater Love.....
Sept. 11—The War Correspondents.....
Sept. 25—Unmasked .....

KAY-BEE

Aug. 29—The Green Shadow (2 reels).....1975
Sept. 5—The Iron Master (2 reels).....2000
Sept. 12—The Waif (1 reel).....1000
Sept. 19—Cowtown Reformation (1 reel).....
Sept. 26—The Forlorn Hope (1 reel).....
Oct. 3—Venetian Romance (1 reel).....
Oct. 10—The Revelation (2 reels).....

KEYSTONE

Aug. 6—Condemned to Death.....
Aug. 7—A Game of Pool—The Latest in Life Saving 1000
Aug. 11—The Riot 1000
Aug. 14—A Chip of the Old Block.....1000
Aug. 21—The Fire Bug (2 reels).....1000
Aug. 25—Baby-Day—Kelp Industry 1000
Aug. 28—Mabel's New Hero.....1000
Sept. 1—Fatty's Day Off—Los Angeles Harbor 1000
Sept. 4—The New Baby.....1000
Sept. 8—Mabel's Dramatic Career.....1000
Sept. 11—The Gypsy Queen.....1000
Sept. 15—What Father Saw—Willie Minds the Dog 1000
Sept. 18—Fatal Taxicab .....

LEWIS PENNANTS

Feet

Sept. 6—Decreed to Die.....3000
Sept. 15—My Boy .....

LUX
By Prieur

Aug. 8—The Triumph of Love (Dr.)..... 535
Aug. 8—Should Women Work (Com.)..... 390
Aug. 15—The Poisoned Dagger (Dr.)..... 950
Aug. 22—Over the Garden Wall (Com.)..... 450
Aug. 22—The Registered Letter (Dr.)..... 510
Aug. 29—His Chance (Dr.)..... 950
Sept. 5—A Timely Reminder (Dr.)..... 910
Sept. 12—The Tax on Bachelors (Com.).... 455
Sept. 12—Arabella's Rival (Com.)..... 540
Sept. 19—The Blacksmith's Son (Dr.)..... 930

MAJESTIC

Aug. 31—A Chapter of His Life.....
Sept. 2—A Perilous Ride.....
Sept. 6—The Turkish Bath.....
Sept. 7—The Heart of a Fool.....
Sept. 9—The Frame-up .....
Sept. 13—For His Loved One.....
Sept. 14—The Winning Loser .....
Sept. 16—Playmates .....
Sept. 20—His Last Deal .....
Sept. 21—Shoemaker and the Doll.....

NESTOR

Sept. 10—Views of Stockholm.....
Sept. 12—The Girl Ranchers (Com.).....
Sept. 15—Beauty and the Ugly One (Dr.)....
Sept. 17—The Stepson (Dr.).....
Sept. 19—The Battle of Bull Con (Com.)....
Sept. 22—For the Peace of Bear Valley (Dr.)
Sept. 24—Heart of a Vaquero (Dr.).....
Sept. 26—His Crazy Job (Com.).....

PILOT

July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.).....1000
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.).....1000

POWERS

Sept. 12—In the Cycle of Life (Dr.).....
Sept. 17—Pearl of the Golden West (Com.)..
Sept. 19—The Doctor's Story.....
Sept. 24—Twiddledum Insures His Life (Com.) .....
Sept. 24—A Painter's Ruse (Com.).....
Sept. 26—Blood Red Tape of Charity (2 reel Dr.) .....

RAMO

Aug. 13—Love and Gold (Dr.).....1000
Aug. 20—Dangerous Sympathy (Dr.).....1000
Aug. 27—Springtime of Love (Dr.).....1000
Sept. 1—The Worker (3 reels).....
Sept. 3—The Black Opal (Dr.).....1000

RELIANCE

Sept. 8—Between Home and Country.....
Sept. 13—The Clown's Daughter (2 reels)....
Sept. 15—Twickenham Ferry .....
Sept. 17—The Disguise .....
Sept. 20—The Stolen Woman (2 reels).....
Sept. 22—The Hardest Way (1 reel).....
Sept. 24—The Missing Ring (1 reel).....
Sept. 27—The Original Will (1 reel).....

REX

Sept. 4—The Evil Power (2-reel Dr.).....
Sept. 7—The Light Woman (Dr.).....
Sept. 11—The Diamond Makers (2-reel Dr.).
Sept. 14—The Fight Against Evil (Dr.).....
Sept. 18—Never Again .....
Sept. 21—The Wall of Money (2 reel Dr.)..
Sept. 25—Genesis 4:9 (2 reel Dr.).....
Sept. 28—Paying the Price (Dr.).....

SOLAX

Sept. 17—Invisible Ink (Com.).....1000
Sept. 19—Western Love (Dr.).....1000
Sept. 24—The Quality of Mercy (Com.)....1000
Sept. 26—The Soul of Man (Dr.).....1000
Oct. 1—The Tale of a Cat (Com.).....1000

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Sept. 13—Wandering Folk (2-reel Dr.).....

THANHOUSER

Sept. 14—No Release .....
Sept. 16—Redemption .....
Sept. 19—Flood Tide .....
Sept. 21—When the Worm Turned.....
Sept. 26—The Official Goat Protector.....
Sept. 28—The Farmer's Daughters.....
Sept. 30—Robin Hood (2 reels).....

VICTOR

Sept. 5—The Lost Copperhead (Dr.).....
Sept. 12—A Bride from the Sea (2-reel Dr.)..
Sept. 19—Percy H. Baldwin Trifler (Dr.)..
Sept. 26—For the Sins of Another (Dr.).....

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Aug. 30—The Adopted Brother (Dr.).....
Sept. 1—Among Club Fellows (Com.).....
Sept. 1—Edwin's Badge of Honor (Com.)....
Sept. 4—A Woman in the Ultimate (Dr.)....
Sept. 6—The Strong Man's Burden (Dr.)....
Sept. 8—A Modest Hero (Dr.).....
Sept. 11—Baby Indisposed (Com.).....
Sept. 11—The Lady in Black (Com.).....
Sept. 13—An Unjust Suspicion (Dr.).....
Sept. 15—His Hoodoo (Com.).....
Sept. 15—Dan Greegan's Ghost (Com.).....
Sept. 18—The Stolen Treaty (Dr.).....
Sept. 20—For the Son of the House (Dr.)....

CINES

George Kleine

May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Ahroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (2 reels).....
Sept. 2—The Sign of the Black Lily (2 parts —Dr.) .....
Sept. 9—The Mysterious Man (Part I & II —Dr.) 2000
Sept. 16—High Treason (Part I & II—Dr.).2000
Sept. 23—For His Brother's Crime (Part I & II—Dr.) 2000

EDISON

Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.) 2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).....1000
Aug. 25—A Mutual Understanding (Dr.).....
Aug. 26—A Mistake in Judgment (Com. Dr.).1000
Aug. 27—Quaint Spots in Cairo, Egypt (Sc.). 400
Aug. 27—Zeb's Musical Career (Com.)..... 600
Aug. 29—Joyce of the North Woods (Dr.)...2000
Aug. 30—The Ghost of Granleigh (Dr.).....1000
Sept. 1—The Younger Generation (Com. Dr.) 1000
Sept. 2—The Grecian Vase.....1000
Sept. 3—A Series of Tallulah Falls, Ga. (Sc.) 225
Sept. 3—The Girl, the Clown and the Donkey (Com.)..... 775
Sept. 5—The Awakening of a Man (Parts 1 and 2—Dr.).....1000
Sept. 6—Slander's Tongue (Dr.).....1000
Sept. 8—Keepers of the Flock (Dr.).....1000
Sept. 9—A Light on Troubled Waters (Dr.).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Com.) 1000
Sept. 12—Caste (Parts I and II) (Com.).....2000
Sept. 13—The Green Eye of the Yellow God (Dr.) 1000
Sept. 15—The Island of Perversity (Com.)...1000
Sept. 16—Jerusalem and the Holy Land(Sc.).1000
Sept. 17—Cornwall, The English Riviera (Sc.) 400
Sept. 17—The Comedian's Downfall (Com.).. 600
Sept. 19—Saved by the Enemy (Dr.).....2000
Sept. 20—The Great Physician (Dr.)..... 950
Sept. 22—The Honor of the Force (Dr.)....1000
Sept. 23—The Stroke of the Phoebus (Dr.)..1000
Sept. 24—The Embarrassment of Riches (Com.) 1000
Sept. 26—Hard Cash (Dr.).....2000
Sept. 27—A Proposal from the Sculptor (Dr.).2000

ESSANAY

Aug. 19—The Whip Hand (Dr.).....
Aug. 20—The Accidental Bandit (Com.).....
Aug. 20—Making Hay with Modern Machinery (Edu.) .....
Aug. 21—The Sheriff of Cochise.....
Aug. 22—The Power of Conscience (2 reels).
Aug. 23—Broncho Billy's Mistake.....
Aug. 26—The Love Theft.....
Aug. 27—What Cupid Did (Com.).....
Aug. 27—His Athletic Wife.....
Aug. 28—The Episode at Cloudy Canyon.....
Aug. 30—A Western Sister's Devotion.....
Sept. 2—Stone the Woman.....
Sept. 3—Mr. Dippy Dipped.....
Sept. 4—Hard Luck Bill.....
Sept. 5—While the Starlight Travels (Special —2 parts—Dr.) 2000
Sept. 6—Broncho Billy's Conscience (Dr.).1000
Sept. 9—Sunlight (Dr.) 1000
Sept. 10—The Treater's Treat (Com.).....1000
Sept. 11—Bonnie of the Hills (Dr.).....1000
Sept. 12—Grist to the Mill (Special—2 parts —Dr.) 2000
Sept. 13—Broncho Billy Reforms (Dr.).....1000

Feet

Sept. 16—Women (Dr.) .....
Sept. 17—Sweet Revenge (Com.).....
Sept. 17—Duck Raising Industry (Edu.)....
Sept. 18—The Broken Parole (W. Dr.).....

KALEM

Aug. 29—Mike, the Timid Cop (Com.).....
Aug. 30—A Railroad Conspiracy (Dr.).....1000
Sept. 1—The Christian (Dr.).....1000
Sept. 3—The Sacrifice at the Spillway (Special—2 parts—Dr.) 2000
Sept. 5—Boggs' Predicament (Com.).....
Sept. 5—Children of the Tenements (Topical) .....
Sept. 6—The Hand of Destiny (Dr.).....1000
Sept. 8—The Bribe (Dr.).....1000
Sept. 10—The Fatal Legacy (Special—2 parts —Dr.) 2000
Sept. 12—Wanted—A Plumber (Com.).....
Sept. 12—Too Many Cops (Com.).....
Sept. 13—The Monogrammed Cigarette (Dr.)1000
Sept. 15—Retribution (Dr.) 1000
Sept. 17—Trooper Billy (Special—2 parts— Dr.) 2000
Sept. 19—The Burglar and the Baby (Com.).
Sept. 19—One Best Bet (Com.).....
Sept. 20—The Breath of Scandal (Dr.).....1000

LUBIN

Aug. 15—Over the Crib (Dr.).....1000
Aug. 16—Dregs (Com.) 400
Aug. 16—Surprise for Four (Com.)..... 600
Aug. 18—Mary's Temptation (Dr.).....1000
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Aug. 28—The Gangster 2000
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Sept. 2—The Engaging Kid (Com.)..... 600
Sept. 4—The Road to the Dawn (Dr. 9 2 reels) 2000
Sept. 5—In the Southland (Dr.).....1000
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Sept. 9—Playing With Fire (W. Dr.).....1000
Sept. 11—The Hills of Strife (W. Dr.).....2000
Sept. 12—Panama Hat Industry (Ind.)..... 400
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Sept. 15—To Love and Cherish (W. Dr.)..1000
Sept. 16—Fashion's Toy (Dr.).....1000
Sept. 18—The Clod (W. Dr.—2 reels).....2000
Sept. 19—The Love of Beauty (Dr.).....1000
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Sept. 27—The Great Discovery.....1000

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June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.).....
June 26—The Sultan's Dagger (Dr.).....1000
July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000
Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Robber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000
Aug. 28—Lost in Cambodia (Com.).....1000
Sept. 4—A Day at Singapore (Sc.).....1000

PATHE FRERES

Aug. 14—Pathe's Weekly .....
Aug. 15—Cosmopolitan Life in Cairo.....
Aug. 15—Lakes of Bayrisch.....
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Aug. 16—The Turning Point.....
Aug. 18—Pathe's Weekly.....
Aug. 19—Napoleon Wiffles, Esq.....
Aug. 20—Strange Traits of Serpents.....
Aug. 20—Auto Polo.....
Aug. 21—Pathe's Weekly.....
Aug. 21—Stung .....
Aug. 22—The Lizard.....
Aug. 22—A Visit to the Ruins of Pompeii....
Aug. 23—The Mexican Gambler.....
Aug. 25—Pathe's Weekly .....
Aug. 26—The Hostage .....
Aug. 27—$1,000 Reward .....
Aug. 28—Pathe's Weekly .....
Aug. 28—The Cook's Revenge.....
Aug. 29—A Hindoo Family.....
Aug. 29—The Road to Moretz.....
Aug. 29—The Valley of Bourne.....
Aug. 30—The Blind Girl of Castlecuille.....
Sept. 1—Pathe's Weekly .....
Sept. 2—Whiffles Decides to Be Boss.....

Feet

Sept. 2—In the Caucasian Mountains.....
Sept. 3—The Climax .....
Sept. 4—Pathe's Weekly .....
Sept. 4—Fickle Fortune's Favor.....
Sept. 5—The Otter .....
Sept. 5—In the Abruzzi, Ital.....
Sept. 6—The Price of Jealousy.....
Sept. 15—Pathe's Weekly .....
Sept. 16—Mrs. Morton's Birthday.....
Sept. 17—The Merrill Murder Mystery.....
Sept. 18—Toad Traits .....
Sept. 18—Hot Springs and Geysers of New Zealand .....
Sept. 19—Pathe's Weekly .....
Sept. 19—Dr. Turner Turns the Tables.....
Sept. 19—The Harnessed Falls of the Northwest .....
Sept. 20—Her Brave Rescuer .....

SELIG

Aug. 18—The Child of the Sea (2 reels) (Dr.) 2000
Aug. 19—Tobias Turns the Tables (Com.)..1000
Aug. 20—Scenes in Moroland (Edu.)..... 500
The Ten Thousand Dollar Toe (Com.) 500
Aug. 21—Fate Fashions a Letter (Dr.).....1000
Aug. 22—The Good Indian (Dr.).....1000
Aug. 25—The Water Rat (2 reels) (Dr.)....2000
Aug. 26—The Adventures of a Watch (Com.) 500
They Were on Their Honeymoon (Com.) 500
Aug. 27—How Betty Made Good (Com.)...1000
Aug. 28—The Man in the Street (Dr.).....1000
Aug. 29—The Price of the Free (Dr.).....1000
Sept. 1—The Jeweled Slippers (2 reel Dr.).2000
Sept. 2—The Lonely Heart (Dr.).....1000
Sept. 3—The Way of Life (Dr.).....1000
Sept. 4—Howlin' Jones 1000
Sept. 5—Nan of the Woods.....1000
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Sept. 10—Around Battle Tree.....1000
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Sept. 17—Tobias Wants Out (Com.).....1000
Sept. 18—The Redemption of Railroad Jack (Dr.) 1000
Sept. 19—The Rejected Lover's Luck (Com. Dr.) 1000
Sept. 22—The Young Mrs. Eames (2 reel Dr.) 1500
Sept. 22—Sissybelle (Com.) 500
Sept. 23—Bumps and Willie (Part I—Com.).1000
Sept. 24—The Capture of "Bad Brown" (Dr.).1000
Sept. 26—The Policeman and the Baby (Com.) 500
Sept. 26—The Taj Mahal, Agra, India (Edu.) 500

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May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II— Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (2 reels).....
Aug. 19—The Clown's Revenge (2 reels).....

VITAGRAPH

Aug. 28—Quaint Calcutta (Top.).....
Aug. 30—The Call (Dr.—2 parts).....2000
Sept. 1—The Passing of Joe Mary (Dr.)....1000
Sept. 2—His Lordship, Billy Smoke (Com.)..1000
Sept. 3—The Kiss of Retribution (Dr.).....1000
Sept. 4—The Lonely Princess (Dr.).....1000
Sept. 5—Pickwick (Com.) .....
Sept. 5—The Baby Elephant (Edu.).....
Sept. 6—When Women Go on the Warpatb (Com.—2 parts) 2000
Sept. 6—Cupid versus Women's Rights (Com.) 2000
Sept. 9—Old Moddington's Daughters (Com. Dr.) 1000
Sept. 10—Fortune's Turn (Dr.).....1000
Sept. 11—The Tiger (Dr.).....1000
Sept. 12—Sauce for the Goose (Com.).....1000
Sept. 13—The Lost Millionaire (Dr.—2 parts)2000
Sept. 15—Pumps (Com.) .....
Sept. 15—Sandy Gets Shorty a Job (Com.)..
Sept. 16—Their Mutual Friend (Dr.).....1000
Sept. 17—The Hindoo Charm (Dr.).....1000
Sept. 18—Sunny, or The Cattle Thief (Dr.).1000
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Sept. 22—Daddy's Soldier Boy (Dr.).....1000
Sept. 23—Extremities (Com.) .....
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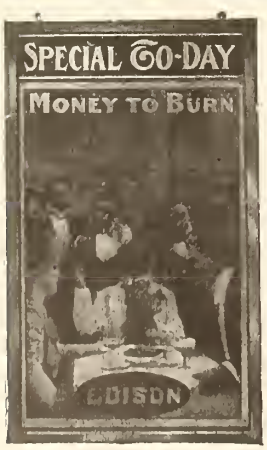

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MOVING PICTURE NEWS

VOLUME VIII
No. 12

SEPTEMBER 20
1913

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A Common Sense Argument

Mirroroide advertisements have been read the world over. We do not depend absolutely on advertisements to accomplish the results we have attained. We may quote to you from page 1060 of the Moving Picture World issued last week, in which Mr. R. W. Buzzell, of the Plaza Theater, Northampton, Mass., writes: "I have a good union operator and a Mirroroide screen, and will back my picture against any other exhibitor." This is partly an abstract. Read it for yourself. This was contained in the Moving Picture World, Sept. 6th issue.

The common sense of the argument is this: that we will cheerfully back Mirroroide up against any screen or projection surface in the world today. Backed up with any amount of cash that any other of our competitors care to designate, as to the merits of a true projection surface and the resulting accomplishments. These tests are to include angle views, close up views, and the practical perspective of the said projection. We have read a number of advertisements from our competitors. Can they do as they claim? We claim they cannot. Then again, Mirroroide is put on the market at a price within the reach of every exhibitor, because we are equipped to turn out, if necessary, two hundred screens weekly, which ensures no delays. We have the proper factory facilities, cash capital, and the proper machinery to do as we claim. If you doubt, our large free samples are convincing.

If you desire recommendations from any portion of the entire universe write us, and we will gladly inform you who has one of our Mirroroide screens in use. There are 4700 Mirroroide screens in use today, which warrants the assertion that Mirroroide is the best by test, and has proven to be superior to any other screen now on the market, barring none. Get our large free samples. Postage prepaid. Test any way you desire against any other curtain or screen in your town. This is a common-sense argument, and what your eyes see you can't help but believe.

J. H. GENTER CO., Inc.
NEWBURGH, N. Y.

BE AN EARLY BIRD

STATE RIGHTS

GOING FAST ON

"THE CYCLIST'S LAST LAP"

A SENSATIONAL DRAMA OF THE SPORTING WORLD

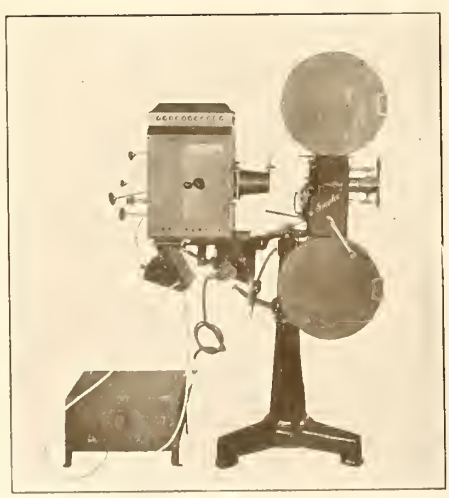
IN THREE REELS

PERFECT IN PHOTOGRAPHY, RICH AND CORRECT IN SETTINGS, SUPERB IN ACTING AND DIRECTING

THE TRUE FEATURE CO.
110-112 WEST 40th ST., NEW YORK

Sole Agents for releases of CONTINENTAL ART FILM SOCIETY. Telephone 578 Bryant

Simplex



It is a conceded fact that the successful exhibitors realize that a Simplex projector is as essential to their success as their heart is to life.

There is a reason why prominent exhibitors discard almost new machines of other makes, install Simplex projectors and cease worrying about the machine in the booth.

Simplex machines have not only competed successfully with the American made projectors, but also with over forty types of European machines.

The endorsement of the leading photoplay theatres of the world, and over 90 per cent of the film manufacturers and importers, proves that the Simplex projector has shown them a quality of projection heretofore unknown in the Moving Picture World.

Such wonderful features as Quo Vadis, East Lynne, the South Pole Expedition, Sapho, In the Bishop's Carriage, Tess of the D'Urbervilles, Battle of Gettysburg, etc., would apparently have no more value or punch than a commercial reel, if they were not properly projected.

Why spend hundred of dollars for film service and then lose it on account of poor projection?

The perfect Simplex projection of the finest theatres in the world, and over 90 per cent of the film manufacturers and importers is within your means, Mr. Exhibitor. Don't wait to think it over.

Write today for catalogue B. Made and guaranteed by

PRECISION MACHINE COMPANY, 317 East 34th Street, NEW YORK

AMERICAN-ECLAIR

FEATURE FILMS

"ECLAIR" FILMS

ARE THE BEST BECAUSE

The Photography is Perfect.
The Settings are Natural.
The Costumes are Accurate.
The Stories are Interesting.
The Acting is Artistic.
And the Word

"ECLAIR"

Means Perfect Productions

225 W. 42nd ST., NEW YORK CITY.

¶ "We're not looking for 'suckers' to buy 'THE MISSING WOMAN,'" said Joe Miles to a buyer the other day. "It's for shrewd men of brains and judgment who want and get their money's worth."

¶ The fact that all the advance sales on this three reel, state-rights feature have been made to seasoned, critical exchangemen who can discriminate, means something. What does it mean?

¶ The day of selling "boob film" to "boob buyers" isn't on our calendar.

FILM RELEASES OF AMERICA

EXCLUSIVE SUPPLY CORPORATION

DISTRIBUTORS

220 WEST 42d STREET **NEW YORK CITY**

Our THEATRICAL MOTION PICTURE and CIRCUS

DEPARTMENTS

will hereafter be under the management of

JOHN C. TRAUTH, Manager
E. J. DOOLITTLE, Ass't Mgr.

The United States Printing and Lithograph Co.

Russell-Morgan, Courier, Metropolitan, J. Ottmann and Erie Divisions

119 WEST 40th STREET **NEW YORK**

PHONE, BRYANT 7300

Having completed necessary arrangements for releasing to the AMERICAN market HIGH-CLASS productions in MOTION PICTURES

Dante Features Sales Corporation, Inc.

announces its first release to State Rights Buyers

The Detective Daughter

or the Darkways of Naples, Italy

IN FOUR SENSATIONAL PARTS

WIRE FOR PARTICULARS

DANTE FEATURE SALES CORPORATION, Inc.
1 AND 3 UNION SQUARE Michael A. Testa, Sec. and Treas. **NEW YORK CITY**

One, three and six sheet posters made in America under the supervision of our manager, who knows what the exhibitor needs. Original photos. New style heralds.

ANNOUNCEMENT

We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10. WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

"SEE AMERICANS FIRST"

THE FLIRT AND THE BANDIT
A strong and fascinating Western drama.
Release, Monday, Sept. 29th, 1913.
THE BADGE OF HONOR
A thrilling Western drama featuring
J. WARREN KERRIGAN
Release, Thursday, Oct. 2nd, 1913
CROOKS AND CREDULOUS
How a conscience-stricken young man makes restitution for ill-gotten gains.
Release, Saturday, Oct. 4th, 1913
POSTERS: One and Three Sheet Four Color Lithographs for all releases.

"One thing above all is the photography which in every reel released by the 'Flying A' Company is unsurpassed by any company."
Gus Hagner, Mgr.,
Montgomery Amusement Co.,
Philadelphia, Pa.

AMERICAN FILM MFG. CO., Chicago

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PATENTS
1868-1913

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

THE BRIDGE OF SHADOWS (SELIG)
THE BRIDGE OF SHADOWS (SELIG)
CURRENT FEATURE RELEASES
IN THE PROGRAM OF THE
GENERAL FILM COMPANY
(INC.)
IN THE SHADOW OF THE MOUNTAINS (EDISON)
IN THE SHADOW OF THE MOUNTAINS (EDISON)
IN THE SHADOW OF THE MOUNTAINS (EDISON)

Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Established 1908

Volume VIII | September 20, 1913 | Number 12

M. P. EXHIBITORS' LEAGUE OF AMERICA

Illinois State Convention

A convention of The Illinois State Branch No. 2 of The Motion Picture Exhibitors League of America will be held in Peoria at the Jefferson Hotel on the 23d and 24th of September, 1913.

Every motion picture exhibitor and his friends are not only invited to attend, but are urged to attend this big convention. The convention will be called to order at 10:00 o'clock Tuesday morning in open session. Address of Welcome by the Hon. E. N. Woodruff, Mayor. Response by National President, Mr. M. A. Neff.

Afternoon Session—	1:00 p. m.	Motion picture taken of the exhibitors and families.
	1:30 p. m.	Address by Hon. John Daley, State Senator.
	2:30 p. m.	Convention will go into executive session.
	4:00 p. m.	Adjourn for automobile sight-seeing trip about the city.
	8:00 p. m.	Entertainment at Convention Hall—Jefferson Hotel, music, advance releases of motion pictures, vaudeville, cabaret.
Wednesday, September 24—	10:00 a. m.	Executive Session. Election of officers and other business.
	7:00 p. m.	Luncheon and entertainment at the famous Indian Grill Room, Jefferson Hotel.

Convention Committee: Chairman, C. G. Steinhardt; Vice-Chairman, Wm. Schaeffer; 2d Vice-Chairman, Wm. McLinden; Secretary, M. H. Livingston; Treasurer, Dee Robinson. Press Committee: Chairman, C. E. Carrier; Secretary, Chas. Smith, Harry V. Miller. Exhibit Committee: Chairman, C. C. Montgomery; Secretary, John Flood. Entertainment Committee: Chairman, C. E. Carrier; Vice-Chairman, J. H. Bontjes; Secretary, C. G. Steinhardt. Ways and Means Committee: E. L. Harris, C. G. Steinhardt, M. H. Livingston, C. E. Carrier, Dee Robinson, J. H. Bontjes, John Flood, Chas. Tortat, E. Metcals, C. C. Montgomery, Wm. Schaeffer, C. Smith, Harry V. Miller, Wm. McLinden.

Don't allow anything to interfere with your attending the Peoria Convention. You will meet exhibitors from every part of the State of Illinois. All roads will lead to Peoria on the 23d and 24th.

The convention is for the purpose of reorganizing Illinois, electing new officers, and to continue the Motion Picture Exhibitors League of Illinois State Branch No. 2 under the old charter of the M. P. E. L. of America.

Thorough, active, progressive officers will be elected, an organizer will be placed in the field, and the smallest exhibitor in the smallest town will receive consideration the same as the exhibitor who owns a theatre that cost thousands and runs first runs. The small exhibitor is just as essential to the motion picture industry as the large one.

Our organization stands for every bona fide motion picture exhibitor regardless of the size of his theatre or the town in which he is located. There are matters which will come up in executive session at the convention that we cannot explain by letter. Our league stands for a square deal for all, special privileges to none. An injury to one is the concern of all. The league's policy regarding film manufacturers and film exchanges is: "Keep in the middle of the road." You will learn many things that will be of great benefit to you.

At the convention you will meet the national officers, see all kinds of machines and accessories, musical and other exhibits. This will be a real old-fashioned convention of greeting together of the motion picture exhibitors of Illinois.

Let the slogan be "On to Peoria.'

Very truly yours,

M. A. NEFF, President,
The M. P. E. L. of America.

Copy of Telegram Received from M. P. E. L. of California

San Diego, California, Sept. 10, 1913.

M. A. Neff,
Cincinnati, O.

Mark E. Cory unanimously elected to National Executive Board, this is not the State Secretary, following resolution unanimously adopted to-day: Whereas at the Third Annual Convention of the Motion Picture Exhibitors League of America there occurred what is commonly called a split or bolt upon the part of certain dissatisfied exhibitors, and whereas we believe such action to be entirely unwarranted upon the part of the exhibitors participating there and prompted by selfish personal motives, rather than the good of the league, therefore be it resolved that California State Branch No. 12 of the Motion Picture Exhibitors League of America deplores the occurrence, and condemns the members responsible therefor, and be it further resolved that we hereby express confidence in the honesty, integrity and ability of Mr. Neff, be it further resolved that all exhibitors in America be urged to become members of the Motion Picture Exhibitors League of America, and that we pledge ourselves to exert every effort to secure new members.

W. A. Cory, Secretary Motion Picture Exhibitors League of California of the M. P. E. L. of A.

SCENE FROM "SELF CONVICTED"
Lubin release.

ARIZONA PIRATES TO BE PROSECUTED

The All Star Feature Corporation, of which Harry B. Raver is the head and Augustus Thomas the director-general of productions, have taken a decided stand against piracy of their plays, and have marshalled a force of legal talent to act vigorously against the leeches in the industry who constantly prey on the legitimate manufacturer in an effort to deceive the public.

Taking advantage of the extensive advertising and the immense popularity of "*Arizona*," Augustus Thomas' great American play, a so-called Feature Film Company, operating in New York and elsewhere, has revived an old Urban two and one-half reel film, made several years ago, and called at that time "*Arizona Bill*."

Information was given to President Raver that this film was being exhibited at a theatre on Union Square, noted for its display of gaudy posters and reconstructing titles. A visit was paid to the theatre, where it was found that the old Urban lithographs were being used with the word "Bill" obliterated by strips of paper of a color similar to that of the poster. A large muslin streamer bearing the word "*Arizona*" was also used in the display.

The attention of the manager of the house was called to the fact that such a procedure was violation of the law and that the title "*Arizona*" was owned by Augustus Thomas. The manager stated to Mr. Raver that there was no intention on the part of the theatre to misrepresent, but that the films were rented to him by the Feature Film Company, and the posters were furnished in the condition as shown.

Graham & Stevenson, attorneys for the company, proceeded to take action, backed by the All Star Feature Corporation, and intend to spare no effort or expense to keep these infringing and misleading films off the market. This is only an example of the boldness displayed by the several parasites in the business who do not possess sufficient ability to exist legitimately, but who live purely on the product of the brains of others.

Exhibitors who are approached by persons offering "*Arizona*" in less than six reels, or by anyone who does not carry a company's license, showing that they are authorized by the All Star Feature Corporation to distribute such films, should protect their own interest as well as the public's by refusing to deal with such unprincipled persons.

Bert Ennis, formerly publicity manager for the New York Motion Picture Corporation, has joined forces with the Eclair Company, and will hereafter have charge of the Eclair Bulletin and publicity affairs in general.

The Moving Picture Exhibitors' Association of Greater New York, at a meeting held on Thursday, adopted resolutions requesting all exhibitors to drape their theatres in mourning out of respect to the memory of Mayor Gaynor. It was also resolved to have the Managers close their houses and suspend business from 12 to 1 o'clock on the day of the funeral.

THE DETECTIVE DAUGHTER

"The Detective Daughter" is a four-reel feature produced abroad, the rights of which are controlled in this country by the Dante Features Sales Corporation, Inc.

A news representative saw the first New York production of this interesting photoplay at the Comedy Theatre this week. It proved to be a feature of exceptional merit, depicting episodes of the life in the underworld of Naples

THE CAMORRA DEN AT NAPLES

and presenting characteristic scenes of criminals associated with the Camorra, an organization of world-wide fame. It will be recalled that at the noted trial which took place recently in Italy, the Camorra prisoners on trial were considered such dangerous criminals that they were locked in cages like wild beasts.

The story sets forth to dramatic advantage the love of a daughter for her father who has been killed by the Camorra in the course of performing his duty as a detective. Ida, the aforesaid daughter, vows to avenge her father's death, and assumes the dangerous task of visiting the Den of the Apaches where the Camorrists congregate at Naples. There she encounters the Camorra leader, Occhibelli, and proceeds to shadow him.

Finally, after many exciting incidents and narrow escapes, Ida, with the help of the Italian police, succeeds in rounding up most of the gang. She thus fulfils her vow, and her father is avenged.

TWO NEW APPOINTMENTS

Announcements are being circulated by The U. S. Printing & Lithograph Company throughout the theatrical, motion picture and circus trade of the appointment of John C. Truath as manager of these departments of their business, and E. J. Doolittle as assistant manager.

LUBIN'S LOS ANGELES STUDIO AND COMPANY

THE ORIGINAL WILL
Reliance release.

WILLIAM LORD WRIGHT'S PAGE

In our mail yesterday was an invitation to tour Europe this winter for $800 a tour. We can make several tours this winter at five cents a tour—at the moving picture theatre.

* * * *

Young men who take young women canoeing in the moving pictures, should hug the shore exclusively.

* * * *

Even the most entertaining features go unappreciated when the pictureplay fan is breaking in a new union suit.

* * * *

It may be said of our investigating bodies and criminal court attaches that they can face the heavy firing of the moving picture camera squads without flinching.

* * * *

An educational film teaching the correct method of gathering edible fall mushrooms would seem almost indispensable in this day and age.

* * * *

It cost a moving picture company $35,000 to wreck two trains for a central feature of a film drama. Now, why wouldn't it make a good picture to dynamite some skyscraper?

* * * *

A New York burglar wrote a poem and gained a pardon, but some pictureplays written and produced will never be pardoned.

* * * *

If moving pictures continue to gain in popularity, within ten years some editor will be asking what has become of the old-fashioned town that used to have a stock company every fair week?

* * * *

An investigation reveals the fact that there is enough coal to last 8,071 years. Consequently one need not worry about keeping warm in the moving picture show.

* * * *

In view of all the jobs the writers are getting under the Wilson administration, it is feared the supply will not meet the demand unless a few pictureplaywrights are pressed into patriotic service.

* * * *

Virginia reels were once very popular.

* * * *

Even Buffalo Bill's Wild West succumbed to moving pictures.

* * * *

Slit trousers promise to be quite fashionable but we hope to crusade strong enough to bar them from the picture screen along with the hat with the bow in the back.

* * * *

New York has a novelty in open air moving picture shows and makes them pay. Here's another vacant field for the municipal ownership faddist.

* * * *

We have our hours of misgiving when we feel certain that the dear old friend who casually drops in to assure us that we have the best page in the country is going to borrow $3 this time instead of a half dollar.

* * * *

We don't suppose that Secretary Bryan could spend even a half hour at some moving picture theatre without prompting someone to accuse him of neglecting his official duties.

* * * *

Our idea of what constitutes real riches is to be able to take the whole family on a tour of the picture shows two evenings a week.

* * * *

A splendid moving picture of the Balkan war could be shown by running the film half way and then reversing it.

* * * *

"Laughter lifts the lid from our imprisoned sorrows," says Lillian Russell. But the trouble is a person doesn't know where to laugh during the course of certain moving picture comedy.

* * * *

Some things never change. The young doctor acquires side whiskers and the honest young hero in the moving picture play always has his shirt open at the throat.

* * * *

The Monday morning newspaper would no longer have a monopoly of automobile accident stories if the wise father would only take the family to moving picture theatres the day previously.

* * * *

Chicago mail order houses are sending out 9,000 tons of catalogues, which is a few hundred in excess of film company house organ sheets up to date.

* * * *

"Evangeline" and "Rob Roy" are announced by Broadway managers after feature film companies had given notice they would dramatize the productions. Register another advance step for the moving picture. In the past the theatrical managers were first with announcements.

* * * *

Why has Jawn L. Sullivan been permitted to pass unnoticed by moving picture men? He could be depended upon to make an unqualified hit.

* * * *

Governor Cox, of Ohio, asserts that moving pictures of the adventures of Harry K. Thaw will not be permitted to be shown in the Buckeye State. Governor Cox shows judgment and good sense in that statement and we advise other Governors to follow in his footsteps.

* * * *

Relics of the past: Dr. Cook's wreath of roses and chase scenes in Wild Western picture plays.

* * * *

Verily, a precarious time is predicted for those geniuses who have been raking in the festive dollar by advertising fake correspondence school courses for pictureplay writers. The dictagraph will get 'em if they don't watch out!

* * * *

With all the celebrities real and near being exploited in moving pictures we are at a loss to understand why Lydia E. Pinkham continues conspicuous by her absence from the center of the screen.

* * * *

Julian Hawthorne, released recently, is devoting himself to writing about prison improvements. So long as he refrains from writing pictureplays, we shall enter no objection.

* * * *

Captain Leslie T. Peacocke, well-known pictureplaywright, is in the swim. He has successfully floated a comic opera starring Annette Kellerman. Several "dives" are realistically shown in the action, although the book is anything but sensational.

* * * *

Our memory reverts back to the time when Colonel Roosevelt could never have gone out to call on the Hopi Indians without having two or three enterprising concerns bidding for the moving picture rights.

* * * *

We have a deep, dark suspicion—it is only a suspicion mind you, but it is worthy of earnest investigation—to the effect that Elbert Hubbard is about to write a moving picture play and revolutionize the art.

* * * *

A fatal railroad wreck in Iowa the other day was caused by a bull. Which leads us to reflect that the same cause has wrecked innumerable pictureplay productions.

* * * *

Among those little things most noticeable in the pictureplay is, that every time a fierce altercation occurs in the dear old cottage between father and son, there is always an embroidered motto on the wall: "God Bless Our Home."

Moving Picture News

Published Every Saturday by the

CINEMATOGRAPH PUBLISHING CO.,

30 West 13th St., New York City

Telephone 4091 Chelsea.

WILLIAM M. PETINGALE, Business Manager and Treasurer — JOHN A. WILKENS, Secretary

The address of the officers is the office of the newspaper.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

Advertising Rate Card will be sent on application.

ALLIED PRINTING TRADES UNION LABEL COUNCIL 52 NEW YORK CITY

Entered as Second-class matter in the New York Post-Office.

Vol. VIII — Sept. 20, 1913 — No. 12

EDITORIAL COMMENT

Many a film has taken a turn for the better.

* * * *

There's many a slip 'twixt the film and the screen.

* * * *

Better never make or show a film than to make or show a bad one.

* * * *

Remember the coming generations: to sacrifice them for sordid wealth is an unpardonable crime.

* * * *

More copies were printed and put in circulation of last week's issue than of any previous number. Watch us grow.

* * * *

Thomas A. Edison indulged in a vacation and immediately became ill. One of the most indefatigable workers in the world could not stand the sudden change.

* * * *

A dehorned phonograph or one replaced with decent music would improve many a moving picture show. A little increase in expense may double the receipts.

* * * *

At the National Conservation Exposition which was held in Nashville, Tenn., this month, the Government made extensive use of moving pictures to teach the lessons of conservation. The Department of Mines was shown in film, as were other interesting branches of Government service. Uncle Sam has realized the worth of Cinematography as a medium of education and will utilize it more and more.

* * * *

Combination, the order of the day, is contagious; contact breeds infection. A combination in motion picture journalistic fields would augur well for the business and the trade generally. We are inspired in saying an important consolidation of publications is immediately impending.

* * * *

The business of exaggerating pictures should cease. The exhibitor can put a stop to the practice by complaining to the exchanges. There is no necessity for the practice of exaggeration. Do not misrepresent on the poster what is to be found within the theatre. In so doing the manufacturer fosters a distaste for his product among those he is endeavoring to interest. Exaggeration is an unwise practice. Circus advertising should be tabooed.

* * * *

Again we proclaim our desire to be of the utmost service to manufacturer, exhibitor and operator alike in promoting the best and most useful service to the public. Our pages are open to all for the publication of helpful suggestion. We regret having felt compelled to decline printing some offerings because the same consisted mainly of accusations, criticisms of destructive trend, or unwarranted declarations. Constructive criticisms and helpful suggestions will be put before our readers.

* * * *

We are pleased to observe the ever-growing standard of excellence required by moving picture manufacturers. The increased standard of quality is most noticeable in the new releases of the past thirty days. Nearly every manufacturer in the business has really surpassed himself in the excellence of the output. Not only are detail and atmosphere better, but the worth of the story has improved. There seems to be a keen rivalry between the various makers as to which company shall release the most pleasing and convincing productions. This spirit augurs well for the industry. Exchanges, exhibitors and, best of all, the people are delighted.

* * * *

Every new industry bearing the possibility of large monetary returns appeals first to the adventurer, then to the speculator, and finally to the conservative business element. Motion pictures naturally attracted the entertainment pirate first; then followed the timid showman, and now they are about emerging into the legitimate theatre field. It is pleasing to note that every evolution in the industry is an improvement upon its predecessor; that the undesirable element are being rapidly retired and the new powers are of a type so far superior to the old as hardly to be comparable therewith. Let the good work go on.

CLAIRE WHITNEY

Claire Whitney, whose portrait appears elsewhere, recently joined the Solax stock company in the capacity of leading lady. She is the daughter of an Australian promoter and has had an enviable career for an actress only twenty-two years old. For two years she was with Cohan & Harris, playing one-night stands as well as the two-dollar houses. After that she had considerable experience in vaudeville and musical comedy, and she recently starred in a sketch called "The Little Blonde Lady."

Miss Whitney made her début in pictures at the Biograph studio, and has had the advantage of the tutelage of Lawrence Griffith. She has also been in stock with Pathé and has supported Florence Lawrence at the Rex Company. She possesses a very charming personality, is very winsome in her manner, and is seen to special advantage in ingenue roles. As the villainous Claudia in Mme. Blaché's feature, "The Rogues of Paris," Miss Whitney does exceptionally artistic work, and proves herself a character actress of marked ability.

ROSEMARY THEBY

Rosemary Theby, whose portrait adorns our front cover this week, is associated as leading lady with the stock company of the Reliance studio. She has won much favorable comment for her remarkable interpretation of women with a "purple past." Her first experience as an actress in moving pictures was with the Vitagraph Company, where she was only entrusted with what she designates as "sweet" parts, until one day when they needed a "heavy" they decided she might do for the part as she is tall and dark. Her success led to her being cast for similar characters during the two years that she remained with the Vitagraph Company. It is only recently that she accepted an engagement from the Reliance Company.

Personally Miss Theby prefers to enact sympathetic roles, and those who can attest to her singular beauty on the screen have often wondered why she appears so often as the adventuress. This, as a matter of fact, is due to her exceptional cleverness in emotional roles, and a compliment to her possession of brains as well as beauty.

REVIEW OF NEW FEATURES

By Albert Ellery Bergh

THE popular demand is for new features. You hear this on all sides—both from exhibitors and speculators. Thus is the moving picture more than ever encroaching and poaching on the preserves of the speaking drama.

Moreover, the fiction field is also yielding to the popular demand for feature films. What publisher could illustrate a popular novel as it is illustrated in the screen version? The new features to be reviewed this week include, for instance, "Hard Cash," one of the most popular novels of its day, and pictureplays of many other novels, classic and otherwise, are announced for early release.

The two other features to be reviewed this week are "The Life of Daniel" and "The Battle of Waterloo." Let's have the battle over first.

The Battle of Waterloo

This is an imported five-reel feature that has been exploited in England by the Waterloo Film Company with pronounced success. Naturally the Duke of Wellington is made to stand out in bold relief, but Napoleon is by no means made to suffer in comparison. The subtitles give a running account of the battle scenes as they are thrown on the screen.

The opening scene is that of the famous ball given by the Duchess of Richmond at Brussels on the eve of battle. Wellington's attendance at this ball has been made the subject of considerable critical comment. The claim is made by some critics that Wellington had been lulled into a false security and the reports as to the concentration of Napoleon's troops had been neglected. As a matter of fact when news of the advance of the French troops reached Brussels on the afternoon of June 15th, 1815, Wellington at once issued orders for all of his troops to be in readiness.

At night intelligence was received that the French concentration was at Charleroi, and Wellington issued orders for the immediate movement of the British.

NAPOLEON ON THE EVE OF BATTLE
(Scene in "The Battle of Waterloo.")

Wellington and the Prince of Orange with a number of the staff officers went to the Duchess of Richmond's ball for the purpose, it is said, of preventing a panic in Brussels. The iron Duke, throwing away golden minutes, as if to show his confidence in his fortunes, remained till a late hour to return thanks after supper for the toast to the health of the Prince Regent of Great Britain which was proposed by the Prince of Orange. This ball, as you know, is the subject of Byron's celebrated poem, from which it may not be out of place to quote the first stanza:

"There was a sound of revelry by night,
And Belgium's capital had gathered then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spoke again,
And all went merry as a marriage-bell,
But, hush! hark!—a deep sound strikes like a rising knell."

The scenes of the battle are thrown on the screen in accordance with the best historical authorities. They are presented in consecutive order under the following titles:

1. Napoleon, having defeated the Prussian corps of General Ziethen at Thuin, advances to Charleroi to secure a position between Blücher and Wellington. 2. Wellington's troops retreating from Quatre Bras. 3. Wellington rejoining his troops, proceeds to Mont St. Jean, afterward called the Field of Waterloo. 4. Napoleon's troops proceeding towards La Belle Alliance. 5. Napoleon's headquarters at La Belle Alliance. 6. Wellington's headquarters at Waterloo. 7. The eve of the world's greatest battle. Napoleon sends a messenger to Grouchy. 8. Wellington preparing his lines for the battle. 9. The fateful morn.

10. Wellington sends a messenger to Blücher at Wavre. 11. Wellington and his generals. 12. Wellington's messenger ambushed by Ney's troops. 13. Napoleon re-inforces his troops at La-Haye Sainte. 14. The British skirmishers. 15. Wellington changes the position of his lines. 16. Wellington re-inforces his lines at Hougoumont. 17. Napoleon surveying his position on the high ground of Hougoumont. 18. The famous 92d Lancers. 19. On June 18th Prince Jerome opens the famous struggle with an attack on Hougoumont.

20. The famous Ford between Frichersmont and La-Hayes Sainte. 21. Blücher, at Wavre, holding his ground against Grouchy's attack. 22. The skirmish at the Ford. 23. Charge of the 92d. 24. Napoleon changing his position at Hougoumont. 25. Blücher hard pressed by Grouchy. 26. The Scotch Lancers. 27. The struggle at Hougoumont, a position taken and retaken fifteen times during the battle. 28. Charge of the Scotch Highlanders. 29. Wellington re-inforcing his position on his left flank.

30. Blücher, having defeated Grouchy at Wavre, hastens to Wellington's aid. 31. Four o'clock at La-Haye Sainte. 32. Blücher arrives at the Ford. 33. The Highlanders victorious. 34. Napoleon's troops losing ground at La-Haye Sainte. 35. The fight for a gun. 36. Wellington encourages the Scotch soldiers. 37. The death of Pritchard. 38. Napoleon realizes that the end is near. 39. Napoleon sees the Old Guard repulsed.

40. Napoleon retreats from La Belle Alliance. 41. Blücher crumples up Napoleon's left flank. 42. The French, attacked by Landt's entire brigade, break in disorderly panic. 43. Conquered at last! 44. The meeting of Blücher and Wellington at La Belle Alliance. 45. The exile of Napoleon.

Napoleon attributed his defeat to the failure of Marshal Grouchy to keep Blücher from reinforcing Wellington, and it is now conceded by the majority of critics that this is correct. It is also generally conceded that Napoleon would have defeated Wellington by 4 p. m. on the afternoon of June 18th if it had not been for Blücher's reinforcements. The British, knowing as early as 2 p. m., that Blücher was approaching, held on, bearing blow after blow with dogged resolution till the German troops

arrived on the field of battle. Had Grouchy placed his force of 35,000 men between the British and Prussian armies, Napoleon would have won the battle of Waterloo.

The Allies lost about 22.000, the French about 35,000 besides many prisoners. The rout was so complete and the disaster of Napoleon so decisive that "Waterloo" is proverbial for a final and deciding blow.

The screen production of the Battle of Waterloo was by no means easy of accomplishment. In the main this momentous military struggle has been carried out with stirring realism. It was a happy idea to throw the military maps on the screen when either Napoleon or Wellington wish to give their generals strategic directions. This gives the spectators a comparatively clear idea as to the military tactics resorted to by both sides. Otherwise many of the scenes would have had no particular significance from the spectator's point of view. There is plenty of "battle and sudden death" in the course of the five reels, but there are also many touching incidents of a dramatic order that stand out from the ordinary incidents of military carnage. The most notable scene in this respect is the final charge of Napoleon's famous Old Guard. The defeated army is retreating in disorder from the field save the four battalions of the Guard, who form into a square and, fighting stubbornly to the last, perish almost to a man. They die but won't surrender.

DANIEL IN THE LIONS' DEN

Another touching scene is that of the British and German soldiers (many of whom are wounded and dying), when they cheer Wellington and Blücher after the victory has been announced.

The Life of Daniel

The Vitagraph Company has completed an effective feature in two reels entitled "The Life of Daniel." This feature is exceedingly well staged, and will no doubt appeal to a large class of spectators throughout the country. The principal episodes in Daniel's career are presented as a pictureplay adapted from the biblical narrative by the Rev. Madison C. Peters.

The opening scene is supposed to occur in the third year of the reign of Jehoiakim, King of Judah. The city of Jerusalem is besieged by Nebuchadnezzar, king of Babylon, and Daniel is brought as a captive to Babylon with Shadrach, Meshach and Abednego, who belong to the tribe of Judah. Ashpenaz, the master of the eunuchs, is commanded by the king to select from the captives in the prison certain of the children of Israel skilful in all wisdom and cunning in all knowledge, who are to be taught the learning and the tongue of the Chaldeans. Among those selected are Daniel, Shadrach, Meshach and Abednego, who have ten times more understanding and wisdom than all the astrologers and magicians in the king's realm. Daniel has understanding in all visions and dreams and is the only man in all the land of Chaldea who is able to make known and interpret to King Nebuchadnezzar the great dream that troubles his spirit.

Then the king makes Daniel a great man, and his three brothers are made governors over the province of Babylon. But when they have risen to favor, and Daniel sits in the gate of the king, jealous conspirators plot against the four children of Judah. These conspirators induce the king to set up in Babylon a monstrous, golden image which all must fall down and worship at the sound of the music, or on their refusal, they are to be cast into the midst of the fiery, burning furnace.

On the day when all the princes, the governors and the captains, the judges, the treasurers, the counsellors, the sheriffs and all the rulers of the provinces and all the people are gathered together for the dedication of the image, Daniel is away upon a mission. Shadrach, Meshach and Abednego, stand among the prostrate multitude, and fail to fall down and worship the golden image that Nebuchadnezzar, the king, had set up. The king, in his rage and fury, commands the mighty men of his army to cast them into the burning furnace, but a phantom form "like unto the Son of God" appears among the three that are cast in the furnace, and they walk in the midst of the fire without harm from the flames. Then Nebuchadnezzar stands at the mouth of the burning fiery furnace and bids Shadrach, Meshach and Abednego come forth, and the king praises their God before all his people. This is the

DANIEL BROUGHT BEFORE DARIUS

RICHARD HARDIE MAKES RESTITUTION
(Scene from "Hard Cash.")

climax of the first part of the "Life of Daniel."

In the opening scene of the second part, Darius, the successor of Nebuchadnezzar and Belshazzar, has become the King of the Chaldeans. He has set over the kingdom one hundred and twenty princes and over them three presidents, of whom Daniel is the first. The princes render accounts to the presidents, and Daniel as a faithful servant to the King, insists that the King receive the revenues due him. The other two presidents and the princes, being angered at this, seek in vain to find some fault against Daniel.

It happens, however, that the king is fascinated by a woman of great beauty and charm, and she is favored with the king's love. The princes bribe her to cause the king to sign a royal decree that whosoever shall ask a petition of any God or man for thirty days save from the king, shall be cast into the den of lions. So the royal favorite approaches the king when he is presiding at a great banquet and offers him goblets of strong wine. Finally, when the king is overcome with the wine, she places the tablet of the decree before him, and he signs it without knowing its contents.

The next day Daniel is found on his knees praying to his God, and he is brought before the king. The king does not remember that he signed the decree and wishes to deliver Daniel from the princes, but they remind him that his decree may not be changed, saying, "Know, O King, that the law of the Medes and the Persians is, that no decree nor statute which the king ordaineth may be changed."

Then Daniel is cast into the den of lions. According to the Vitagraph press representative, "the lions are fierce and hungry and when Daniel is thrown into their midst, they growl and show their teeth, but soon they are quiet and gentle as little kittens and they look up into Daniel's face with love. Daniel knows that his God has tamed the hungry lions and he lies down in their midst and sleeps. The next morning the king and all the princes come to the cage, and when the king sees that Daniel is delivered he is exceedingly glad, and he commands that he should be brought out of the den. Then the king blesses Daniel, but for the men who accused him he commands that they be cast into the lions, and when they are cast in, the lions devour their flesh and break all their bones in pieces and the people wonder and tremble at the power of the God of Israel!"

Could anything be more Vitagraphic! As for Charles Kent, that sterling actor and stage director who appears as Daniel in the second part of the piece, he has certainly proved himself the premier heroic histrion of the American picture stage. What is a lion more or less? He makes a pillow of one of them! Who is Bosco, the lion tamer, compared to Charles Kent?

Hard Cash

The Edison Company are about to release "Hard Cash," a two-reel feature adapted from Charles Reade's well-known novel of that name. The novel was originally published in 1863 as "Very Hard Cash," and is an alleged exposure of the abuses of private insane asylums in England and the statutes under which they were sheltered.

It is the most severe exposition of the oppression that may exist in a private lunatic asylum that has ever been written. It ended the irresponsible private asylum in England, and it made the treatment of the insane by severity almost an impossibility.

The story of the screen version of "Hard Cash," as presented in the Edison films, necessarily does not cover all the incidents related in the novel, but the incidents selected form a story of absorbing interest.

At the outset we learn that Captain David Dodd, of the good ship Agra, has arrived at home carrying with him fourteen thousand pounds in hard cash, after nearly losing the money in a fierce battle with pirates and again during a violent storm. The captain deposits his fortune in Hardie's bank, a conservative institution with an iron-clad reputation.

Unhappily the captain's sense of security does not last long. Richard Hardie, the president of the bank, having been caught in the maelstrom of speculation, is on the verge of bankruptcy. Learning of the danger to his hard-earned cash, Dodd returns to the bank on the same afternoon, and demands its return. Hardie refuses on the ground that it is after business hours, and Dodd falls to the ground in a fit of apoplexy. His mind is unbalanced, and he is removed to an insane asylum.

Alfred Hardie, Richard's son, is deeply in love with Captain Dodd's daughter, Julia. This does not meet with the approval of Richard Hardie, who wishes his son to

JULIA'S COLLAPSE
(Scene from "Hard Cash.")

marry an heiress. Alfred overhears the dispute between Dodd and Richard Hardie, and, outraged at his father's duplicity, demands that the money be returned.

With the money safely in his hands, and Dodd in an insane asylum, the elder Hardie is too hard pressed to let anything stand in the way of his urgent needs. Spurred on by an unconquerable ambition, he enters into an agreement with a dishonest doctor. He has Alfred inveigled from home and incarcerated in the same asylum with old Captain Dodd.

However, there is another source of danger with which Hardie had not reckoned. Skinner, an old confidential clerk in his office, had slyly taken the receipt from Dodd's hand as he lay in his apoplectic fit. Hardie, who confidently believes that the receipt has been lost, is stunned when Skinner informs him that it is in his possession, and coolly demands blackmail.

Meanwhile Alfred and Captain Dodd have been suffering all the torments of the outrageous insane asylum system of the day. At last they manage to escape together during a fire, and escape to the seacoast. The sight of salt water restores the sailor's memory and he recalls the loss of his fourteen thousand pounds.

Skinner's opportune death and repentence eventually puts the receipt for Dodd's "hard cash" in Alfred's hands. Together he and Dodd go to the elder Hardie's office, where they find a man overcome with remorse and shame, who is only too willing to make every restitution in his power.

The enterprising cast includes Charles Ogle as Captain Dood, Gertrude McCoy as Julia, Bigelow Cooper as Richard Hardie, Richard Tucker as Alfred Hardie, May Abbey as Mrs. Dodd and Barry O'Moore as Skinner.

"Hard Cash" is likely to live up to its title, so far as the Edison treasury and the box-offices of exhibitors are concerned.

Charles Wallach, who has been identified with the motion picture industry for some time, is connected with the True Feature Film Company, of New York, with offices in the World's Tower Building, 110 West Fortieth street. Mr. Wallach is popular with the trade and a good fellow for special feature men to become acquainted with.

STUDIO GOSSIP

Mr. Stout, the comptroller of the Universal's Western business, is being congratulated upon the arrival of a little daughter.

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Jack O'Brien has joined the Lubin forces and is again the "busy director." A. H. Fralick is also working at the Lubin studios.

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William Alder's visit South was very short. He is back in Los Angeles again negotiating for a prominent position as laboratory manager.

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J. Farrell MacDonald and his wife, Edith Bostwick, of the Venus Features, have been taking a few days' well-earned holiday, and have been receiving old acquaintances in San Francisco.

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Owing to the excellence of the "Cracksman" picture recently put out by James Neill and Wallace Reid, the latter is writing a series of them in which he will play the role of the chivalrous cracksman. They will be directed by James Neill.

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Miss Gertrude Coghlan was called to duty as a leading lady of The Selig Polyscope Company, last week, in a piquant and diminutive drama highly charged with excitement, entitled "The Duchess and the Burglar.'

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Pearl White, the popular star of Crystal films, returned from Europe last week, and is now again back at her work with the Crystal. Miss White spent about eight weeks abroad and visited all of the studios on the other side, making a special study of the acting methods employed in them.

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Marshal Farnum, the youngest brother in the famous Farnum family, who was concerned with Dustin Farnum in the production of "The Spoilers" in California, is now listed among the producers at The Selig Polyscope Company in Chicago. He has had a long stage experience and should grace the new position with credit.

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Ed J. Brady, who will join Wallace Reid's company, is well known on the vaudeville circuits, both for his Jewish impersonations and his "rag" singing. He has written quite a number of successful songs. He has had a long experience in the pictures, having acted with the Powers, the Vitagraph, the Republic and Kay Bee companies. He left the last to join the Universal.

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Dorothy Davenport is back again in the "Universal" fold after being with Selig and Kalem. She will play opposite to Wallace Reid, who starts producing on his own account next week. He will write most of his own photoplays, too. He has a delightful little leading woman, for Dorothy is a great favorite with a discerning public; her work is always conscientious and carefully thought out.

* * * *

Palmer Bowman, a clever young actor, who has given very efficient service with The Selig Stock Company during the past eight months, displaying remarkable versatility as an actor, has business qualifications that attracted the attention of Oscar Eagle, and he has made him his assistant for carrying out the labyrinthian details involved in his office—as master of production.

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Kathie Fischer is another Universal child actress at the Hollywood Pacific Coast Studios. She is clever and closely resembles her aunt, Margarita Fischer. She is acting under the direction of her uncle, Harry Pollard. In a scene recently she had been spanked. She looked up at her uncle Harry and said, "I don't think we'll rehearse this scene, Uncle."

* * * *

When Robert Leonard's arm was badly skinned during a film fight with Harry Tenbrook in which both roll down an embankment, it was feared that blood poisoning would set in. Just previous to this, in another scene, both his arms had been badly burnt. Several visits were made to the Universal hospital and Bob appears on the road to a speedy recovery.

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During the production of the Reliance feature, "Targets of Fate," Director Edgar Lewis used a large ocean steamship for several exciting scenes, which, among other things, called for the launching of the lifeboats.

The steamer was about to sail for foreign parts, and the steerage was packed with passengers who took a lively interest in the picture-making.

A number of the passengers were enthusiastic workers under Mr. Lewis's direction, but the lowering of the lifeboats was too realistic for most of them, and a near panic was the result.

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William Alder, the camera man with Milton H. Fahrney, is a student and fills all his private time experimenting. He has a model laboratory and states that he has the most complete photo-bacteriological outfit in the States. Mr. Alder has succeeded, for the first time in history he believes, in taking moving pictures of typhoid fever actually working in the blood. This has been done by eliminating the ultra-violet ray and sensitizing the film to the red rays. It is known that the violet ray kills the bacteria.

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The Universal Film Manufacturing Company's latest movement in the West towards concentration and added efficiency is the securing of a long-time lease upon a large block of ground at Hollywood, Cal. It measures one hundred and twelve thousand square feet without the private road contemplated and the alleyways. On this block of ground will be a series of stages, each one much larger

than the average stage and fitted up with all the latest improvements. There will be added property rooms capable of holding great amounts of furniture and other necessary "props" which go towards effectiveness in the scenes. There will be additions to the mechanical and film departments, many more dressing-rooms, and new offices. The plans resemble those of a small townsite.

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Miss Leonard's second appearance on the program of Warner's Features, Inc., will be in a story of New York life entitled "A Leaf In The Storm."

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The Gene Gauntier Feature Players have reached Beaufort, Ireland, where they will produce three-reel Irish subjects for the program of Warner's Features, Inc. Additional players have been taken from London to Beaufort where the company will proceed with their outdoor scenes as long as the weather permits.

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It is not often that one meets a person with a memory so thorough as that of the versatile leading woman of the second of the "Flying A" companies, Miss Winifred Greenwood. Reading the script once will give her details of scene artion and numbers of scenes as well. Her previous experience in directing her own companies makes her a most valuable aid to Director Ricketts.

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It does not often happen that stories of actual experiences which take place in the studio during the producing of an important picture ever reaches the great army of photoplay fans, but there is a story from the Gauntier studio that is too good to be suppressed. For the closing scenes of "In the Power of a Hypnotist" it was necessary to secure a large snake of the Python variety which was to coil itself about the neck and arms of Miss Gauntier in order to add great realism to the scene.

His snakeship, having been borrowed from the Bronx Zoo, New York City, was taken to the Gauntier studio, and everything was in readiness to proceed with the final scenes. Jack J. Clark, who plays the role of detective in this three-reel drama just released by Warner's Features, Inc., attempted to remove the snake from its box, and in doing so, he allowed it to slip from his hands, and immediately there was a wild scramble of those who had been engaged for the production. Had it not been for the cool head of Miss Gauntier, there would have been a panic. She, however, seized the snake in both hands, one hand gripping it tightly behind the head, and the other, the wriggling tail. Miss Gauntier later showed her courage in allowing the snake to crawl about her feet, waist and neck.

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Playing to widely separated localities for the sake of true "atmosphere," James Cruze and Mignon Anderson, leads in Thanhouser's Plot Against the Governor," wrere just slightly fagged out when the picture was completed They were filmed in action at the Capitol, Albany, in studio scenes at New Rochelle, and at the State prison, Sing Sing, for the first time in its history. Never, it is stated, have such "close-up" views of the great jail been taken, and through it all Miss Anderson wasn't a bit scared, although some of the prisoners looked tough enough to bite a piece out of her ear. In the "Daughter Worth While," another of Director Heffron's pictures, the little "Thanhouser Blonde" is shown in a quite perilous stunt. This is nothing less than racing an auto against a Jersey Central train, and the film shows more than flashes of the race, too. The little "lead" had never driven an automobile before, and took lessons especially for this picture. It was a great big touring car in which she outspeeded the train. In this picture she also races a yacht.

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A three-reel Western comedy, one every two weeks, will be probably the next addition to the program of the Exclusive Supply Corporation. Negotiations are now under way between Joseph R. Miles, general manager of the Exclusive, and the owner of a widely known brand of established reputation. Such a brand would much strengthen the already strong program, including as it now does the cream of the European and American makes.

The sparring for choice territory between the Exclusive and buyers still goes on merrily. During the course of the week numerous exchange men and prospective exchange men have gone into the details of the proposition that is now in prosperous sway in various parts of the country, have gone over exhaustively in the Candler Building offices.

Among those in New York for that purpose during the week were Charles Zetler, of the Edwards-Zetler Feature Film Co., of Dayton, Ohio, and E. T. Peter, of Dallas, Texas, who purposes taking the program for Southern territory and who will probably open offices in Atlanta and New Orleans.

A. A. Weiland, of the Weiland Film Company, of Pittsburgh, reports that his success with the Exclusive Program in his territory encourages him to take Ohio, the adjacent State.

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J. L. Warner has gone to Cincinnati to open the twenty-second Warner Exchange. Announcement of the permanent address of the new Cincinnati exchange will be made at an early date. This step has been taken by Warner's Features, Inc., in order to take care of the rush of business which is anticipated with a weekly program of three and four reel features. Exhibitors in southern Ohio and the northern parts of Kentucky and Tennessee will receive their service out of Cincinnati.

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A palatial theatre, seating 900 people, was opened at Los Angeles recently. It is under the control of the Tally Amusement Company, with E. T. Tally as president, and F. J. Kawkins as vice-president. It will be known as the Alhambra, and will be devoted to the Universal program as is Mr. Tally's other theatre, the popular College on Hill street. On the exterior of the Alhambra there are 1,250 electric lights. The furniture and fittings are magnificent and comfortable.

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Noteworthy in view of this subject being the first release of a new feature company has been the sales of State rights on "Dr. Nicholson and the Blue Diamond," the Film Releases of America subject.

Added to the sales made several weeks ago, and these without the aid of lithographs or other advertising matter, are the following dispositions of territory: Pekin Feature Film Co., of Philadelphia, the Exhibitors' Feature Film Co. of Toledo, Ohio, and the Southern Feature Program Association of Dallas and San Antonio,

ROY CALDERON
In charge of Renting Department of the Dante Features.

For Those Who Worry O'er Plots and Plays

The Two-Reel Story

A GREAT deal is being said these days pro and con anent the two-reel and three-reel stories. The development of the multiple reel or feature story has arrived, but do not permit your interest in this fact to cause you to forget that the development of the single-reel story remains as important as of yore—if not more so. "The heights by great men reached and kept were not attained by sudden flight," and so while reading of this and that market open for two-reel stuff, do not forget that you should first be able to successfully market single-reel plots before endeavoring to attain "greater heights." Edison, Kalem, Lubin, Universal, Selig—in fact, nearly every film manufacturing company—are now in the market for real two-reels. However, real two-reels do not mean real one-reels stretched into two-reels. Extraordinary plots are needed for two-real subjects. Plots that can be readily developed in one thousand feet are not desired for the two-thousand-feet productions. Many of our correspondents, whom we have reason to know are having difficulty to market stories of the single reel, have recently changed the tenor of their inquiries and are asking all about the markets for two and three-reel subjects. Our advice to these writers is to leave the lengthier stories severely alone. It is no easy task to evolve the single-reel plot, as many have discovered, and the ambitious writer should first master the first step before aspiring to a higher walk in life. The names of the authors will in all probability appear with most of the two and three-reel productions. Of necessity, the author's name will count for something, and should have an advertising value. All padding should be avoided. It is possible to write a plot as valuable for a two-reel story as it is for one. However, there must be more to the plot and to the story, and there is an opportunity to use a larger cast of characters. A majority of the two-reel stories now being released have been taken from some stirring novel and have been prepared in the studio. Such authors, however, as Mrs. Brieul and Miss Justice are specializing in the multiple-reel market with great success. One completed scenario is favored in most studios. Edison does not even require that the script be divided by the author into the first and second reels. The author, nevertheless, should know where he means the first reel to end and the second reel to begin. Some number their scenes consecutively from one to the final, while others number the scenes in each reel separately. The former system is our favorite. There is a market for two-reel stuff; also, there is a mighty good market for one-reel stuff. A large number of writers seem to be hastening, illy prepared, into the two-reel field of endeavor. Hence, don't you think it would be wisdom for you to just keep pegging away trying to improve your one-reel output with a sneaking idea that this particular market may grow better and better?

Selig Follows Suit

Universal recently announced that names of deserving authors would appear on posters. Selig now adds to the joy of authorship by coming in where the water is fine. Word comes from the executive offices of the Selig Polyscope Company, in Chicago, to the effect that they will hereafter incorporate the names of the more popular scenario writers in the announcement title of their principal releases. Some twenty-five or thirty Selig contributors have already been accorded this honor. Recognition of the scenario writer has been agitated pro and con for several years, reads the Selig statement, and the company will undoubtedly receive much praise for its pioneer work in this line. We like this latest announcement concerning authors' credit, but would remark that not only the names of the "more popular writers" should be credited, but also the names of those writers not so widely known, provided the latter submit meritorious work.

"Literary Hoboes"

Please do not become a "literary hobo." It is a new term that came to us in yesterday's mail. It is a good phrase, too. A "literary hobo" is the man or woman who makes it a business to ascertain the home addresses of editors and critics and then bombards them with manuscripts. Sometimes return postage is enclosed with those scripts, and more frequently the return postage is conspicuous by its absence. The letter of the "literary hobo" starts out something like this:

> "Forgive me for troubling you at this time, but I am confined to the house by the smallpox, and so have the time to select one or two of my photoplays, which I forward to you. Kindly criticise them at once and tell me where I can sell them. They have been submitted to the 'Squedunk' and the 'Doormat' editors, who returned them with the statement that 'plot was too slight.' I read the 'Warcry' and, seeing your writings therein, feel at liberty to write you. I am heart and soul in photoplays. I evolve plots in my dreams," etc., etc.

The "literary hobo" should remember that the trade journal department editor, writer, or critic is a busy man; that if he should take the time to criticise and revise all scripts submitted to him, he would have no leisure to earn money to buy his bread and butter. The "literary hobo," seemingly, does not wish to stand alone. He or she has no pride; they are "literary loafers" and desire that others, who have won advancement through heart-breaking labor, should devote all their time to doing the drudgery the "literary hobo" is too lazy to perform. Without exception, the editors who are inflicted with this avalanche of "literary hoboism" have made it possible for many to succeed. When those editors who are now so coolly ordered to do the hard work for others started in the field there were no departments devoted to their interests. They were obliged to grope about in the darkness and learn the pointers they now so generously present to their fellows. The "literary hobo" should be thankful that he is living and working in the present day and age. What he would have done five years ago is an interesting question. If every petitioner were really afflicted as is almost invariably stated in the first line of the tearful letter, we would long ago have contracted leprosy and all its attendant evils. We like to hear from our readers and try and answer all questions promptly when return postage is enclosed. However, we have repeatedly stated that we cannot criticise and revise scripts. In the first instance, we have not the time to do it and give our other duties proper attention. In the second place, it is best for the beginner to stand alone. We are thankful to state that only a very small minority of the writers now starting in the photoplay field of endeavor are "literary hoboes."

A Victim Writes

Here is a characteristic letter from a "victim" of a fake correspondence school. Can you blame us for opposing these grafters? "I am a victim of the 'fake correspondence school.' I did not think anybody cared about those things until I read what you have had to say. They took my money and did not even acknowledge the check for two weeks, and when I wrote to inquire about it, they grew impudent and ugly. I sold a story before I finished with a Sheridan Road concern, and they wrote me some stormy letters because I would not take the 'course.'" We were instrumental recently in having the sum of $30 refunded to a St. Louis woman. She had fed the money in instalments into the maw of a fake professor, who later vacated his "Photoplay Building" and flitted away to parts unknown. The Post-Office Department located the man and he refunded his ill-gotten gains. He has started in business again and we have reason to believe he will not continue long.

Introducing Characters

A Milwaukee correspondent writes: "For some time I have been studying the films in regard to the fact that I am now bringing to your attention and I am sure that you must have also noticed it. Many writers are 'up in the air' about introducing their characters so I would like to have you publish the following article: The system employed by most writers at the present time appears to be to introduce all leading characters in the first few scenes, whether they are needed in the early part of the story or not. In my estimation this

style is wrong as these characters are often dropped and later brought abruptly into the picture, and in many cases, are confused with the other leads. A character in a pictureplay should be introduced at the time it begins to take part in the action, as characters are in novels and plays of the speaking stage. An example of successfully bringing a character into a picture near the end was the recent Lubin release 'When Tony Pawned Louisa,' wherein a pawnbroker, who later proved the hero, was introduced after almost two-thirds of the reel had been run off. I recall a two-reel Kalem war drama in which one of the female leads was introduced at the beginning of the second reel. If introduced with a proper leader I think it adds to the charm of a play to have the characters appear at the proper time. This does not mean the switching of the lead to an unknown character in the last scene as many young authors are inclined to do. I trust you will give this a place in your department as I believe it will help others."

The Hall of Fame

Capt. Leslie T. Peacocke, editor and author, wrote his libretto for Annette Kellerman with pen and ink.

Benjamin Schulberg is being given the credit with writing near the ideal pictureplay in Gem's "Under Two Flags." He received a fancy price for the script.

Mrs. Betta Breuil, formerly Vitagraph editress, is engaged in writing two and three-reel stuff and her name on the film is a part of the contracts.

Our leading pictureplaywrights promise to make Shaw and the rest sit up and take notice. Following in the footsteps of Capt. Peacocke a little bird whispers that Miss Maibelle Heikes Justice may shortly issue forth with a three-act play.

Edwin La Roche writes the answers department for the Motion Picture Story Magazine and he takes a beautiful photo, girls!

A. W. Thomas, new editor of the Photoplay Magazine, lives in Cleveland and when he is not dabbling in pictureplay lore, he sells bonds.

From the "Literary Belt"

Minnesota has its wheat belt, Illinois its corn belt, but there is but one literary belt known to posterity and that is—Indiana. We always like to get letters from Indiana, and here's one from Byron C. Wainwright, of Rushville: "For over nine months I have read every issue of the News, particularly the 'Plots and Plays' Department, and, since I am a picture playwright, I have found the department interesting and helpful. I have found a market for two of my scenarios, selling to Biograph and Kalem, but neither has been released yet. How long is it after a play is accepted that it is released? In the near future will you please insert an article in the department discussing 'checked' rejection slips, and also the use of simplified spelling in scenarios? I believe above discussions will be helpful to other readers." There is no stated length of time for release after acceptance of script. We have received checks after the play we have written has been released, and, in one instance, a year passed before the script we were paid for was released as a picture. Many things are taken into consideration in releasing. We recently discussed the "checked" rejection slip and see but little benefit in the system. Use the Queen's English as properly as possible and avoid simplified spelling. We admit a weakness for spelling though as tho', but we stop right then and there.

Stop It!

What the ——. Say, don't you know better than to try and work the secret order "gag" on long-suffering editors? There are a number of unusually ambitious script writers who insist in writing to editors in strictly a fraternal spirit. In so doing they undoubtedly violate the first principles of the lodge to which they belong. If you happen to belong to the same fraternal order as an editor you know of, what has that to do with the scripts you submit? Are you presuming on your fraternal brotherhood to endeavor to influence the editor to purchase? An editor or two has complained to us regarding this little habit of a coterie. And then only yesterday we received a letter asking us if we belonged to the order of Thus and So because, if we did belong, the writer was confident that we would violate our rule and criticise his favorite script which "had been unaccountably rejected by several companies." For heaven's sake, have pride enough to stand alone and do not presume on any lodge or other order to gain influence. More study and labor and less "signs of distress" will make a hit with us and with others.

Pertinent Pointers

Writing is hard labor. The majority of literary workers dread the drudgery inseparable with the profession.

Don't skip all over the universe before you fully place your characters and avoid the sub-plot.

Only send out your best, it pays in the end. What is worth doing is worth doing well.

"The best way to learn how to write is to do newspaper work for awhile," says Thomas Nelson Page. He was formerly a reporter.

Submit one script at a time to one company. Two or three may suggest to the editor that you are submitting stories rejected by others.

Use no dialogue in writing a pictureplay. Sometimes a striking sentence in sub-title may add to the realism. Players frequently invent conversation to fit the situation but they do not use profane or indecent language, despite the favorite gossip anent the deaf mute's statement.

Condensation, as we recommend it in writing pictureplays, does not mean the fewest number of words possible, it means the fewest number possible to clearly convey your meaning. Don't ramble. Use plain English. Avoid the use of big words, they will not impress the editor.

There is a plot is almost everything. What is needed is a trained imagination to see it. Exercise your inventive genius. A bump of originality is located somewhere in your cranium. When the washwoman brings the clothing, maybe a plot comes along with her. A washwoman gave us an idea long sought for. We wrote a two-reel story about the washwoman (poor soul!) and how the children contracted scarlet fever through the wash. It was quickly purchased by a manufacturer of laundry machinery and used for a commercial.

Be businesslike. In so doing you will command the respect of those with whom you deal. Learn how to conduct your correspondence in a businesslike way and with businesslike directness. When you write to the mail order house for a new piano you do not give the concern the impression that you are a "parlor cut-up" and just cannot refrain from inflicting a merry quip. No. You write as briefly and as clearly as possible. Follow the same methods with the film editor. He cares little for your funny sayings, or your personal misfortunes. He has troubles enough of his own.

Don't argue that the "outside" writer is the victim of discrimination. He is not. If he can do his work as well as the staff or contract writer he stands just as good a show, if not a better one. The conscientious "outside" writer, it is true, has been somewhat handicapped by having his offering between the envelope containing the effusion of the correspondence "school" graduate, and the plagiarist's plot, but editors soon learn to know just who is who. Work to make your offers as good as the best and some day you'll draw as many sales as the man or woman you now envy.

Writing the Photoplay

J. Berg Esenwein and Arthur Leeds, one a master of short story writing, and the other a master of photoplay writing, collaborated in writing a volume of 174 pages under the above title. The work is meritorious in every respect. It exhaustively treats of every step in the art of plot building and will prove invaluable for the literary craftsman as well as the beginner. The volume is embellished with pictures of studio scenes, etc., which add to its attractiveness. There is also a complete index and appendix. The authors of this new book are competent to teach and we consider the volume as another merited acquisition to the slowly growing library on moving picture subjects. The book is gilt-edged in its make-up, and in its contents, and comes in red cloth at two dollars a copy. Worth twice as much. The Writer's Library, Home Correspondence School Pubs., Springfield, Mass.

Do Not Hesitate

Do not hesitate to take advantage of this department. The winter is rapidly approaching, so come in early with your observations and inquiries. Enclose stamped self-addressed envelope for personal replies. Service is free.

WM. LORD WRIGHT.

CLAIRE WHITNEY

The new Leading Lady of the Solax who is to appear shortly as Claudia in "The Rogues of Paris"

THE BALL AT BRUSSELS

(Scene from "The Battle of Waterloo")

The Duke of Wellington at the Famous Ball given by the Duchess of Richmond at Brussels on the night of June 15, 1815.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

"The Oldfield Bill that has been reported by the Committee on Patents to the House of Representatives at Washington is a most serious attack upon our patent system." So said Frederick P. Fish in a recent address before the American Bar Association at Montreal, Canada. He further said, "Experience has demonstrated that no form of reward so fitted the achievement, was so productive of advantage to the community and was attended by so few disadvantages as the grant to an inventor of a monopoly of his invention for a limited time. While many other forms of reward have been suggested (such suggestions were made at the convention which adopted our national constitution), they have nowhere been adopted as part of the machinery of society. Everywhere some form of exclusive control for a limited time has been recognized as the best way of dealing with the matter. The encouragement of patent protection does not alone stimulate the inventor to intellectual effort; it excites to strenuous effort a long line of intermediaries, capitalists, investors, business administrators, licensees and users who work with or under the patent and whose co-operation is virtually necessary that the invention may not be confined to a paper description, but may actually get into use. After all this line of public servants has been rewarded, the ultimate consumers get their advantage from the invention, even during the term of the patent, in the form of less cost, added facilities, increased comfort and greater convenience; and their gain, while the patent is in force, is undoubtedly in almost every case infinitely greater than that of those who profit directly from working under the patent. Of course, when the patent expires the invention is free to all. Until 1888 Switzerland had no patent law. It was argued that, situated as Switzerland was, in the heart of the industrial world, with a docile and intelligent population trained by an admirable system of education, and with the great advantages by way of water-power which the country possessed, it could progress more rapidly if its citizens were all free to appropriate for the national industries the ideas, patented or unpatented, of the rest of the world, without the grant of any monopoly to individuals in Switzerland itself. This policy was, however, found to be short-sighted and ill-advised. The Swiss were not encouraged to invent. More than that, they were not encouraged to adopt and introduce inventions. They did not develop the desire to improve. Because they had no patent system, their industries did not advance satisfactorily. Under the stress of the necessity that inventions should be fostered in the community, if industrial progress in competition with that in patent-granting countries was to be secured, a patent law was adopted in 1888. Since then there have been over fifty thousand patents issued in Switzerland and her industrial progress has been marked."

John Lewison of New York City, in his Patent No. 1,071,559, sets forth a method of utilizing the blue of a blue-print as one of the primary spectrum colors in making colored photographic reproductions. A negative of a colored object is made on an ordinary orthochromatic photographic plate, having as a basis the silver emulsion, and preferably using a yellow colored screen, in order to obtain the best color values. From such a negative an ordinary blue-print is made, which blue-print will, of course, show up the different shade values in their proper proportions. This blue-print is then colored either wholly or in part by applying dye or paint, but preferably red eosin and aurantia, or a mixture of the two, to modify the blue to form any of the spectrum colors, the blue coloration showing through the applied washes with more or less intensity, depending upon the extent of the coating wash. Should it be desired to make all or any material portion of the print either red or yellow, or any other color, in which blue is not used, the blue of the blue print is either wholly or partially dissolved by a weak solution of nitrate of silver which will fix the colors, and, at the same time, will gradually bleach out the blue. Further, the blue-print may be washed with this solution if it is desired to merely weaken the blue color of the object, after the eosin or aurantia has been applied, or a mixture of the two, to form any of the spectrum colors involved in these two primary colors. Should it be desired to restore the blue locally or entirely, or to darken the blue color, the blue-print is respectively touched up or bathed with a solution of ferric chlorid, and this ferric chlorid may be applied in stronger solution or in succession until that part of the object is practically black. Instead of painting or bathing the entire print in any one of these colors certain spaces may be touched up locally, in order to either darken or lighten those particular parts. In addition to this local treatment, the entire print may be submerged in either of these primary colors, or any combination of the same, to give the different color background and a different tint to the entire picture

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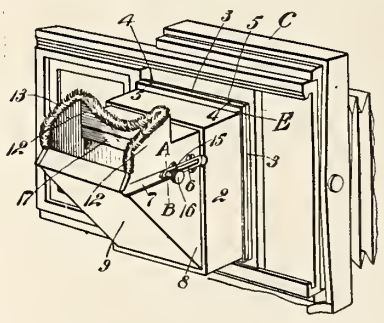
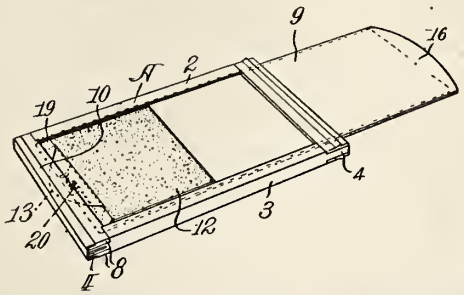
The accompanying perspective view shows a focusing attachment for cameras set forth in Patent No. 1,070,005 issued to Wm. Henry Boehler, of Tiffin, Ohio, who designs to provide a simple, durable and inexpensive device easily applied to the ground glass screen frame; to provide a mirror that will reflect the image from the screen right side up; to dispense with a focusing cloth, and permit the image to be viewed by a person standing upright, etc. The device comprises a frame formed at one end of a box 2, said frame having a flange 3, extending from the top and sides thereof and provided with openings 4 designed to receive pins 5 extending upwardly from the frame E of the focusing screen. Longitudinally slotted guide strips 6 are secured to the inner faces of the sides of box 2 and extend rearwardly therefrom. These strips are adapted to project into grooves 7 formed within the side walls of an adjustable boxlike section 8 which is slidably fitted within the box 2. The bottom of the section 8 is preferably inclined, as shown at 9, and supports a mirror arranged at 45 degrees to the screen F. A sight opening is formed in the section 8 between the upper end of the bottom 9 and the rear end of the top of the section, this sight opening being surrounded by flange 12 constituting an eye shield, the said flanges being preferably provided with a cushion 13 adapted to contact with the face of the operator.



The annexed perspective shows a new film package and holder, the invention of William T. Price of Minneapolis, Minn. (Patent No. 1,070,843) designed for loading in daylight. A is a plate holder of usual construction, with parallel sides 2 and 3 and end 4. 9 is an envelope with extension 16. 8 are flaps hinged by flexible material 10. 12 is a photographic film. The claim is for a plate holder having slide slots therein and a hinged section upon one end, an adapter fitting freely in said holder having a catch and a guard secured to one end, a film packet having an envelope slidable in said slots and a film mount slidable into and out of said envelope, having a tongue adapted to

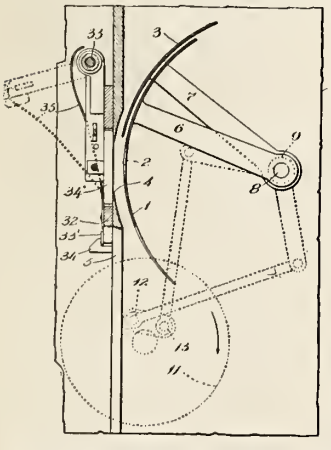
be engaged by said catch and a flap adapted to close over said envelope, said guard beng adapted to receive and hold the flap end of said mount and envelope to exclude light



from the envelope when said flap is turned up over said guard and said hinged section being adapted to hold the free end of said flap down upon the holder when it is turned back over said guard and away from over said envelope.

The Directors Film Corporation, of New York, N. Y., has applied for registration of the trade mark herewith shown for moving picture films, claiming use "since on or about the 24th of February, 1913, and previous to that time for a period greater than eight weeks."

It is a well known fact that in taking pictures of objects moving at a high rate of speed, the images in the individual pictures are frequently more or less blurred. Geo. W. Bingham, of New York, N. Y., states in his patent No. 1,068,208 that he has found by experience that better results are obtained and that a perfect image of a swiftly moving object may be secured if the exposure is made gradually instead of all at once as is the customary practice. Accordingly, the invention consists in utilizing a shutter provided with a light aperture therein, and moving the said shutter past the exposure opening of the camera so that all portions of the sensitized film framed in said exposure opening will be progressively exposed. The shutter is usually in the form of an oscillatory blade, having a horizontally disposed slot therein, forming the light aperture, and in connection with this blade some means are employed for closing the light aperture during one of the oscillatory movements of the main shutter blade. If desired, the main shutter blade may be moved first downward to expose one picture and then upward to expose the next picture, but preferably in order to obtain greater speed and regularity in action, the exposure is made only upon one stroke, usually the downward stroke of the shutter, and means are provided to close the light aperture in the main shutter blade upon the upward or idle movement of the shutter. This light aperture closing means is in the form of a supplementary shutter blade which acts to open the light aperture on one stroke of the main shutter blade, and to close the aperture upon the other stroke of the blade. The illustration is a sectional elevation of the shutter mechanism as applied to a moving picture camera. The essential elements are a main shutter blade 1, provided with a light aperture 2 therein, and means for alternately opening and closing the said light aperture, preferably in the form of a supplementary shutter 3. These two shutter blades are mounted so as to be capable of an oscillatory movement in front of the exposure opening 4. The inventor claims the combination of a shutter associated with the exposure opening, said shutter having a light aperture therein, means for oscillating the shutter in front of the exposure opening, and means for alternately opening and closing the light aperture in the shutter.



Three eminently satisfactory moving pictures of that elusive phenomenon, the aurora borealis, were recently obtained by the Swedish expedition to northern latitudes. The kinematograph was first tried for the purpose in 1910, but no satisfactory results were attained until this year. Nature (London) says, "As in 1910, a Kinematograph was employed to try to secure the changing phrases of the aurora; for the most part the auroral images were too faint. On three occasions, however, when the aurorae were very bright, consecutive exposures were given, lasting from 0.5 second to 1 second for each image. Another series of about 100 photographs was taken on April 8 with the Kinematograph, each exposure lasting about four seconds. These photographs demonstrate the great utility of this instrument, not only in obtaining consecutive features of the displays, but in securing ordinary photographs at the two stations. The communication is accompanied by two most interesting plates. . . . One of these reproduces four portions of the Kinematograph strip exposed on April 8 at Bossekop. These speak for themselves in indicating the valuable aid the Kinematograph brings to auroral studies. The gradual change in form and density of the filaments is clearly indicated. M. Stormer states that the results of this expedition will be published in considerable detail in a subsequent memoir, and the above brief summary is sufficient to show that the memoir will be a most valuable contribution to our knowledge of the aurora."

Geo. Wm. Miatt

Herbert Miles and William Steiner, of the North American Film and International Film, are well-known in the film industry. Mr. Miles having been associated with the Malin Picture Distributing & Sales Company and later with the Republic Film Company, he also had a chain of exchanges throughout the country. Mr. Steiner is best known through his connections with the Yankee and Atlas brand of films, and also as an expert camera man. One of their first releases through the new company will be "Treasure Hunters Lost in Africa."

The accompanying photograph shows one of the trying incidents that Edwin August and his company encountered on their way to Azusa, California. They were a sorry looking lot when they reached their destination, after a long but eventful tour.

The company includes such clever people as Iva Shepard, Mollie Sherwood, Alice Rhodes, Chance and A. W. Caldeway. They will be located for a time at what is known as the Fallows Camp, which is right in the beautiful foothills and in the center of a picturesque district. Mr. August will put on several more two-reel photoplays, for which there has been a great demand.

THE VITAGRAPHERS GO TO WAR

A Real Live Battle in the Skies and on the Field of Action

Two hundred and fifty men of the Fourteenth State Militia Regiment, of Brooklyn, N. Y., have not gotten over their surprise from the thrilling experience they had while taking part in the producing of the big Vitagraph Company battle drama, "Warfare in the Skies." When they left their barracks in Brooklyn on Sunday, the 31st of August, in a special train bound for the Moisant Aviation Field, at Garden City, Long Island, they had an idea they were going to some sort of pink-tea outing, but when real work began and the battle was on, they quickly changed their minds. Speaking to A. V. Smith and Walter Ackerman, the two men who had charge of the work for the Vitagraph Company, one of the soldiers said: "I had rather take a chance in real warfare; I should feel safer." This man was thinking of his comrade who was thrown from his horse and severely wounded during one of the thrilling charges in the battle when two aviators from the enemy's camp swooped down over the regiment and hurled deadly bombs into the midst of the commanding officers, blowing them to smithereens.

The scene in which the aviators took part lasted just one-half hour and cost the Vitagraph Company more than $1,500. A much enjoyed episode in the day's program was the outdoor lunch served to the soldiers and actors by the Vitagraph Company on the battlefield under the open skies. It was just as it would have been in real warfare, the only difference being that the men got a much better lunch than they would have had if their officers had been on the alert for the rumble of cannon. They were on the alert, but they knew that they would be given a full hour before the call to arms again sounded.

The soldiers and the actors of the Vitagraph Company reached the battlefield at eight o'clock in the morning. The regiment was under the command of Major Donovan. After a short conference between the officers and directors, the battle began. It raged all day with increasing vigor until three-thirty in the afternoon, and with only one lull in the middle of the day for luncheon. It was not play. It was real work, but full of excitement and thrills. It was action from beginning to end, and it required strong nerves and muscles to stand the strain. When the two aviators appeared in the heavens over the heads of the fleeing soldiers and dropped the bombs into their midst, many of them blanched and shuddered; this was real warfare, indeed.

It was during one of the mad dashes across the field that the soldier who was hurt was thrown from his horse. He was riding in the front line of the charge. His horse stuck its foot in a bad hole, stumbled and fell. The trooper was thrown clear over the horse's head, right in front of the oncoming regiment. Those who were immediately behind saw him fall, and they luckily succeeded in swerving their horses to one side as they rode past, thus saving his life. The fallen soldier was wounded about the face and head. One ear was badly torn and his face severely bruised. He was attended by a doctor from the Vitagraph Company, who was on hand for just such an emergency. The doctor bandaged his face and sent him home. The soldier smiled ruefully as he walked from the field, and as he reached the side lines he said to a spectator: "I'm mighty thankful I did not lose a leg or an arm. No more 'movie' battles for me!"

The picture of "Warfare in the Skies" was directed by the Vitagraph director, Fred Thomson. Another scene is the clashing of two huge aeroplanes in contest for the mastery of the field. Like two great birds of prey, they came together with terrific force, smashing the machines into pieces, which scatter and fly through the air like so many feathers from these winged vehicles of modern battle. Aside from the ferocity of the scene, we cannot help but marvel at the immense amount of property destroyed and the great expense involved in producing scenes of this kind. This thought often comes to the mind of the person who sits quietly in the theatre, as the picture is run, but no one can thoroughly appreciate what it means to enact such scenes without they are actually upon the ground and have intimate knowledge of the great ingenuity, skill and research necessary to make them possible.

"IN THE BISHOP'S CARRIAGE"

Miriam Michelson's Famous Story, Produced by the Famous Players Film Company

"In the Bishop's Carriage," the famous story published by The Bobbs-Merrill Company, upon which a very successful and popular play has been based, will be released September 10th by the Famous Players Film Company. The film version of this noted subject presents Mary Pickford in the absorbing role of Nance, who with Fate as stage director plays many strange parts, until she eventually adopts a role that leads to love and happiness. The play is a fascinating drama of the underworld that approaches tragedy and ends in romance.

The story as told in the pictures introduces Nance Olden

SCENE FROM "IN THE BISHOP'S CARRIAGE"

as an inmate of the Charity House. Falsely accused of theft and cruelly punished, she decides to rid herself forever of the matron's persecution. Pursued by the police, she takes refuge in the room of Tom Dorgan, the crook, where later he finds her. Both refugees from a doubtful justice, their common lot inspires them to establish a partnership in crime. After a daring theft of jewels, the loss of which is almost immediately discovered, Nance, in terrified despair, eludes the police by jumping into "the bishop's carriage." From this incident a chain of thrilling adventures progress, until Nance is again rescued from the police by the timely intervention of Obermuller, a theatrical manager, who is impressed with her mimic talents and who offers her a position on the stage and a chance to travel the straight road. Now occurs a bitter contest between Dorgan and Obermuller for the loyalty of Nance, which is culminated by the arrest and conviction of Tom. Nance's admiration for Obermuller ripens into a requited love, and she attains fame and fortune as an actress. And then a shadow of the past crosses her path. Tom escapes and returns to claim her; but his purpose is defeated by Obermuller.

Only once more is she tempted by the old fascination; only once more she steals—and then she really conquers her preying weakness, marries Obermuller and drinks the sweets of a righteous existence.

BERNSTEIN ORGANIZING CHILDREN'S COMPANY

General Manager Bernstein, of the Pacific Coast Studios, is organizing a regular children's company, which is to include Antrim and Gertrude Short, Boris Baker and Joe Mattice, four of the cleverest mites ever had in pictures. Harry Pollard, superior to all in this line, is putting on the pictures, which are rated to make a big appeal through naturalism and pathos. Contrary to the general rule with many companies, his plays lack the artificial note—hence one of their charms.

"Playmates" is the title of the first to be released. It revolves about a rich little girl who makes a playmate of an organ-grinder's girl. Even in death their attachment continues. Gertrude Short, Katherine Pyle, Ed. Alexander, Edna Maison and Elizabeth Burbridge are seen in the pictures.

HENRY E. DIXEY AMONG FAMOUS PLAYERS

Henry E. Dixey, the famous legitimate star, one of the foremost favorites of the American stage, is presented in "Chelsea 7750," an original drama of the underworld, written and directed by J. Searle Dawley, to be released September 20th by the Famous Players Film Company. The play sounds every depth of the underworld, its secrets, its methods and emotions, and penetrates the intricate labyrinths of the submerged half. In the role of an eminent, able and conscientious detective, Mr. Dixey is afforded ample opportunity to utilize the fine powers of characterization for which he is noted. In a relentless and thrilling pursuit of a trained and resourceful gang of counterfeiters, which later develop into an intense mental and physical struggle, with many impeding difficulties and heart-breaking disappointments, but which eventually culminates in a complete and decisive victory, Mr. Dixey is provided with one of the strongest parts which in all his extended and versatile career he has ever portrayed. Startling revelations, ingenious machinations and overwhelming climaxes crowd fast in thrilling succession; and through it all the mystery and fascination of the world that lives under cover.

Mr. Dixey is supported by Laura Sawyer, who as his daughter and a female detective also assists him in his triumph over the criminals, and House Peters, in the role of Professor Grimble, the master mind of the counterfeiters.

A. Warner, vice-president and general manager of Warner's Features, Inc., left Tuesday, September 16th, for a long trip by way of Canada to the Pacific Coast on matters of business relating to the opening of exchanges in the larger Canadian cities, and the installation of the Warner program.

HARRY MYERS

Harry Myers, after many years' engagement with the Lubin Company, may now be spoken of as the leading man. He is at the head of the number one company, directed by General Director Barry O'Neil. Mr. Myers is not only a clever photo player actor, but he is an acrobat, qualified to do the daredevil tricks often seen on the animated screen and in many of the Lubin pictures is recognized in situations which are not only intensely melodramatic but thrilling. He was born in New Haven of an old New England family, being a descendant of Capt. Myers, of the Revolutionary Army, and Corporal Myers, of the Civil War. Harry C. Myers served in the Spanish-American War and now for the past four years has been a valuable member of the Lubin players.

"THE STOLEN WOMAN"

"The Stolen Woman," announced for release on Sept. 20th by the Reliance Company, is not a white slave story and has nothing whatsoever to do with the recent agitation along that line. On the contrary it is a dramatization of Eleanor Ingram's story by that name, which appeared in Lippincott's Magazine, and contains a strong

plot founded upon the theft of a beautiful girl, by the man she loves but refuses to marry because of her engagement to an elderly man of wealth to whom she has promised her hand.

An escaped convict figures prominently in the story, which is full of action. The unusual incidents follow each other in rapid succession from the first to the final scene of the picture-drama, which is in two reels and sixty scenes.

The girl marries her bold lover, but his manner of winning her raises a grave doubt in his mind as to whether she really loves him or not. It is at this point of the drama that the convict enters the lives of the young couple for the third time and is the indirect cause of bringing them to each other's arms.

Rosemary Theby and Irving Cummings play the leads in this extraordinary offering.

RODMAN LAW IN A NEW STUNT

The latest dare-devil doing of riotous Rodman Law is a jump from the top of a high cliff into the making of a watery grave. Law made the jump with a fair damsel sitting astride of the horse in back of him.

The feat was accomplished at Ausable Chasm, New York, from the top of "Rock Table," and was part of the plot of a photoplay entitled "The Lovers' Leap," scheduled for release by the Reliance on October 11th.

Unforeseen difficulties were encountered in the shape of vigorous objection by the local authorities, who insisted that the jump was a case of double suicide, pure and simple. Two days of telegrams and long-distance calls to the Reliance studio ensued, and the leap was finally allowed. Law and his "picture" sweetheart took their places on the horse's back and he started on a gallop for the edge of the cliff. He jumped clear of the rocks and turned almost completely over before striking the water. The film shows that Law and the girl left the horse's back just in time to escape being injured. They were compelled to swim for some distance and make their way up a steep embankment almost perpendicular to the surface of the water, all of which was faithfully recorded by the cameras.

The horse, which had the distinction of being followed by a separate camera-man, found a better landing place and did not seem any the worse for his experience.

Neither Law nor the girl felt any ill effects from their reckless plunge, and, in fact, seemed to regard the sensation in the light of a dash around a scenic railway.

Manufacturers' Synopses of Films

FRONTIER

THE VILLAGE PEST (Sept. 25).—Wallie Waddles, son of the village grocer, has been secretly studying the art of legerdemain. Nora Farley gives a party and, because of Willie's father's standing in the village, is forced to invite him. The boy sees his opportunity to show just how much he knows. One of his tricks is pulling a table cloth from the table without disturbing the dishes.

The night of the party arriving, Wallie insists on pestering every one, and particularly the other boys. The climax is reached when he seeks to pull the table cloth off without disturbing the dishes. Nora gets them in her lap. Wallie is hustled away and soused in the horse trough. Left alone, he crawls, shivering, into the wagon and under the hay. His trip home is extremely sad.

Next morning Wallie, with a severe cold, makes his way to the barn, where he destroys his book on legerdemain and the village is left in peace once more.

NESTOR

HIS CRAZY JOB (Sept. 26).—Believing that there is graft in the management of the State Asylum, the managing editor of the Clarion is determined to get the information needed to convict. A reporter is ordered to investigate, but his arrogant and impertinent methods result in his being forcibly ejected from the asylum.

When the reporter, a star, returns to the office with the information that inside facts are impossible to get, the editor is disgusted. Only too gladly he gives the cub reporter a chance to secure the facts.

To gain admittance to the place the cub feigned insanity. Safely landed, the cub spots the warden's niece and is attracted by her beauty, although he deplores the fact that she is, as he supposes, weak minded. After taking the cub's watch and wallet, the warden allows him to roam the grounds. Here he encounters many noble and famous characters.

After a talk with the steward and a secret examination of the books he learns all that is necessary and attempts his escape over the wall. This leads to a chase. The cub is recaptured and placed in the iron cell, flanked on either side by wild men.

The warden's niece, strolling through the place, is appealed to successfully. He again gets over the wall and, pursued by guards, runs all the way to the newspaper office, where the editor protects him and turns the laugh on the pursuers.

On the following day the warden's niece returns the wallet and watch and proves her sanity by admiring the cub immensely.

101 BISON

THE STRUGGLE (Sept. 23).—Loyalty among brothers, even to great sacrificing, is the theme of this two-part drama.

Mr. and Mrs. MacComb have two sons, Jack and Jim. Jim, the younger, is spoiled. He drops in with the boys to have "ust one," while his father and brother go on to work. Late for work, Jim is discharged. Returning to the saloon he gambles all his money and is thrown out. Jack finds him, takes him home, makes excuses to their mother, and puts him to bed.

Disgusted with everything, Jim is anxious to get away from the town. He attempts to steal his father's money, is caught by Jack, and when the father appears, Jack assumes the guilt. He is ordered from the house, never to return.

In the city he obtains employment, while his brother Jim goes from bad to worse until the father at last locks him out. This awakens the manhood in him; he writes a note to the father confessing his guilt relative to taking the money and leaves for the city to redeem himself. There he meets Jack and, through him, secures employment. During their vacations the following Summer they return home to save their father and mother, who, through reverses and sickness, have lost their money. A happy reunion takes place.

MIATT PATENTS

POWERS

THE BLOOD-RED TAPE OF CHARITY (Two Reels) (Sept. 26).

Charity, through excessive organization, often defeats its own purpose. William Weldon, a telegraph lineman, is the father of a large family, and finds it a hard struggle to make ends meet on his small wages. By a fall from a telegraph pole one afternoon he sustains injuries which force a lay-off for several weeks. His family is left destitute and, after a time, seek aid from various charity organizations.

In each case the organization promises to make a full investigation and do what they can, but by the time all the red tape and rules are complied with, the family would starve.

In the meantime, Marx, a gentleman thief who has a secret retreat in the same building in which the Weldon family live, meets the invalid daughter, Alice Weldon. She tells him of the family's condition and Marx endeavors to aid her, although at the time he is out of ready cash himself. Taking desperate measures, he holds up a doctor and forces him to attend to Weldon. Then, in company with the female leader of the gang, he attends the charity ball. There he makes a haul—plucking jewelry and trinkets from every one with whom he comes in contact. He pawns the stolen articles and uses the money to help the Weldons. After the family has recovered, through Marx's aid, the charity organizations finally send a few dollars and a skimpy supply of food.

Marx decides to reform—in fact, his reformation has been intended for some time, and his last "job" was only the outcome of his desire to do a worthy charity. He goes to the police, declares himself, and surrenders. Marx is sentenced, and while sitting in his cell a vision of Alice appeared before him, repaying him for his sacrifice and charity.

VITAGRAPH

THE OTHER WOMAN (Sept. 24).—Introduced to Marie Forrest, the actress, by a mutual friend, John becomes infatuated with her. Ignorant of his family ties, she accepts him as a friend. His wife and child cannot help feeling his estrangement. At the close of the season, Marie, on the advice of her physician, seeks a quiet spot and stops by chance at the same hotel where John's wife and child are staying. The two women become great friends and spend all their time together. John, conscience-stricken, and missing his family very much, takes a run to the beach. He gets there just as Alice, who is in bathing with her little girl, is taken with a cramp and nearly drowned. Marie, who is on the beach, sees the child's danger and saves her. In the excitement of the moment, Marie and John do not look at each other. Both work over Alice.

As signs of life appear, they glance up and incidentally recognize each other. Marie sees all. A happy home is preserved, and Marie, to whom John has become to mean a great deal, makes an effort to forget him in a return to her career.

LUBIN

HIS REWARD (Sept. 20).—Auntie, who is exceedingly homely, is always fond of butting in on the young girls' fellows and trying to steal them away. One day on the beach, while they are all enjoying themselves, Auntie appears on the beach in a bathing suit. She is compelled to go in bathing alone, because no one wants to go in with her. While she is in the water she pretends to drown, and Jim, who is sitting with the crowd on the beach, thinking she is really in a precarious situation, starts in the water to rescue her. He carries her out of the water, and while the crowd are all cheering, Auntie declares that she will marry her preserver, but Jim swears that she won't. He climbs on top of the boardwalk and throws shells down on her to drive her away, and at length succeeds. She decides to lay for another victim, and when she sees Paul walking along the beach she drowns for his benefit. Paul is about to make a heroic rescue when Jim arrives on the scene and dissuades him. About this time Jack happens along and, seeing Auntie in the water, is about to rush in and save her when he is stopped by Jim, Paul and the crowd and told that this is her scheme for getting a man and that she will want to marry him. He, like the rest, is willing to let her drown. While they are all watching her antics in the water she decides that no one is coming to rescue her, so she calmly stands up in the water, which is only waist deep, and walks ashore. The crowd all enjoy a good laugh at Auntie's expense.

TRUE FEATURES

THE MISER'S WARD (3 Reels).—An old miser sees with great alarm that his young and pretty ward is in love with a handsome youth. He knows that upon her marriage he must give up the precious hoard, which belongs to his ward, but upon which he has come to look as his own property.

He resorts to all the tricks that miserly guardians have been famous for in romance from time immemorial. He locks the pretty ward in an attic, only to find that love laughs at locksmiths. With the assistance of her daring lover, who thinks nothing of climbing up a wall almost one hundred feet high, she succeeds in escaping, and now follows a pursuit, and this pursuit is full of laughs and thrilling incidents. The young Romeo is found to be as resourceful as he is ardent in his love. Scaffolding of his own invention helps him to run away from the old miser. Just when it seems as if the lovers will be caught they have an improvised ambulance come to their rescue, and at another danger point they eseape by giving the old man the scent of the wrong auto. There is, of course, no doubt about the end of all this. After all these hairbreadth escapes by land and by water, the lovers get into the office of the justice of the peace just a lap ahead of the old miser. They get married in haste but never repented at leisure.

THE CYCLIST'S LAST LAP (3 Reels).—Ups and downs of a man in the world of sports are proverbial, and the case of Surry, the cycler, formed no exception to the rule. Surry, the cycler, takes part in a great international motor cycle race and returns winner and at once becomes a hero to the friends of the sport. Two young girls are rivals for the affection of the great cyclist. One, the love of his youth, and the other the daughter of a powerful cycle manufacturer. He marries the daughter of the latter.

To advertise his cycle the prospective father-in-law of Surry ties him up with a contract in which he promises never to use any cycle but such as are manufactured by him. Surry is now in the ascendant. Sudden acquisition to wealth does not in any way diminish his love of the sport of motor cycling and he is again entered in a race more important and sensational than the first, out of which he comes victor. It is in the second race that he establishes the world's record of one mile in 52½ seconds. Through a trick of his rejected sweetheart it is made to appear that Surry has been guilty of a violation of the racing laws, and he is disqualified and heavily fined.

From this time forward the star of Surry begins to wane. He is barred from most of the courses and when at last he succeeds in getting an engagement he meets with a fearful accident which for a long time destroys his ability as a rider, and he is greatly distressed by poverty. A rich widow, greatly interested in sports, engages him as her chauffeur. She pets him for a while but soon tires of him. He is again on the ragged edge of poverty. It is, however, a long lane that has no turning. Surry succeeds in saving the life of a woman who is in imminent danger of being killed by a horse. It turns out that the woman he saved was his wife. The prejudices of the father-in-law are now conquered and a reconciliation takes place.

AMERICAN

MRS. CARTER'S CAMPAIGN (Sept. 25).—A Woman's Clean City Club of Cartersville sends the Mayor a reminder of his promise

to clean up the streets. Nell and Bessie are chosen to carry the message.

The Mayor and the Chief of Police are deeply engrossed in a discussion of politics when the girls arrive. The Mayor refuses to do anything to the streets and denounces the Club as a lot of busybodies. The Chief of Police intercedes in behalf of the Club, which gives rise to a quarrel, the Chief resigns and vows to get even.

The Club is so indignant at the treatment given their activities that they resolve to put a candidate in the field against the Mayor at the coming election. Mrs. Carter, the mother of Nell and Bessie, is named for the place.

She launches her campaign in glorious style and all looks promising when the Mayor expresses a change of policy and enters into the campaign with such a zest as to cause his supporters to rally to his aid. The outlook for the election of Mrs. Carter is very bleak and dreary to all, including Mrs. Carter.

Not so the girls. They send their engagement rings to Tom and Dick, the two young men to whom they are engaged, and who are employed in the Mayor's office, with a letter saying that they will not wear them again until mother is elected mayor.

The boys get busy, solicit votes, canvass, and spend money, but the opposition is too strong, and they are at their wits' end when the ex-Chief of Police, anxious to be revenged on the Mayor, shows them how they can win.

Acting under his instructions they offer to bet two dollars to one that Mrs. Carter will be elected. They have no trouble in placing bets with almost every voter on the other side.

Election day comes, and every man that made a bet finds his vote challenged and himself disfranchised for violation of the law against betting on elections. Mrs. Carter wins in a walk.

THE FLIRT AND THE BANDIT (Sept. 29).—Ione, a Spanish girl, is deemed and recognized among her circle of friends a heartless flirt.

One afternoon, while seated at the edge of a pond in her father's garden, she is startled by the reflection of a face in the water. It is the face of "Bandit Bob," a law-breaking, fearless fellow, who holds the whole community in suspense as to what his next move will be. She cannot resist the temptation to try her powers in this new conquest, and proceeds to flirt with him.

She next encounters "Bandit Bob" in the woods, in what is known as his hills, where she has just experienced the satisfaction of crushing another heart thrown at her feet. He displays the primitive instinct by carrying her off to his home on the hill and there making her his wife, while she is still bewildered at having found a personality which expected submission instead of submitting.

Later a love-making scene follows and the story closes with the sheriff and "Bandit Bob" at peace and the little cabin blessed with the soul of the flirt come to light in her baby.

SELIG

THE POLICEMAN AND THE BABY (Sept. 26).—Patrolman Jim Mulvihill, large of frame and mighty of heart, has a four months' old baby that rules him with the weapon of a cry. He simply hates to leave her cradle, but the clock points to the time he should be reporting, and he finally makes his escape by crawling out of the door. He reports at the station and goes on his "beat," which is in the suburban districts. Here he is approached by a mounted policeman, who gives him other orders, transferring him at once to the downtown district.

The scene shifts to a department store with two trained nurses in attendance at the department where babies are checked free of charge. There appears to be an odd baby that someone has deserted, which sleeps on peacefully, thus causing much excitement in the department. Patrolman Mulvihill is summoned and ordered to wheel the baby through the streets to the station house. He, however, prefers to carry the infant. As he turns the corner he observes Brown, a flashily-dressed old gentleman, and "Dipper," the notorious pickpocket, together with Nugent, commissioner of police whom he does not know, as he is dressed in civilian attire. The latter pats the big policeman on the back as he passes into the car. The pickpocket immediately begins to work on the man of wealth and Mulvihill observes it. He asks Nugent to take the child while he goes after the pair. Brown, who has been robbed, also follows the "dip" into the street. Mulvihill turns the thief over to a policeman, gets the baby back that was confided to his care, and starts on his way toward the station. He is interrupted by a row in a tough saloon and, burdened by the baby, he puts it in a taxicab in front while he goes in to arrest the malcontents who are shooting up the place. "Wabash Dave," the chief offender, rushes by Mulvihill, jumps in the taxicab and orders the driver at the point of his pistol "to get a move on." The officer comes back, finds the taxicab and baby gone, commandeers another touring car and starts on the chase. He eventually captures the criminal, handcuffs him, gets him back to the taxicab, recovers the baby, and then, as a result of a rather strenuous afternoon receives a letter from the Police Commissioner, who had held the baby for him incognito, for promotion to sergeant for brave and efficient service and a large reward for bringing in "Wabash Dave." Eventually he finds out that he has rescued his own baby. So he has much to be thankful for.

ESSANAY

FOR OLD TIMES' SAKE (Sept. 23).—Tess Lawson breaks her engagement to Will when she finds he is dishonest, and afterwards marries Charles Pine. One night, a few years after her marriage, the girl, alone in the house, surprises a burglar in the midst of his operations. As she calls the police the man unmasks and she recognizes Will. He begs her for old times' sake to let him go, but before he can get away a policeman arrives, and as the girl is explaining to him that it is all a mistake and that the gentleman is a visitor, her husband enters. He overhears the statement and, recognizing his wife's former fiance, misunderstands the situation. Some latent spark of manhood arises in Will and, rather than escape at the expense of the sacrifice Tess is making for him, he calls back the police officer and gives himself up as a burglar. When he shows his tools and bag of loot, even the husband is satisfied and begs forgiveness of his wife for his suspicion.

EDISON

SAVED BY THE ENEMY (Sept. 19).—John Hartley and Edward Kincaid had loved Belle Varney ever since they had been schoolmates together. At the outbreak of the Civil War, Kincaid resigned from West Point and came home to offer his services to the Southern cause. The day after he arrived he discovered that Hartley and Belle were engaged.

It is doubtful if there was ever a woman who was not attracted by the gold lace of a soldier. When Belle saw Kincaid, tall and handsome in his new uniform of captain in the army of the Confederate states, she found a place in her heart for regret, and two or three days later broke her engagement with Hartley.

It is a woman's privilege to change her mind as often as she likes. As soon as she had broken the engagement Belle was sorry, and met the infatuated Kincaid with a coldness that astonished him and filled him with bitter resentment against his rival.

Actuated partially by patriotism and partially by pique, Hartley enlisted as a private in the Southern army. Kincaid, in pretended friendship, had him assigned to his own company.

One night, on the eve of battle, Kincaid taunted Hartley with his ill luck in love. From veiled innuendo he proceeded to active insults. Hartley stood it as long as he could and then knocked the other down.

Belle read in the papers that Hartley had been condemned to death for striking his superior officer and instantly set out for the Confederate camp. She told General Gordon the entire story of the bad feeling between the two men, and begged him not to punish Hartley for an action which had been committed solely in defense of a woman's honor.

The General was sympathetic but powerless to act. At his advice Belle rode to Richmond and interviewed Jefferson Davis. On the way she was captured by Union scouts, who, when they learned the purpose of her mission, released her and hastened her on her way.

President Davis granted Hartley a reprieve of one week in order that he might make a thorough investigation of the case before giving a final judgment. During the week that followed, the Union scouts cut the wires between Richmond and General Gordon's division, and twisted to their own advantage all messages sent in either direction.

The scouts were captured by Kincaid at the very moment the message from Davis ordering Hartley's pardon had reached them. Kincaid refused absolutely to allow them to carry out their generous plan of transmitting it to Gordon. At the risk of his life the Union operator sent the message. Hartley was freed in the nick of time and Kincaid was stripped of the uniform he had disgraced.

VICTOR

THE CLOSED DOOR (Oct. 3).—Florence Ashleigh, the daughter of an aristocratic Southern family, immensely proud but greatly impoverished, is urged by her family to marry George Neill, a very wealthy stockbroker, who is a self made man and who is madly in love with her. From conversations overheard in her home she is given to understand that George wants to marry her to attain social position and not because he is in love with her, and her pride is naturally hurt to the quick. However, to aid her financially embarrassed family she agrees to marry him, but stipulates with him that he must never violate her privacy and insists that she must be allowed a key to her private apartments, and that he must promise never to ask for that key or cross the threshold of her door. He reluctantly agrees. After marriage he tries to show her by every means in his power that he loves her, but she will not lower the barrier between them. He makes a big monetary sacrifice to her, whereby her father is raised to affluence and almost ruins himself financially by doing so, but she merely attributes it to the varying luck of business ventures and still holds him at arms' length.

George Neill is now financially embarrassed. Florence does not know of his affairs, as he keeps all things from her that may be likely to distress her, and he suffers alone. He has to start afresh to make his fortune. Things are coming his way again when he discovers that if he swings a certain deal that will make him wealthy again that it will ruin the man who is engaged to his wife's sister—so he lets the chance slip by and, seeing no prospect of winning his wife's love, decides to leave for good and take the management of a mine in which he has an interest. Florence learns of his self-sacrifice, and love at last dawns in her heart. He prepares to leave and she then realizes that she loves him and wants him. She places the key to her apartment in his jewel case. He leaves. On arrival at the hotel at the Western town, he finds the key! Hoping, ardently, yet still in doubt, he returns and wins his long-wished-for reward.

ECLAIR

JACQUES, THE WOLF (Oct. 1).—Jacques, known through the great Northwest as "The Wolf," possesses a complex nature unfamiliar to modern civilization, but, according to authority, it is not an uncommon character in the land where Indian has mixed with French and English, and certainly it is one of the most interesting characters that could be imagined.

"The Wolf" has little respect for law or the Royal Mounted Police. It pleases him to

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poach and sell contraband whisky, and he does so. He even goes so far as to aspire to the hand of one of the officer's daughters. He would take her away with him. She is willing to go, but the father, hard, according to the ways of the country, learns of their intentions, follows and shoots "The Wolf" as he deserts his sweetheart and slinks through the woods. Wounded, "The Wolf" staggers over the rocks and slips into the treacherous rapids.

"Big Bill," the "hootch seller," finds the man writhing in pain, his eye torn out. He takes "The Wolf" to his hut, where his daughter assists in nursing him back to strength.

It would seem, in the ensuing action, that there was a shifting of "The Wolf's" character after this incident. He is a man of low instincts and finds no trouble in transferring his affections to Bill's daughter. But he experiences an overmastering desire for revenge against the officer, and he seeks other men to do it.

He hunts the officer out in his own home. His first shot fails to reach its mark. Warned, the officer gets out to hunt "The Wolf," and what follows is one of the most engrossing parts of the piece. The officer is led, through the cunning of "The Wolf," into a bear trap. However, "The Wolf," heeding the strange workings of his nature, tempers his desire for revenge and, after the officer has spent the night in the trap, he is freed.

Alone, "The Wolf" sits by the stream questioning his own actions. The point of a gun edges its way above the rocks; there is a sharp report.

Two women clothe the body for burial. Two women bow their heads and pray over the rude bier, for both had loved the strange man.

101 BISON

SHON, THE PIPER (Sept. 30).—The action is laid in the latter part of the eighteenth century while the story revolves about a young Scotch duke who, determined not to marry one seeking his money, searches for adventure in the Highlands, disguised as a piper. He meets, during his wanderings, Madge, the daughter of Donald MacIvor. They fall in love at sight.

Unaware of Shon's real identity, the old father refuses to sanction the match. He prefers to give his daughter to the wealthy Laird of the Isla. When the girl carries this news to her lover he tells her to "Be of good cheer, my bonny lass; I'll pipe them a tune of another class." The wedding day is fixed and the Laird leads his melancholy fiancee forth.

Shon visits the feast in the garb of a harpist. He amuses the guests for awhile and then, throwing off his disguise, escapes with Madge from a window. But previous to this, Shon has called his clan together and when speeding away to his mansion, they cover his retreat. What follows is a remarkably thrilling and fresh piece of business; a battle between two kilted Scotch clans. And then the title of the youth is discovered and all ends well.

IMP

HIS PRICELESS TREASURE (Oct. 4).—The Palace Hotel at Loneliville is in a bad way financially, and poor Fritz, the janitor, is worn out doing duty as bellboy, janitor and clerk.

Percy Fritz Noodle arrives in Loneliville and puts up at the Palace. Ere he even sees his room he entrusts to the manager a small mysterious box which Percy impressively tells him is worth a million to him. Fritz gets this information, and a plot to rob the safe of this priceless treasure enters his head. Securing the cook as an accomplice he later robs the safe and gets away.

The manager, horrorstricken, and Percy, on the verge of hysterics, call up the scientific detective, Isador Cohn and through him the guilty pair are traced by scientific methods. Cohn, at a loss where to find them, is inspired by the sight of three toy balloons in the hands of a street vendor to watch the pawn shop. He does so, and intercepts the thugs as the pawnbroker opens the precious box. With a cry of joy Percy seizes the box and pulls therefrom a curling lock of hair, which he clasps with a fervent "HERS."

The indignation of the crowd turn on the helpless Percy and he is unceremoniously kicked out, still clasping his priceless treasure.

EDISON

THE COMEDIAN'S DOWNFALL (Sept. 17). When Bob Buster, the famous comedian, saw Semolina Brown sitting on a park bench one morning, his heart filled to the point of overflowing. For Semolina was unmistakably a militant suffragette and she was just the type Buster had been looking for. So Buster sat down on the next bench and made a careful sketch of her.

It was a singularly unfortunate thing that the suffragettes should select Thursday night for their rally in Holborn Hall, because on that same night Mr. Bob Buster was scheduled to appear at the Holborn Club in his latest character sketch.

"Holborn Hall" does sound very much like "Holborn Club" if two people happen to be in a great hurry, and that is probably the reason that Bob Buster, dressed in the costume he had carefully copied from Semolina, was enthusiastically greeted by an excited throng of women, while Semolina was clapped on the back by several jovial men and congratulated on the excellence of her makeup.

Semolina realized that a mistake had been made when she saw from the stage of the Holborn Club that the entire audience was composed of men. None the less, she was by no means averse to making a few converts, and she plunged into her fervent speech. Naturally enough, the crowd, still thinking her to be Buster, roared and Semolina, infuriated, leaped from the platform and smote a stout individual in the front row, who seemed to be particularly amused. A small riot followed and Semolina was dragged from the building by two policemen.

Poor Buster rushed on the stage at Holborn Hall without realizing in the least where he was, and remarked:

"To begin with, let me say that I firmly believe a woman's place is in the home."

He never exactly remembered what happened after that. He had a confused recollection of a chorus of wrathful feminine shrieks, and after that he was being interrogated by an indignant police sergeant. After that he was shown into a cell. In the cell was Semolina.

The rest is too painful.

SELIG

THE CAPTURE OF "BAD BROWN."—"Bad Brown," a cattle rustler, finding things slow in his locality, proceeds to fill up with red liquor, and then starts to shoot up the frontier settlement. About the time he has got everybody behind doors, the stage rolls into town, and "Bad Brown" almost scares Pat and Biddy, the new arrivals, to death with his noisy fusillade, and the dangerous proximity of his wild shooting. Buck comes in like an innocent spectator at this time; but does not get injured, in fact, he soundly trounces the drunken rustler, thereby earning the everlasting gratitude of Pat and Biddy. All this does not sober Brown, and he is inclined to commit more serious crimes than to merely get drunk, so the sheriff comes along and swears in Buck, as one of his posse. "Bad Brown," however, has a pretty daughter, Marie, and Buck is in love with her. He compels his daughter to hide him, but after a series of dashing adventures, Buck routs him out and starts the old offender off to jail. The girl's relationship at the time with the old man was unknown by the dashing Buck, but she admits, afterward, that he is her father. She feels, however, the need of a better protector so much that she accepts the fearless hand of Buck for life.

REX

LIKE DARBY AND JOAN (Oct. 5).—"Together in work, together in play," with a good word to all who came their way." Such had been the lives of the aged couple, and as their years advanced toward the time of lengthening shadows the more eager they were to temper their effort of judgment with compassion.

A stranger dropped into the quietude of the simple fisher village, and because his city ways had calloused the more tender sensibilities of his better nature, he forgot the rustic conception of the term "sweetheart."

Wanton flirting ended in physical struggle between the youth who really loved and the man whose infatuation was but a whim. It was then that the aged couple intervened and used the power of moral recitation to bring into existence the power of right. And as the angry combatants paused to listen, Darby told his story.

Way back in early years a similar condition between virtue and a more careless man had taken place. The brawny husband of the modest wife ignored the process of legal right in punishing the culprit who dared an attempt to add a blemish to the sanctity of wedlock. Aided by a couple of his companions, mere simple folk who knew not the careless indifference of city ways, the pleading offender was taken far out to sea and cast adrift, and when the offender's wife searched the rocky stretch of neighboring shore, she found him—and even though his hair was matted and his features drawn in struggle, the wife wept and mourned his loss.

As the story finished the listening offender realized the purity of the white haired couple that sought to save one who might invade like conditions of fisher felicity. His eyes softened with his realization that—

"This life would be sweet and naught to atone,
If only we were like Darby and Joan."

CRYSTAL

THE NORWOOD CASE (Oct. 5).—Richard Norwood leaves his wife to go to his business. On the way he passes an empty lot where the toughs are beating another man. He interferes and the thugs set upon him. He is struck over the head and rendered unconscious. They rob him, and thinking him dead, strip him of his clothes and substitute some of their own so as to make identification well nigh impossible. Meanwhile Norwood's wife is anxiously awaiting his return and as the hours fly by and she still receives no word from her husband she becomes alarmed. An investigation is started, but no trace can be found of the missing man. Norwood, having been found, is taken to a hospital where upon recovering his senses, he is absolutely lost in memory, his mind on all events of the past being an absolute blank. He is discharged from the hospital and not knowing his whereabouts goes West. He obtains a job as a stone cutter and toils at this work for a period of eight years. Meanwhile his wife, not having heard from him in any way, shape or form makes up her mind that he is dead. She is paid attention by a very wealthy man and after much persuasion agrees to marry him. Norwood, who has now assumed the name of Tom Jones, falls in love with his landlady's daughter and after a brief, crude courtship they are married. A child is born to bless their union and they are happy in each other's love. Norwood's first wife finally marries her wealthy suitor. Norwood on the job, one day, is holding a guy rope, attached to a derrick which is hoisting an enormous amount of rock at a dizzy height. The rope breaks and Norwood falls and hits his head on the stone. He is rendered unconscious. The fall restores his lost memory and he determines to find his first wife. He leaves his present wife and child and returns to his old haunts. There he enters his old home and finds his wife with her new husband. He sees that he has lost absolutely all right to his wife by his long absence and being still in love with his second wife, he returns to her and their child, keeping them in ignorance of his previous marriage and loss of memory.

RELIANCE

THE HARDEST WAY (Sept. 22).—Jane, the wife of a convict, receives a letter from Bud, her husband, telling her that he will be home next day and is going to keep straight for her and their daughter Runa's sake, and so that he won't be tempted, he asks her to do away with a bag of tools which he has hidden back of the fire board in their bed-room. Wife, overjoyed, hides the tools in a nearby wood pile. Bud arrives home, finds work in a lumber yard, but his boss loses some money and Bud is unjustly suspected of stealing it. Boss reports his loss at the police station while Bud, discouraged, goes home and thinking it no use to be honest any longer forces his wife and Runa to tell where they put the burglar tools. He then starts out with the intention of having the game as well as the name. The detectives are now on his trail, and see him with the bag of tools in his possession. Bud eludes them and gets back to his shack just in time to put the tools back in the old hiding place. The detectives trail him to the shack, burst in the door, and search the house. Runa, in the bed-room, has seen her father replace the tools. She knows they are bad and decides to throw them in the river where her papa will never get them again. She escapes unseen with the tools. The detectives have found the letter describing the hiding place of the tools, and think they have Bud dead to rights, but get left when they go to the fireplace and find that the tools are gone. They read the letter again—think perhaps they did make a mistake and that Bud does intend to lead a better life. They exit. Meantime Bud's boss discovers that his money was stolen by a discharged employee. He asks Bud's forgiveness and tells Bud to come back to work, so Runa unconsciously averts a near tragedy.

THE MISSING RING (Sept. 24).—Alice Williams has two suitors. One a young doctor, the other a rich broker. She accepts Ralph Malcolm, the latter, because she loves him. John Douglas, hitterly disappointed, turns his attention to his charity patients in the big hospitals. Malcolm gives a dinner to announce his engagement to Alice. During the dinner some discussion arises regarding jewels and Malcolm takes out half a dozen odd and curious rings that he displays to his guests. When these are returned to him he finds that there is one missing. But although they look everywhere the ring cannot be found. That night when Alice is undressing, she tells her maid about the ring that disappeared so strangely. And a little later after the mistress has retired the maid finds the ring caught in the laces of Alice's gown. A sudden temptation assails her and she makes up her mind to pawn the ring. Malcolm hires a detective to trace the missing jewel and next day when the maid goes to a pawnshop the ring is recognized and she is held. Brought to hay she breaks down and tells them that her Mistress Alice Williams sent her to pawn the ring. This story is repeated to Malcolm who helieves it, reasoning that the maid could not have secured the ring otherwise had Alice not given it to her. He sends a note to his fiancee breaking their engagement. Douglas who right along refuses to even for a moment douht Alice takes the letter to her. After reading it she is stunned. He asks her to be his wife, protesting his helief in her innocence, but she says that she will never marry until the cloud has been removed from her name. Some time later while Alice is visiting at the charity hospital in which Douglas is, a patient, a woman, is brought in. She proves to he the maid who, upon seeing Alice, hreaks down and confesses the whole story. Malcolm receives the confession signed and immediately stricken with remorse for his hastiness he rushes over to Alice to find that she has become the hetrothed wife of the young doctor.

SOLAX

QUALITY OF MERCY (Sept. 24).—Old Dalton and his thrifty wife have saved many years to pay off the mortgage on their little home. The sum saved at last, John, their son, a young fellow of about 20, is given the money to take to Surle, the villain, who has hled them for many years. Having paid the money, John on leaving the place stops to speak with Surle's pretty secretary. John drops the receipt, and flustered hy the girl, leaves. The same evening John is offered a fine position in Australia. The family heing so occupied with John's hasty departure, the receipt is forgotten. The villainous Surle finds and destroys it. John, heing safely out of the way, the rascal hectors the old couple, telling them the amount was never paid. As they have no receipt, they are ohliged to hand over their little remaining money as interest. At last Surle decides to foreclose, and the old lady, already feehle with worry and poverty, dies, leaving her desolate hushand; Surle has the place sold under the hammer. Meanwhile, John, hearing of Surle's perfidy, comes home. But hefore he reaches home, the mother is laid away, the old home is gone, and his father is sent to the poor-house. One feeling predominates in John's heart—He Will Kill Surle! Let come what will he will kill Surle! Crazed with grief, he goes to Surle's home and meets the pretty secretary. She strives to soothe him and soften his desperate mood without avail. Surle being out, he decides to wait for him and tells the secretary that he intends to kill him. When the girl hears Surle come, she tries to warn him, but John ties her fast to a chair and gags her. At the last moment when John has his victim grovelling before him, his better nature, or perhaps the pitiful entreaty in the girl's eyes, restrain him. He rushes from the house, only to return in time to save the life of the creature who has cheated and almost ruined him. The girl's deep love, and her pride in his manhood repay the wronged hoy for all he has suffered.

SOUL OF MAN (Sept. 26).—James Brett, the son of a minister, is also studying for the ministry, and strange to say, having been so closely confined to their small cottage, he is ignorant of the ways of the world and knows very little about girls and love. His parents are finally persuaded to allow him to complete his studies in the city. After his arrival, when his wonderment at the city's activities has decreased to some extent, he secures a room in a boarding house. The boarders represent every walk of life from the hest to the lowest. Cora, a girl of the underworld, also has a room there, and is generally known as being a "tough mug." James is introduced around hy the landlady in the parlor, and the way Cora makes herself known to him proves to he a severe shock. After hearing some of their conversation and seeing her actions with her hunch, James seeks refuge in his room and there ponders over the wickedness of the world which he heretofore never realized existed. However, there is something about Cora that appeals to him, and he decides to hring her to the right path. A short time after Jame's arrival Cora and her gang plan to rob a store. James overhears the plot, informs the police and at the point of a revolver drags Cora from the scene. He gives her a severe lecture and leaves her in tears and shame taking "The cure for her soul." In a dream Cora discovers her love for James, who is about to leave for his home. Both acknowledge their affections, and Cora, a new woman, and James are united in marriage.

GREAT NORTHERN

CONVICT 337 (Sept. 20).—James is unfortunate enough to incur the ire of his uncle, who demands that he should marry Olive von Silherstien. He loves Edith, hut "Pa" is adamant. James consults his friend Horne, of the C. I. Dept. There he shows Olive's photo with a disgusted "look at that" expression. Horne has an idea and says, "Lend me your photo." Soon a sergeant is called and Horne tells him to bring certain hooks to the Baron's that evening. At the Baron's James is introduced to Olive and "gets a shock," especially when she proceeds to make love.

Soon a dinner party was arranged for, and James was chief guest, with Horne as aide-de-camp. The plot developed when the sergeant brought the hooks. One was handed round as of interest to the party, and Olive found the collection of photos most interesting until she came to one labelled—

"No. 337. Roh Dirch. Five years for attempted murder."

Olive fainted, and the guests were horror-stricken to see that James' photo was "the one." Some icy glances gave James cause for amazement and the company left him and Horne together. Only now was James let into the plot, and Horne prompted him how to act. At dinner he played his part so well that Olive thought him already prepared for a horrible crime and the "gloomy criminal" had several further "attacks." The climax came in the garden, and Olive was soon being chased by a "hlood-thirsty monster." We will not give the plot completely away, hut suffice it to say that James succeeds in convincing the old gentleman that "Edith is a nice girl," after all. The Silberstiens, and Olive the rejected, departed in a great hurry.

PATHE FRERES

PATHE'S WEEKLY (Sept. 23).

THE BLIND GYPSY (Sept. 23).—The hlind gypsy girl was the pet of her wandering tribe. She loved Minola, one of the camp's most stalwart young men, and he loved her until a strange gypsy girl crossed his path. Zira, the hlind girl's sister, resenting this intrusion, took the only means she knew of for revenge, but the bullet she meant for the interloper wounded her sister. Zira explained the accident to the King and Minola was hanished. He returned, however, after a peculiar adventure madc him rich, to the gypsy camp and repaired the wrong he did his old sweetheart hy using his gold to enahle her to regain her sight.

THE SECRET TREASURE (Sept. 24).—Pete Rayner had a fortune hidden somewhere and his Mexican neighbors were very anxious to find it. Pete shared the secret of the hiding place with his Indian servant, but the Redman would tell no one about it. The Mexican outlaws sent Delores, the daughter of their leader, to see if they could worm the information from the Redskin. Then followed adventures, thick and fast, and as a result the Mexican girl never fulfilled her mission, but, instead she worshiped the Indian's bravery and became a steadfast friend of Rayner's heautiful daughter.

GLACIER NATIONAL PARK (Sept. 25).—Another heautiful scenic film is added to the list in the "See America First" series. In this tour the camera follows while the official guide marks out a brand new trail to the summit of Mount Henry, 10,000 feet ahove the sea level. Consequently the scenes traversed are pictured for the first time. Glaciers, waterfalls, mountain neaks and an ice cave are among the attractions discovered for the first time and their beauty will enrapture every beholder.

On the same reel.

SAGO INDUSTRY IN BORNEO.—The sago-palm as a means of food is extensively used in the Far East and this film is devoted to a study of the industry. The method of cutting the palms, transporting them, extracting the meal and the cleaning and screening of the sago is screened in a manner that is both entertaining and educational.

PATHE'S WEEKLY (Sept. 25).

BIRDS OF PREY (Sept. 26).—Fresh-eating hirds are many, hut few persons have been permitted a close inspection and study of their habits and characteristics. To a great majority, therefore, this picture will be of keen interest. The first specimen subjected to examination is the Kestrel. Its method of attack and defense is shown and the care of its young is illustrated. In like manner the hawk is treated, proving that a paramount characteristic of the hirds of prey is an exceedingly interesting cunning combined with a ferocity of attack that holds the smaller animals on which they feed spellhound until they have heen devoured. The handsome coloring of the film is an added attraction.

On the same reel.

SICILY, THE PICTURESQUE.—A delightful tour through the little island of the Mediterranean Sea, famed for its natural heauty. Starting at the village of Mazzara-del-Vallo the audience is transported to the little Mazzara river the banks of which are hordered with curious natural grottoes; from there to the Royal Chateau for a view of the thriving city of Palermo, and thence through the beautiful surroundings to the new road leading to the summit of Mt. Pellegrino. A beautiful scenic film that is heautifully colored.

FISH WITH STORAGE BATTERY IN ITS BRAIN (Sept. 27).—This film illustrates the many points of interest in connection with the Electric Ray, a fish with a peculiar faculty, that of delivering a shock at will. The fish inhabits the Atlantic and Indian Oceans and Mediterranean Sea, at the bottom of which it lies huried in the sand awaiting its prey. The apparatus by which this wonderful fish is enahled to deliver the electric shock is examined and explained and various experiments conducted showing the current carried by the Electric Ray.

On the same reel.

THE PEARL OF THE BOSPHOROUS, CONSTANTINOPLE.—A trip to the city which has been in the limelight through the recent Balkan War, although its heauties are well known to all travellers. Particularly entrancing are the views of the Golden Horn and the new Galata Bridge and the suhurbs of the city of Pera.

GAUMONT

THE SHERIFF'S DEVOTION (Sept. 23).—Here we have a story of life on the coast of lovely California, where, needless to say, life differs little from life in other parts of our glorious country. But the settings of the story are magnificent, the gorgeous scenery delightful, and the realistic and hair-hreadth escape of a pretty girl from the horrihle death heneath the huge wheels of a railroad locomotive, all go to make up a splendidly depicted narrative.

Edyth Barton, a dark-haired daughter of the Southwest, and her fiance, Will Lorimore, are at a picnic with a party of joyous friends, and Edward Gordon, a manly son of California, arouses Lorimore's jealousy hy his quite innocent attentions to the pretty Edyth. However the episode passed off pleasantly in the end.

Five years later we see Will and Edyth Lorimore in their little home, a sweet girlie of about four summers playing around them. Will has developed a mania for strong liquor, and he eventually so exasperates his employer

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that he is peremptorily "fired." Instead of seeking other work Will hies himself to the saloon where he finds his friend Ed Gordon, "Our New Sheriff," is the toast, but Lorimore's mind goes back to the picnic five years before, and in his maudlin condition he refuses to drink Ed's health. Instead of being offended Ed is sympathetic and leads the half-drunken man to his home, where Edyth sorrowingly awaits him. Ed leaves them, but is stopped suddenly by hearing a pistol shot. He rushes back to find Will threatening Edyth with a gun, and the gun is turned upon him by Lorimore. With a casual "Put up the gun, Bill; you haven't the nerve to shoot," he takes the revolver from Lorimore and gives him a few sage words of advice.

Lorimore goes from bad to worse. He runs away from home and turns outlaw, taking the pseudonym of "Black Hank," leaving behind him a cruel note addressed to Edyth: "I am through with you. You can have your sheriff lover." The distracted Edyth goes to Ed's office and shows him the note, and the generous fellow thereafter makes Edyth a weekly remittance of cash, always sending it in her erring husband's name.

Suddenly "Black Hank" commits some daring robberies and Ed is detailed to hunt down the outlaw. He makes his preparations, not for a moment suspecting that "Black Hank" is in reality his former friend Lorimore. Edyth's little girl falls desperately ill, and she rushes in haste to fetch the doctor. Wearied by the long run she sinks exhausted on the railroad track just when Ed's special is due, and Ed bravely saves her life. The shock necessitates a spell in the hospital, and on coming out she learns that her beloved child has passed away. Ed tracks down the outlaw and shoots him in self-defense. Will Lorimore's dying request is that Ed will take care of Edyth, and when she leaves the hospital, widowed and childless, it is to Ed Gordon she turns for succor. His great heart has been pining for her love all these years, and it is not a difficult task he is called to perform.

AN AWFUL RELAPSE (Sept. 25).—Why is it that "when a man's married" his former cronies will not leave him in peace? Can it be that they are jealous of his marital bliss? We can find no other logical explanation.

Bill Brand has been "hitched up" for two years, and has been an exemplary husband. His wife finds him a faithful spouse, considerate of her every wish and he, on his part, has had nothing whatever to disturb his conjugal felicity. Now comes a letter from that awful rake, Tom Byrne, telling Bill that he is getting too staid—too much the "settled husband"—and that he really wants an evening off when he can flag his ears a bit, like the old bad days of yore.

"He who hesitates is lost." Bill hesitates, and rushes headlong to destruction of all the trust his wife has placed in him. By means of a "fake" invitation to dine with the Secretary of State he makes an excuse for the night out, and sallies forth—not to the Astor Hotel for that quiet little dinner with the Secretary—but to the gay burlesque house yclept the vaudeville, there to consort with his old cronies and some former "flames."

Mrs. Brand gets lonesome. She wants to hear Bill's voice. Someone calls up and enquires for Bill—in a feminine voice. Mrs. Brand replies gruffly, and learns that the lady is one "Emmy," who is confirming an assignation outside the vaudeville theatre. Mrs. Brand calls up her erring spouse, and in an imitation of Emmy's voice alters the rendezvous to a private room which was engaged at the Cafe Maxim.

Gay and debonair, full of the joy of life, Bill Brand goes to the Cafe Maxim at the hour appointed, sees "Emmy" (as he thinks) heavily veiled, and falls at her feet in adoration. Picture Bill's face when the lady unveils and he discovers his ridiculous position. Still, Bill is not bad at heart, and he wins over his wife, and we leave them enjoying the tete-a-tete supper together, Bill being really rather pleased than otherwise that his much better—and wiser—half has intervened to save him from making a fool of himself.

OPERATORS' CHAT

The last meeting of the M. P. M. O. U. No. 1 was attended by one of the largest gathering of members, who to a man were of united spirit on the question in hand. And for the benefit of the readers of the Chat and the operators we herewith reproduce a circular letter sent to every local of the I. A. T. S. E. throughout U. S. and C.:

MOVING PICTURE MACHINE OPERATORS' UNION
of Greater New York
LOCAL NO. 1
New York, August 15, 1913.

To the Officers and Members of Local No. ———:

Regretfully we are again compelled to bring to your attention the unfortunate position of the New York Operators. After a heart-breaking wait of six years, and when justice appears to have triumphed at last, this day finds us in a worse predicament than we were in before, because this "justice" has been "floored" again.

Brothers, we want to ask your delegate who has represented you at the last Seattle Convention (through your organization) a question: Was Resolution No. 10, which reads as follows, amended?:

RESOLUTION NO. 10.

Whereas, The continued controversy between Local No. 35 and former members of the Auxiliary of Local No. 35, now defunct, is detrimental to organized labor in general and our M. P. M. O. in particular,

Therefore, be it Resolved, That in the interest of the I. A. T. S. E. of U. S. and C., it shall be the sense and will of delegates assembled at this convention that Department 2 of Local No. 35 be divorced from Local No. 35, and that they, in conjunction with former members of said Auxiliary, shall be given direct charter by the I. A. T. S. E. of U. S. and C., with jurisdiction over moving picture machines only; and be it further

Resolved, That the President of our I. A. be instructed to appoint a committee for the purpose of organizing the M. P. M. O. of Greater New York, such committee to consist of representatives of each side of one or more disinterested parties. William E. Monroe, Local No. 1; W. W. Ladd, Local No. 154; W. Johnstone, Local No. 2; H. V. Conlon, Local No. 17; E. Pye, Local No. 65; Morris Cohen, Local No. 2.

Referred to Convention.

As you see, this resolution gives us, the ex-auxiliary members of Local No. 35, an equal chance with the members of Branch No. 2 to enjoy the benefit of a direct charter. Now we are told by International President Shay that in order to enjoy the benefits derived from this newly granted charter, we, the ex-Auxiliary men, must individually make application, pay an initiation fee and pass an examination, as this new charter No. 306 was granted exclusively to the members of Branch No. 2 of Local No. 35.

You will note that according to the resolution the president of our I. A. was instructed to appoint a committee for the purpose of organizing the M. P. M. O. of Greater New York, and such committee to consist of one or more disinterested representatives of each side. This, brothers, we regret to say, *has never been done.*

We would not have troubled you with this communication were it not for the fact that our delegate, Brother Robert Goldblatt, was not seated at the convention; we are therefore in doubt as to the true action on Resolution No. 10—yet upon inquiring from Delegates Kelly, of New York; Monroe, of New York; Skinner, of Brooklyn, N. Y.; Miller, of Chicago; Hulbert, of Cleveland, Ohio; Scobey, of Indianapolis, and Spellbring, of Washington, D. C., they, the above-named delegates who were at the Seattle Convention, each and every one of them assures us that Resolution No. 10 has not been amended.

We therefore beseech and implore you in the name of common justice, in the name of our families who are dependent upon our labor, to answer us at once: Has the Resolution No. 10 been amended?

Trusting that you will give heed to this appeal, we are, Fraternally Yours,

Robert Goldblatt, president; James Daisie, vice-president; George Epstein, secretary; Robert Levy, secretary-treasurer; Edward Spenola, Sam Kaplan, Theodore Ridder, Sam Talofsky and J. A. LeRoy, executive board.

Now in addition to the many answers received by the M. P. M. O. U. No. 1 from many of the I. A. T. S. E. locals that the Resolution No. 10 *was not amended,* a protest was made to the Executive Board of the I. A. T. S. E. of U. S. and C., and up to the present time, the members of the M. P. M. O. U. No. 1 have *not* received a reply. The matter has then been taken to the American Federation of Labor at Washington, D. C., and we have been advised by President Gompers that our case will be placed before the Executive Council on their next meeting, September 22, 1913, and no doubt justice will be done to the long-suffering operators of New York City, who are about to come into their own after many years of misrule and oppression.

Now matters have come to pass that it is almost past human endurance to stand bulldozing, coercion and double-dealing of any *one* man who is supposed to be the leader of a national body of men in the labor field, but who, it seems, is endeavoring to shape events to suit himself and to his own aggrandizement. They have tried to have falsified records rammed down the throats of the New York moving picture operators. They surely have stood for a lot, but to swallow this dose is *too* much, and any further tricks in this line will lead to an open rebellion.

MEETING NOTICE

It is probable that a special meeting will be called before the next regular meeting, and members of the M. P. M. O. U. No. 1 will be notified by mail.

J. A. LeRoy,
Business Representative.

HUDSON MAXIM AND MADAME BLACHE MEET AT HOPATCONG

The Great Scientist and Inventor Discusses Moving Pictures

During the taking of "The Rogues of Paris," a forthcoming Solax feature, Madame Blache encountered Mr. Hudson Maxim (author of "The Science of Poetry and the Philosophy of Language"), poet, scientist, inventor and philosopher, on his estate at Lake Hopatcong. Madame Blache admired from a distance his wonderful mansion and, unaware of the owner's identity, decided to chance trespassing and use the location in her picture. When half through with a scene, the venerable inventor appeared at the front portico of his mansion and viewed the proceedings with considerable amusement. He became a very interested onlooker and asked many questions. Not until he was addressed by one of his servants did Madame Blache connect the interesting old man with the great inventor. Of course, after formal introductions were made, Madame Blache and the inventor found each other kindred spirits and many subjects were discussed, and the greater part of the afternoon was spent in answering Mr. Maxim's intelligent questions regarding moving pictures. He was very much interested in knowing how the various parts of negatives were assembled and how positives were assembled and other scientific processes had to be explained to him.

In comparing language and the expression of thought with motion picture expression, Mr. Maxim said:

"It must be borne firmly in mind that the function of language is twofold; the expression of the thought, and the energizing and qualifying of the hearer for thought-reception. Such are the dynamics of spoken words. The energizing property of speech depends upon the tonal potentiality of the sounds uttered, and this potentiality depends upon the significance of the quantitative properties of sounds—loudness and duration; upon the qualitative properties of sounds—pitch and tone-color; and upon the directly imitative and analogically imitative character of the sounds. We are exhilarated by a bugle-call. We are naturally impelled to step to a march played by a fife-and-drum corps. The Marseillaise played by a brass band stimulates and exalts us. Similarly do the tones and tunes of the speaking voice arouse in the hearer emotions corresponding with those of the speaker, and in this way the extra effort necessary to apprehend a more potential form of utterance finds ample compensation in the added energies with which the hearer is endowed.

"Motion pictures have functions akin to the functions of language. No human thought beyond the simplest, sensuous impressions can have existence except in a methodical arrangement of symbols constituting language by which thoughts are both formulated and conveyed. The thoughts conveyed by the language of pictures are impressionistic and for that reason are popular with the masses in that it appeals to their imaginations."

The venerable inventor marvelled at the enterprise of picture manufacturers and the trouble they underwent to obtain results. "It is not surprising that the film industry has progressed so rapidly—considering that not a corner of the earth is free from the invasion of the camera man nor immune from the inquisitive gaze of the camera lens."

Madame Blache jubilantly received from her host an autographed volume of his book "The Science of Poetry and the Philosophy of Language."

"In The Days of Trajan" is the title of forthcoming two-reel subject soon to be released by the American Film Mfg. Company.

Jack Warren Kerrigan appears as the Prince of Dacia and Vivian Rich takes the role of Princess Octavia. The time honored villain, Jack Richardson, revels in the costume of Junius Publius, the Prefect of Rome, while the other leads are all prominently cast with a large number of supernumeraries.

The settings are immense and the ancient properties accentuate the dramatic action.

Frank Donovan, late of the Ramo Films, will sail for Europe to get features for a new New York company.

UNIVERSAL FILMS YOUNGEST STAR EVER

Allan Dwan has just completed a half-reel comedy with little Miss Helene "Snookums" Rosson, seven and a half months old. It is the first time that an entire film has been devoted to exploiting the charms of one so young. There is that in the film, novelty, which is going to make it a genuine treat.

The picture was made at the Pacific Coast, Hollywood Universal studios, and shows the lovable baby in the various phases of baby life. The camera catches her first as she wakes after a fine nap. Next she takes her bath,

LITTLE HELENE ROSSON

then breakfasts, and then creeps into the garden where she finds many flowers to her liking. She laughs and crows; she cries and scolds, and true to her sex, she gets into mischief with a dish of jam to her liking. She did not worry over her costumes. She posed "au naturel," and when she posed for the scene "September Morn," the climax was fittingly complete.

The Famous Players Feature Corporation has been organized with Henry L. Brack as president, Oliver J. Allenburgh as secretary and treasurer, and Grover C. Parsons, vice-president and general manager, with headquarters at 28 West Lexington street, Baltimore, and have contracted for the entire annual output of the Famous Players Film Company in Delaware, Maryland, District of Columbia and Virginia. This concern will control the "Famous Feature Program" now being issued by the Famous Players Film Company in this territory. This important deal was consummated by Al. Lichtman, sales manager of the Famous Players Film Company.

Al. Lichtman, sales manager of the Famous Players Film Company, left last Wednesday for Canada, from where he will go to Peoria, to attend the convention of the Illinois exhibitors, and on his return to New York will stop at Chicago.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

July 12—In the Hands of Conspirators (2 Parts—Dr.)
July 19—The Triumph of Strength (2 Parts—Dr.)
July 26—The Missionary's Sister (2 Parts—Dr.)
Aug. 23—Grandmother's Lamp (3-reel Dr.)

AMERICAN

Sept. 11—Through the Neighbor's Window (Dr.) 1000
Sept. 13—Red Sweeney's Defeat (Dr.)....1000
Sept. 15—Calamity Anne, Heroine (Com.)..1000
Sept. 18—A Fall Into Luck (Dr.)....1000
Sept. 20—Travelers of the Road (Dr.)....
Sept. 20—Jime Takes a Chance....
Sept. 22—The Ghost of the Hacienda (2 reel Dr.) 2000
Sept. 25—Mrs. Carter's Campaign (Dr.)....1000
Sept. 27—Master of Himself (Dr.)....1000
Sept. 29—The Flirt and the Bandit (Dr.)...1000
Oct. 2—The Badge of Honor (Dr.)....1000
Oct. 4—Crooks and Credulous (Dr.)....1000

BISON

Aug. 30—The Gratitude of Wanda (2 reel Dr.)
Sept. 2—Pelleas and Melisande (3-reel Dr.).
Sept. 6—The Love of Men (2-reel Dr.)....
Sept. 9—A Forest Romance (2-reel Dr.)....
Sept. 16—In the Coils of the Python (Dr.)..
Sept. 20—Through the Window (2 reel Dr.)
Sept. 23—The Struggle (2 reel Dr.)....
Sept. 27—No Title (2 reel W. Dr.)....
Sept. 30—Shon, the Piper (2 reel Dr.)....

BRONCHO

Aug. 13—The Quakeress (2 reels)....2025
Aug. 20—Heritage of Eve (2 reels)....2060
Aug. 27—The Madcap (2 reels)....2000
Aug. 31—The Broken Thread (1 reel).... 975
Sept. 3—Gamhler's Pal (1 reel).... 995
Sept. 7—May and December (1 reel).... 970
Sept. 10—Judge's Son (1 reel)....1000
Sept. 17—Land of Dead Things (2 reels)....
Sept. 24—The Silent Hero (2 reels)....
Oct. 1—Forgotten Melody (2 reels)....

CRYSTAL

Sept. 7—Lost in the Night (Dr.)....
Sept. 9—Pleasing Her Husband (Com.)....
Sept. 9—Some Luck (Com.)....
Sept. 14—The Hand of Providence (Dr.)....
Sept. 16—A News Item (Com.)....
Sept. 16—A Bachelor's Finish (Com.)....
Sept. 21—Misplaced Love (Dr.)....
Sept. 23—Pearl and the Poet (Com.)....
Sept. 23—Oh, What a Swim (Com.)....
Sept. 28—His Last Gamble (Dr.)....
Sept. 30—Charlie's Little Joke (Com.)....
Sept. 30—Baldy Belmont as a Roman Gladiator (Com.)
Oct. 5—The Norwood Case (Dr.)....

DE-KA-GE (Features)

June 23—Death or Divorce....
June 30—The Stain ....

DOMINO

Sept. 18—The Bondsman (2 reels)....
Sept. 25—Highland Romance (2 reels)....
Oct. 2—Exoneration (2 reels)....

DRAGON
(Formerly Ryno)

July 14—The Organist (Dr.)....1000
July 21—Memories of Long Ago....1000
July 28—Bride of the Sea....1000
Aug. 4—The Blindness of Courage (Dr.)..3000
Aug. 11—Sea Waif....
Sept. 10—Blindness of Courage....3000
Sept. 24—Her Last Ride 3000

ECLAIR

Sept. 10—The Banker's Daughter (2-reel Dr.).
Sept. 14—A Pawnee Romance....
Sept. 14—Hydrogen ....
Sept. 17—Rob Roy (3 reel Dr.)....
Sept. 21—Stung ....
Sept. 21—Curious Fishes ....
Sept. 24—A Puritan Episode (2 reel Dr.)....
Sept. 28—Why Aunt Jane Never Married (Com.) ....
Oct. 1—Jacques the Wolf (2 reel Dr.)....
Oct. 5—Private Box No. 23....
Oct. 5—Polyps—Organisms Which Inhabit Stagnant Waters ....

ECLECTIC

Aug. 25—Wheel of Destruction....
Sept. 1—Thrust of Hate....
Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild....
Sept. 18—When Paris Loves....

FEATURE RELEASES

Feet

Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild....

FRONTIER

Sept. 4—Flirty Florence (Com.)....
Sept. 6—The Surgeon of Abajo (Dr.)....
Sept. 11—Dorathea and Chief Razamataz (Com.) ....
Sept. 13—On Forbidden Paths (Dr.)....
Sept. 18—The Juvenile Kidnappers (Com.)..
Sept. 20—The Ranchman's Devil (Dr.)....
Sept. 25—The Village Pest (Com.)....
Sept. 27—The Moonshiner (Dr.)....
Oct. 2—The Shop Girls Big Day (Com.)...
Oct. 4—A Girl of the Dance Halls (Dr.)...

GAUMONT

Sept. 10—Gaumont's Weekly No. 79....1000
Sept. 11—Love Me, Love My Animals (Com.).
Sept. 11—Cahinet-Making (Edu.) 1000
Sept. 15—The Faithful Servitor....
Sept. 16—The Lion Hunter (2 reel Dr.)....1800
Sept. 17—Gaumont's Weekly No. 80....1000
Sept. 18—Tiny Tim's Elopement (Com.)....1000
Sept. 23—The Sheriff's Devotion (Dr.)....1000
Sept. 24—Gaumont's Weekly No. 81....1000
Sept. 25—An Awful Relapse 1000
Sept. 30—The Doctor's Sacrifice....1000

GEM

Sept. 8—The Gold Mesh Bag (Com.)....
Sept. 15—The Manicure (Com.)....
Sept. 15—Sam's Despondency (Com.)....
Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C. ....
Sept. 29—The Bachelor Girls' Cluh (Com.)..

GREAT NORTHERN

Aug. 16—A Mistaken Identity (Com.)....1000
Aug. 23—The Hypnotist (Com.).... 562
Aug. 23—The South of Sweden (Sc.).... 391
Aug. 30—Faded Beauties (Com.)....
Sept. 6—A Girl Graduate (Com.)....
Sept. 13—For Sale by Auction (Com.).... 613
Sept. 13—Under the Danish Beeches (Com.) 390
Sept. 20—Convict 337 (Com.).... 984
Sept. 27—Won by Waiting (Com.)....1000
Oct. 4—A Good Catch (Com.)....

SPECIAL FEATURE

Aug. 16—A Dash for Liberty (Dr.)....
Aug. 23—The Steel King's Last Wish (Dr.)..
Sept. 2—The Serpent's Fang 2000
Sept. 9—A Flight from Justice....3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels) ....

IMP

Sept. 20—Antics in Ink by Hy. Mayer....
Sept. 22—Ivanhoe (4 reel Dr.)....
Sept. 25—Miser's Son (Dr.)....
Sept. 27—Binks Plays Cupid (Com.)....
Sept. 27—Jolly Jottings by Hy. Mayer (Com.)
Sept. 29—In Peril of the Sea (Dr.)....
Oct. 2—Bleeding Hearts of Jewish Freedom Under King Casimir of Poland (3 reel Dr.)....
Oct. 4—His Priceless Treasure....
Oct. 4—Whimsicalities by Hy. Mayer....

ITALA (Features)

June 30—The Death Knell ....
July 14—The Fatal Grotto....
July 14—Branded for Life....
Aug. 11—The Greater Love....
Sept. 11—The War Correspondents....
Sept. 25—Unmasked ....

KAY-BEE

Aug. 29—The Green Shadow (2 reels)....1975
Sept. 5—The Iron Master (2 reels)....2000
Sept. 12—The Waif (1 reel)....1000
Sept. 19—Cowtown Reformation (1 reel)....
Sept. 26—The Forlorn Hope (1 reel)....
Oct. 3—Venetian Romance (1 reel)....
Oct. 10—The Revelation (2 reels)....

KEYSTONE

Aug. 6—Condemned to Death....
Aug. 7—A Game of Pool—The Latest in Life Saving 1000
Aug. 11—The Riot 1000
Aug. 14—A Chip of the Old Block....1000
Aug. 21—The Fire Bug (2 reels)....1000
Aug. 25—Baby-Day—Kelp Industry 1000
Aug. 28—Mabel's New Hero....1000
Sept. 1—Fatty's Day Off—Los Angeles Harbor 1000
Sept. 4—The New Baby....1000
Sept. 8—Mabel's Dramatic Carcer....1000
Sept. 11—The Gypsy Queen....1000
Sept. 15—What Father Saw—Willie Minds the Dog 1000
Sept. 18—Fatal Taxicab ....

LEWIS PENNANTS

Feet

Sept. 6—Decreed to Die....3000
Sept. 15—My Boy ....

LUX
By Prieur

Aug. 22—Over the Garden Wall (Com.)..... 450
Aug. 22—The Registered Letter (Dr.)..... 510
Aug. 29—His Chance (Dr.)..... 950
Sept. 5—A Timely Reminder (Dr.)..... 910
Sept. 12—The Tax on Bachelors (Com.)..... 455
Sept. 12—Arabella's Rival (Com.)..... 540
Sept. 19—The Blacksmith's Son (Dr.)..... 930
Sept. 26—How Mabel Caught a Man (Com.). 760
Sept. 26—A Large Family (Com.)..... 285

MAJESTIC

Sept. 13—For His Loved One....
Sept. 14—The Winning Loser ....
Sept. 16—Playmates ....
Sept. 20—His Last Deal ....
Sept. 21—Shoemaker and the Doll....
Sept. 23—Baseball Umpire and Aesthetic Match ....
Sept. 27—A Slight Misunderstanding....
Sept. 28—The Love of Conchita....
Sept. 30—When the Debt Was Paid....

NESTOR

Sept. 17—The Stepson (Dr.)....
Sept. 19—The Battle of Bull Con (Com.)....
Sept. 22—For the Peace of Bear Valley (Dr.)
Sept. 24—Heart of a Vaquero (Dr.)....
Sept. 26—His Crazy Job (Com.)....
Sept. 29—Justice of the Wild (2 reel Dr.)...
Oct. 1—Beyond the Law (W. Dr.)....
Oct. 3—His Brother's Wives (Com.)....

PILOT

July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.)....1000
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.)....1000

POWERS

Sept. 19—The Doctor's Story....
Sept. 24—Twiddledum Insures His Life (Com.) ....
Sept. 24—A Painter's Ruse (Com.)....
Sept. 26—Blood Red Tape of Charity (2 reel Dr.) ....
Oct. 1—A Houseboat Elopement (Com.)....
Oct. 3—The Trap ....

RAMO

Aug. 13—Love and Gold (Dr.)....1000
Aug. 20—Dangerous Sympathy (Dr.)....1000
Aug. 27—Springtime of Love (Dr.)....1000
Sept. 1—The Worker (3 reels)....
Sept. 3—The Black Opal (Dr.)....1000

RELIANCE

Sept. 8—Retween Home and Country....
Sept. 13—The Clown's Daughter (2 reels)....
Sept. 15—Twickenham Ferry ....
Sept. 17—The Disguise ....
Sept. 20—The Stolen Woman (2 reels)....
Sept. 22—The Hardest Way (1 reel)....
Sept. 24—The Missing Ring (1 reel)....
Sept. 27—The Original Will (1 reel)....

REX

Sept. 11—The Diamond Makers (2-reel Dr.).
Sept. 14—The Fight Against Evil (Dr.)....
Sept. 18—Never Again ....
Sept. 21—The Wall of Money (2 reel Dr.)..
Sept. 25—Genesis 4:9 (2 reel Dr.)....
Sept. 28—Paying the Price (Dr.)....
Oct. 2—His Brand (Dr.)....
Oct. 5—Like Darby and Joan (Dr.)....

SOLAX

Oct. 1—The Tale of a Cat (Com.)....1000
Oct. 3—The Lame Man (Dr.)....
Oct. 8—Blood and Water....
Oct. 10—Blood and Water (2 reels) (Dr.)...
Oct. 15—The Hunchback (Com.)....

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.)....

THANHOUSER

Oct. 3—The Twins and the Other Girl....
Oct. 5—Louie, the Life Saver....
Oct. 7—The Plot Against the Governor....
Oct. 10—The Deep Sea Lair....
Oct. 12—The Silver-tongued Orator....
Oct. 14—A Girl Worth While....
Oct. 17—A Peaceful Victory....
Oct. 19—Beauty in the Scashell....

VICTOR

Sept. 12—A Bride from the Sea (2-reel Dr.)..
Sept. 19—Percy H. Baldwin Trifler (Dr.)..
Sept. 26—For the Sins of Another (Dr.)....
Oct. 3—The Closed Door (2 reel Dr.)....

WASHINGTON CORRESPONDENCE

The National Theatre, Washington's oldest and most dignified theatre, broke into the motion picture game by opening its regular theatrical season with "Victory," that wonderful multi-reel production that carries with it the stamp of approval of the United States Navy. The film is both entertaining and educational, weaving a romance around incidents of the Cuban war, showing modern appliances of warfare, introducing the hydroplane and the wireless, and using real officers in the service of our country as characters. The tropical natural scenery and the richness of official quarters call forth admiration; while love, intrigue, jealousy and heroism play interesting features. "Victory" won under all these conflicting circumstances is worthy of praise, so is the photoplay under the same name that will receive high commendation from official circles, educators and students. Its run in Washington has been phenomenal.

* * * *

The Washington Film Exchange, which carries the Universal program, has moved recently into larger and more commodious quarters. Manager Dresner is quite pleased that he will now be able to "spread out" and have the various departments arranged more easy of access. Improvements are not as yet completed, but when everything is put in order, a house-warming is anticipated. Manager Dresner is giving especial attenton to his poster department, going to the trouble of mounting all large posters for his patrons. He is anxious to promote artistic and attractive lobby displays.

* * * *

The airdromes have had a profitable time this summer, for the warm nights have made people seek open-air amusements. The Grand, Truxton, Standard, Staunton, Royal Motion Picture and others report good business. From present weather indications the airdromes promise to find favor for some weeks yet.

* * * *

The Lyman Howe travelogues have been attracting large audiences at the Columbia Theatre, one of our large theatrical playhouses. These have appeared on Sunday nights, the series consisting of five exhibitions with prices ranging from 25 to 50 cents. The scenics have been particularly fine, France having come in for the largest share of attention. The foreign farces, while not generally liked by American audiences, have served to break the monotony of the sterner subjects, but the manikin pictures have been quite amusing. Switzerland, Spain, Italy and Germany have been visited pictorially, and other countries are promised before the series closes.

* * * *

The Empress and Plaza offer a feature daily, and while in the same block, both exhibit to crowded houses.

* * * *

Moore's Garden Theatre has begun its winter schedule of prices, that is, 10 and 20 cents; but this has not reduced the large patronage. The show has enlarged, too, with a longer and more costly program. Among some of the features shown recently are "Wanted by the Police," in which William Winter Jefferson takes the chief role,; "Sir Francis Drake," "Quo Vadis," "Heritage of Eve" and "Sealed Lips."

* * * *

The Casino has been making a specialty of feature photoplays in conjunction with its vaudeville acts, sometimes to the exclusion of the latter for a week's run.

* * * *

The Maryland always offers a well-balanced program of comedy and drama with a dash of educational. Manager Johnson is to be commended in using almost exclusively features of American manufacture and thereby avoiding the gruesome and sensational that infest so many of the foreign films.

* * * *

The Pickwick and Palace are offering some excellent features of the General Film program. Manager Brylawski is to be congratulated on the neat lobby display which characterizes these houses.

* * * *

W. H. Crandall, manager of the Grand airdrome, contemplates having a theatre in the downtown district. With modifications and improvements he promises to give motion picture patrons a very comfortable house.

THE SHERIFF'S DEVOTION
Gaumont release.

Joseph Abel, photographer of the Bureau of Animal Industry, is attending the Conservation Convention at Knoxville, Tenn., as special envoy from the Department of Agriculture. He is exhibiting many interesting films on animal husbandry, both scientific and practical. The Bureau of Animal Industry has found such exhibitions the most effective means of circulating the work of the Bureau.

WILLARD HOWE.

In our last issue it was stated that Richard Goodall is to direct for the Eclair Company. The company has denied this rumor, and we desire therefore to correct our statement in that respect.

CONVICT 337
Great Northern release.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Sept. 6—The Strong Man's Burden (Dr.)....
Sept. 8—A Modest Hero (Dr.).....
Sept. 11—Baby Indisposed (Com.).....
Sept. 11—The Lady in Black (Com.).....
Sept. 13—An Unjust Suspicion (Dr.).....
Sept. 15—His Hoodoo (Com.).....
Sept. 15—Dan Greegan's Ghost (Com.).....
Sept. 18—The Stolen Treaty (Dr.).....
Sept. 20—For the Son of the House (Dr.)....
Sept. 22—The Law and His Son (Dr.).....
Sept. 25—A Saturday Holiday (Com.).....
Sept. 25—The End of the World (Com.).....
Sept. 27—The Influence of the Unknown (Dr.) .....

CINES

George Kleine

May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orhetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (2 reels).....
Sept. 2—The Sign of the Black Lily (2 parts —Dr.) .....
Sept. 9—The Mysterious Man (Part I & II —Dr.) 2000
Sept. 16—High Treason (Part I & II—Dr.).2000
Sept. 23—For His Brother's Crime (Part I & II—Dr.) 2000
Sept. 26—For His Brother's Crime (Dr.—2 parts) .....

EDISON

Sept. 3—The Girl, the Clown and the Donkey (Com.)..... 775
Sept. 5—The Awakening of a Man (Parts 1 and 2—Dr.).....1000
Sept. 6—Slander's Tongue (Dr.).....1000
Sept. 8—Keepers of the Flock (Dr.).....1000
Sept. 9—A Light on Troubled Waters (Dr.).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Com.) 1000
Sept. 12—Caste (Parts I and II) (Com.).....2000
Sept. 13—The Green Eye of the Yellow God (Dr.) 1000
Sept. 15—The Island of Perversity (Com.)...1000
Sept. 16—Jerusalem and the Holy Land(Sc.).1000
Sept. 17—Cornwall, The English Riviera (Sc.) 400
Sept. 17—The Comedian's Downfall (Com.).. 600
Sept. 19—Saved by the Enemy (Dr.).....2000
Sept. 20—The Great Physician (Dr.)..... 950
Sept. 22—The Honor of the Force (Dr.)....1000
Sept. 23—The Stroke of the Phoehus (Dr.)..1000
Sept. 24—The Emharrassment of Riches (Com.) 1000
Sept. 26—Hard Cash (Dr.).....2000
Sept. 27—A Proposal from the Sculptor (Dr.).2000
Sept. 29—The Stolen Models (Com.).....1000
Sept. 30—A Daughter of Romany (Dr.).....1000
Oct. 1—Damascus and the Ruins of Baalhek (Sc.) 500
Oct. 1—Mr. Toots' Tooth (Com.)..... 500
Oct. 3—Why Girls Leave Home (Com.)....2000
Oct. 4—The Contents of the Suitcase (Dr.).1000
Oct. 6—Birds of the Southern Sea Coast (Des.) 300
Oct. 6—A Short Life and a Merry One (Com.) 700
Oct. 7—A Wilful Colleen's Way (Dr.)....1000
Oct. 8—The Pink Granite Industry at Milford (Des.) 400
Oct. 8—Boy Wanted (Com.)..... 600

ESSANAY

Aug. 27—His Athletic Wife.....
Aug. 28—The Episode at Cloudy Canyon.....
Aug. 30—A Western Sister's Devotion.....
Sept. 2—Stone the Woman.....
Sept. 3—Mr. Dippy Dipped.....
Sept. 4—Hard Luck Bill.....
Sept. 5—While the Starlight Travels (Special —2 parts—Dr.) 2000
Sept. 6—Broncho Billy's Conscience (Dr.).1000
Sept. 9—Sunlight (Dr.) 1000
Sept. 10—The Treater's Treat (Com.).....1000
Sept. 11—Bonnie of the Hills (Dr.).....1000
Sept. 12—Grist to the Mill (Special—2 parts —Dr.) 2000
Sept. 13—Broncho Billy Reforms (Dr.).....1000
Sept. 16—Women (Dr.) .....
Sept. 17—Sweet Revenge (Com.).....
Sept. 17—Duck Raising Industry (Edu.)....
Sept. 18—The Broken Parole (W. Dr.).....
Sept. 19—The Right of Way.....
Sept. 20—The Redeemed Claim (Dr.).....
Sept. 23—For Old Times' Sake (Dr.).....
Sept. 24—Love Incognito (Com.).....
Sept. 25—Days of the Pony Express (W. Dr.)
Sept. 26—In Convict Garb .....
Sept. 27—Why Broncho Billy Left Bear County .....
Sept. 30—A Ray of God's Sunshine.....

KALEM

Sept. 13—The Monogrammed Cigarette (Dr.)1000
Sept. 15—Retribution (Dr.) 1000
Sept. 17—Trooper Billy (Special—2 parts—Dr.) 2000
Sept. 19—The Burglar and the Baby (Com.).
Sept. 19—One Best Bet (Com.).....
Sept. 20—The Breath of Scandal (Dr.).....1000
Sept. 22—The Counterfeiters' Confederate (Dr.) 1000
Sept. 24—The Midnight Message (2 reel Dr.).2000
Sept. 26—The Hoho and the Myth (Com.)...
Sept. 26—The Largest Duck Farm in the World (Top.) .....
Sept. 27—A Demand for Justice (Dr.).....1000
Sept. 29—The Atheist (Dr.).....1000
Oct. 1—The Battle at Fort Laramie (2 reel Dr.) 2000
Oct. 3—And the Watch Came Back (Com.)..
Oct. 3—Historic Boston (Edu.) .....
Oct. 4—The Railroad Inspector's Peril (Dr.).1000

LUBIN

Aug. 22—Smashing Time (Com.)..... 600
Aug. 23—The Tenderfoot Hero (W. Dr.).....1000
Aug. 28—The Gangster 2000
Aug. 29—His Conscience (Dr.).....1000
Aug. 30—His Last Crooked Deal (W. Dr.)..1000
Sept. 1—A Mountain Mother (W. Dr.).....1000
Sept. 2—Trimming a Booh (Com.)..... 400
Sept. 2—The Engaging Kid (Com.)..... 600
Sept. 4—The Road to the Dawn (Dr. 9 2 reels) 2000
Sept. 5—In the Southland (Dr.).....1000
Sept. 6—In the Toils (Dr.).....1000
Sept. 8—Seeds of Wealth (Dr.).....1000
Sept. 9—Playing With Fire (W. Dr.).....1000
Sept. 11—The Hills of Strife (W. Dr.).....2000
Sept. 12—Panama Hat Industry (Ind.)..... 400
Sept. 12—An Exclusive Pattern (Com.)..... 600
Sept. 13—The Medal of Honor (W. Dr.).....1000
Sept. 15—To Love and Cherish (W. Dr.)..1000
Sept. 16—Fashion's Toy (Dr.).....1000
Sept. 18—The Clod (W. Dr.—2 reels).....2000
Sept. 19—The Love of Beauty (Dr.).....1000
Sept. 20—Her Present (Com.)..... 400
Sept. 20—His Reward (Com.)..... 600
Sept. 22—Poker Paid 400
Sept. 22—This Isn't John 600
Sept. 23—A Mexican Tragedy.....1000
Sept. 25—Self Convicted 2000
Sept. 26—Winning His Wife 1000
Sept. 27—The Great Discovery.....1000
Sept. 29—The Invader 1000
Sept. 30—The Actress and Her Jewels..... 400
Sept. 30—The Constahle's Daughter..... 600
Oct. 2—The Special Officer 2000
Oct. 3—The Scarf Pin 1000
Oct. 4—For Her Brother's Sake.....1000
Oct. 6—The Counterfeiter's Fate.....1000

G. MELIES

July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000
Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Rohher of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000
Aug. 28—Lost in Camhodia (Com.).....1000
Sept. 4—A Day at Singapore (Sc.).....1000
Sept. 18—Home Life in Japan (Manners and Customs) .....
Sept. 18—A Japanese Funeral.....
Sept. 25—A Camhodian Idyll (Dr.).....1000

PATHE FRERES

Aug. 22—A Visit to the Ruins of Pompeii....
Aug. 23—The Mexican Gamhler.....
Aug. 25—Pathe's Weekly .....
Aug. 26—The Hostage .....
Aug. 27—$1,000 Reward .....
Aug. 28—Pathe's Weekly .....
Aug. 28—The Cook's Revenge.....
Aug. 29—A Hindoo Family.....
Aug. 29—The Road to Moretz.....
Aug. 29—The Va'ley of Bourne.....
Aug. 30—The Blind Girl of Castlecuille.....
Sept. 1—Pathe's Weekly .....
Sept. 2—Whiffles Decides to Be Boss.....
Sept. 2—In the Caucasian Mountains.....
Sept. 3—The Climax .....
Sept. 4—Pathe's Weekly .....
Sept. 4—Fickle Fortune's Favor.....
Sept. 5—The Otter .....
Sept. 5—In the Ahruzzi, Ital.....
Sept. 6—The Price of Jealousy.....
Sept. 15—Pathe's Weekly .....
Sept. 16—Mrs. Morton's Birthday.....
Sept. 17—The Merrill Murder Mystery.....
Sept. 18—Toad Traits .....
Sept. 18—Hot Springs and Geysers of New Zealand .....
Sept. 19—Pathe's Weekly .....
Sept. 19—Dr. Turner Turns the Tahles.....
Sept. 19—The Harnessed Falls of the Northwest .....
Sept. 20—Her Brave Rescuer .....
Sept. 22—Pathe's Weekly .....
Sept. 23—The Blind Gypsy .....
Sept. 24—The Secret Treasure .....
Sept. 25—Glacier National Park.....
Sept. 25—Sago Industry in Borneo.....
Sept. 25—Pathe's Weekly .....
Sept. 26—Birds of Prey.....
Sept. 26—Sicily, the Picturesque.....
Sept. 27—Fish with Storage Battery in its Brain .....
Sept. 27—The Pearl of the Bosphorus (Constantinople) .....

SELIG

Aug. 21—Fate Fashions a Letter (Dr.).....1000
Aug. 22—The Good Indian (Dr.).....1000
Aug. 25—The Water Rat (2 reels) (Dr.)....2000
Aug. 26—The Adventures of a Watch (Com.) 500
They Were on Their Honeymoon (Com.) 500
Aug. 27—How Betty Made Good (Com.)...1000
Aug. 28—The Man in the Street (Dr.).....1000
Aug. 29—The Price of the Free (Dr.).....1000
Sept. 1—The Jeweled Slippers (2 reel Dr.).2000
Sept. 2—The Lonely Heart (Dr.).....1000
Sept. 3—The Way of Life (Dr.).....1000
Sept. 4—Howlin' Jones 1000
Sept. 5—Nan of the Woods.....1000
Sept. 8—The Wheels of Fate (2 reel Dr.)..2000
Sept. 9—The Rancher's Failing.....1000
Sept. 10—Around Battle Tree.....1000
Sept. 11—Two Too Many.....1000
Sept. 12—Her Way 1000
Sept. 15—The Fifth String (2 reel Dr.)....2000
Sept. 16—The Toils of Deception.....1000
Sept. 17—Tohias Wants Out (Com.).....1000
Sept. 18—The Redemption of Railroad Jack (Dr.) 1000
Sept. 19—The Rejected Lover's Luck (Com. Dr.) 1000
Sept. 22—The Young Mrs. Eames (2 reel Dr.) 1500
Sept. 22—Sissyhelle (Com.) 500
Sept. 23—Bumps and Willie (Part I—Com.).1000
Sept. 24—The Capture of "Bad Brown" (Dr.).1000
Sept. 26—The Policeman and the Baby (Com.) 500
Sept. 26—The Taj Mahal, Agra, India (Edu.) 500
Sept. 29—The Invisihle Government (Dr. 2 reels) 2000
Sept. 30—The False Friend (Dr.).....1000
Oct. 1—The Cattle Thief's Escape (Dr.).. 500
Oct. 1—Rangoon, India (Edu.)..... 500
Oct. 2—Our Neighbors (Dr.).....1000
Oct. 3—John Bousall of the U. S. Secret Service (Dr.) 1000

URBAN ECLIPSE

George Kleine

May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelihle Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II— Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (2 reels).....
Aug. 19—The Clown's Revenge (2 reels).....

VITAGRAPH

Sept. 5—The Bahy Elephant (Edu.).....
Sept. 6—Cupid versus Women's Rights (Com.) 2000
Sept. 9—Old Moddington's Daughters (Com. Dr.) 1000
Sept. 10—Fortune's Turn (Dr.).....1000
Sept. 11—The Tiger (Dr.).....1000
Sept. 12—Sauce for the Goose (Com.).....1000
Sept. 13—The Lost Millionaire (Dr.—2 parts)2000
Sept. 15—Pumps (Com.) .....
Sept. 15—Sandy Gets Shorty a Joh (Com.)..
Sept. 16—Their Mutual Friend (Dr.).....1000
Sept. 17—The Hindoo Charm (Dr.).....1000
Sept. 18—Sunny, or The Cattle Thief (Dr.).1000
Sept. 19—John Tohin's Sweetheart (Com.)..1000
Sept. 20—Our Wives (Com.—2 parts).....2000
Sept. 22—Daddy's Soldier Boy (Dr.).....1000
Sept. 23—Extremities (Com.) .....
Sept. 23—Scenes in Singapore .....
Sept. 24—The Other Woman (Dr.).....1000
Sept. 25—The Race (Dr.).....1000
Sept. 26—Bunny for the Cause (Com.).....1000
Sept. 27—Under the Daisies (Dr.—2 parts)..2000
Sept. 29—When the West Was Young (Dr.).1000
Sept. 30—Which? (Com.) 1000
Oct. 1—Salvation Sal (Dr.).....1000
Oct. 2—The Autocrat of Flapjack Junction (Com.) 1000
Oct. 3—The Treasure of Desert Isle (Com. Dr.) 1000
Oct. 4—The Mystery of the Silver Skull (2 part Special—Dr.) 2000

CURRENT COMMENT

MOVING PICTURE MACHINES FOR HOME USE

For the purpose of learning the sentiment among the business men and chamber of commerce members of this city relative to the establishment of a factory here, a representative of a large Eastern banking house has opened an office in the Mateer Building. The firm wishes to establish a factory for the building of moving picture machines for home use, and three cities have been considered, viz., Altoona, Scranton and Indianapolis.

The machines which will be turned out of the factory have not yet been marketed, and will not be placed on sale until a permanent factory is located.

The machine is designed purely for home use and will retail for $15 or $17. It is much smaller than the machines used in moving picture theatres and weighs about fifteen pounds. It uses ordinary films, and the firm that will manufacture the machines will also inaugurate a film service, by which it will be possible for owners of machines to exchange films at a small cost.—Altoona Times.

Miles of Films Each Day

Moving picture films totaling something over seventeen miles in length are each day run off before the eyes of cinematograph audiences around the world, according to statistics prepared by a Frenchman who has given much labor to his task. He has gathered his information from practically every country in the world, and gives in addition the information that London is the greatest film-producing center in Europe, but is still a long way behind the record established by New York.

The Paris cinematograph theaters number only about 200, as compared with the 470 in operation in New York. The cinematograph audience on a Sunday night in Paris is estimated at 100,000.

England, France, Germany, Italy and Belgium were represented at the Cinematograph Congress, held recently at Ghent. The discussion includes the role of the cinematograph in public instruction and many technical questions, such as the incombustible film, etc.—Courier-Journal, Louisville, Ky.

No Crime Pictures

Columbus, O., Sept. 12.—Portrayal of murders, suicides and other harrowing scenes that are liable to have a bad effect on the minds of the young will not be thrown on the canvases of moving picture shows in Ohio in the future. The moving picture censor board recently appointed by Governor Cox decided this feature at a meeting today.

The board held its first meeting today. J. A. Maddox, of Columbus; Harry Vestal, of Ada, and Mrs. Maud Murray Miller, of Columbus, are members.

Mr. Maddox was made chairman of the board, and Vestal was made secretary. Mrs. Miller, who is a member of the board of visitors of the Girls' Industrial Home, urged that her duties were already such as to preclude her taking on any new responsibilities.

The board will hold another meeting, when numerous recommendations that have been decided upon will be turned over to the State Industrial Commission.

Motion Pictures on Trains

A French company has made application to the Russian Government for the right to give moving picture entertainments on trains on the Trans-Siberian Railroad and other roads which make journeys of more than 24 hours. The company proposes to supply special cars.

Why not? The "movies" find a profitable purpose in helping people to "kill time." Waiting for a train or a friend, the picture play offers a cheap and comfortable means of overcoming the otherwise tiresome delay. And what is more tiresome than a long railroad journey? The monotony of the Siberian landscape would be forgotten while the passenger followed the adventures of the daring hero, the beautiful heroine and the dastardly villain to the final triumph approved by the board of censors. The Trans-Siberian trip would become one grand carnival of entertainment. Successful there, it would soon be imported here. We might even some day have moving pictures flashed on the motorman's back to ease the strain on the strap-hangers.—Pittsburgh Dispatch.

Bad Influence of "Blood-and-Thunder" Pictures

A city magistrate thinks that motion pictures set before the children should be more strictly censored. He believes that many serious charges, such as theft and burglary, brought against mere boys at the house of detention, are the aftermath of the "movies."

Probably he is right in this opinion. We all know how impressionable is the juvenile mind, how wonderful its gift of imitation, how every boy living has his own bold, bad hero, and how almost anything that smacks of defiance and lawlessness takes hold upon the youthful imagination with a grip that is as amusing as it is on occasion dangerous. It is well to remember that the spirit of mischief in boys simply means that there is a far-back savage under every boy's skin who shakes hands with any pirate, bandit, desperado, outlaw or burglar swaggering through the realms of romance.

For this reason pictures of the "blood-and-thunder" type are too fondly gazed upon and exert their intoxicating influence upon youngsters who dream of Nick Carter and play all day with Captain Kidd. And children can read pictures who cannot read books. Some picture is the scenario of every child's life, and out of it his deeds grow sure as weeds and flowers from the earth. Any gamin in the streets eats, breathes, lives and forms the one filmlike notion that has most captivated him. Herein lies the power of the "movies" and the plea for encouraging the spirit of fun without putting "Raffles" on the stage as a comedian.—Philadelphia Press.

The Man in the Booth

Few of the many thousands of people who daily attend moving picture theaters realize how much of the service they receive for their admission price depends upon the operator who turns the crank in his little booth upstairs. They only see the picture. The man that makes the picture possible is, like the poet, unwept, unhonored and unsung. Nobody knows him. He walks in and out of the theater every day, unnoticed by the crowds. But if he failed to walk in at the appointed hour there would be no show. The piano player may quit, the ushers may go on a strike, even the manager can take a day off and the show would go ahead just the same, as long as the operator is on the job.

Standing in the narrow confines of a booth, surrounded by a fireproof wall, his unerring hand guides the show. Occasionally a little accident will happen. Some of the perforations at the side of the film may have become worn to the breaking point. The film jumps on the sprocket wheel, and in a second two feet of it is ground to nothing by the sharp sprocket points. Immediately the hand that turns the crank stops, the other flashes a sign on the curtain, "Just a moment, please." With the swiftness of lightning the film is rescued, its injured portion cut out, the ends patched, and the picture goes on. His only reward for his deftness and celerity is a storm of hisses from the audience, because their enjoyment of the story being told on the picture screen has been interrupted for perhaps forty-five seconds.

If the slightest spark from the carbon points touches the celluloid film as it speeds on its way, there is a flash. A little fused wire over his head catches the blaze. Immediately every apparatus in the booth is closed down, and he is left alone to fight the fire. The audience must not know that there is a fire, or else there will be a panic. If anybody has to be burned, it is he, and none must know it. Blinded by the smoke, his hand instinctively reaches for the warning bell. The ushers and other employees downstairs understand the meaning of that signal. Immediately the exits are manned, but quietly, so that no one knows. In another moment comes the "all right" signal.

The danger is past. The operator has lost his hair and eyebrows, his hands are cruelly burned, but he smiles grimly and says proudly, "Well, anyhow, I saved the show."—Cleveland Leader.

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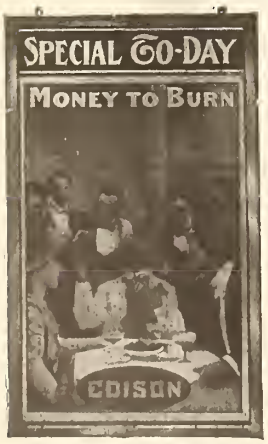

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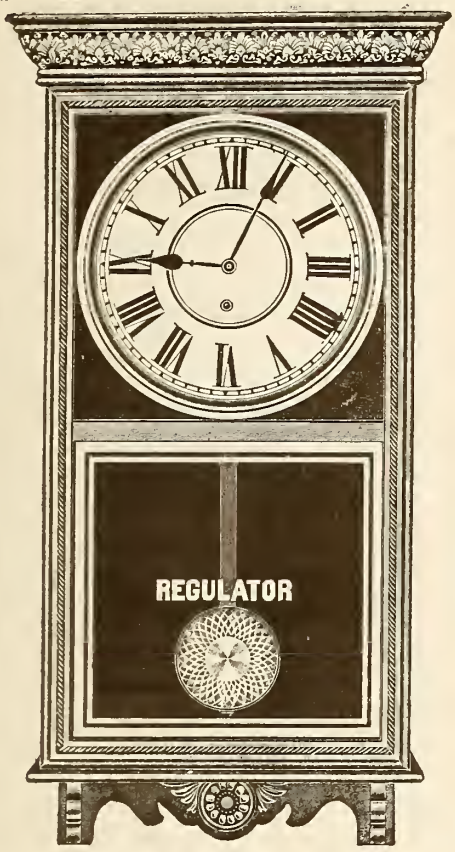

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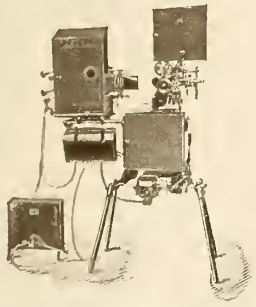

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Two young artists, after having great difficulty witb their models, find their ideals in each other.

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*A DAUGHTER OF ROMANY

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A beautiful story of a young girl whose father was a nobleman and whose mother was a gypsy.

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*MR. TOOT'S TOOTH

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(On the same reel)

DAMASCUS AND THE RUINS OF BAALBEK

Released Wednesday, October 1st.

**THE CONTENTS OF THE SUITCASE

A thrilling story of moonshiners and a counterfeiter in which a young man becomes seriously involved with these desperate characters.

Released Saturday, October 4th.

*A SHORT LIFE AND A MERRY ONE

An amusing tale of a scarecrow that comes to life and makes the most of his short time.

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BIRDS OF THE SOUTHERN SEA COAST

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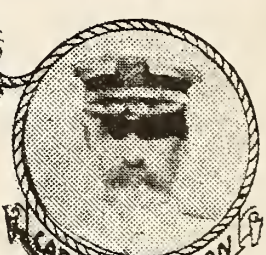
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DAVID AT THE MURDSTONE BREWERY
INSIDE PEGGOTTY'S HOME AT YARMOUTH
DAVID IN MR DICKS CLOTHES

DAVID COPPERFIELD

Scenes from the famous Dickens masterpiece as produced by Hepworth and released through Albert Blinkhorn.

Moving Picture News

EXHIBITORS' TIMES

Established 1908

Volume VIII | September 27, 1913 | Number 11

"ARIZONA"

All-Star Six-Reel Feature—A Splendid Production

MR. AUGUSTUS THOMAS is an adroit man. And adroitness is one of the most prized and at the same time most valued factors in ambassadorial paraphernalia. He has shown himself a diplomat in the best sense of the term. "There is a tide in the affairs of man which, taken at the flood, leads on to fortune." Mr. Thomas's brother-dramatist, Shakespeare, wrote this. And Mr. Thomas, with his innate adroitness, is taking fortune at the flood. Motion picture fortune.

Mr. Thomas's adroitness has placed him in the unique position of being—I think I am right—the first master-dramatist of the age to sit and look at a motion picture of the most lucratively successful stage play of his own making. Throughout the world, when you speak or write of "Arizona," the name of Augustus Thomas occurs to you, and conversely, when you speak of Augustus Thomas, "Arizona" rises in your mind. He has written many other better plays, but he will go down to posterity, maybe, as the author of "Arizona."

Although I think that a better fate awaits Mr. Thomas, he can, if he likes, go down to posterity as a master motion picture maker. All the signs of the times point to the inference that fifty years hence—when Mr. Thomas and myself are, it is to be hoped, in a planetary motion picture business where we can have *carte blanche*—great motion picture makers will be more highly thought of than mere play-writers, poets and sculptors.

In the making of this picture, which is in six reels, all the resources of stagecraft and photography have been combined to produce a result of which the author may be proud. The technique of the picture, that is, the photography, the printing, toning, etc., need not be discussed. It is sufficient to say that Mr. Raver's knowledge of this end of the business has assured a splendid negative. Mr. Raver's photographic knowledge has also provided the picture with some of the most beautiful photographic posters we have ever seen. They would adorn the lobby of any Broadway theatre. They are enlarged photographs of the principal characters, and will help "Arizona" amongst state-right buyers and exhibitors. I cordially advise everybody who reads this article to get a set of these beautiful character studies. Also the frame in which they are shown. The outfit costs about $40. It's worth $80. I am a photographer and I can appreciate a good, enlarged photograph.

Now, what about "Arizona" in film form? I saw the play in London thirteen or fourteen years ago. It is one of my classics, more than the "Heart of Maryland," or other American plays that I could name. I have grown to regard "Arizona" as a typical American play—if not *the* typical American play. Bonita, Estrella, Col. Canby, Denton, Hodgeman and Dr. Fenton have been mental friends of mine ever since I saw the play, and when I saw that Mr. Raver had formed the All-Star Co., I wanted to see these characters on the screen.

The master hand of Augustus Thomas has reproduced his play in film form so vividly that as I sat and watched the suggestion, unravelment and completion of his plot; as I followed the well-thought-out action, and was carried along by the fine acting of his well-knit corps of actors and actresses, I wanted to hear these characters speak Mr. Thomas's tense, decisive dialogue as I heard the characters speak the lines in the stage play in the Strand in London, when I saw the play.

"The play *is* the thing," and "Arizona" in film form is a finely played play. The play proper could be given in three reels, but Mr. Thomas is a thorough master of detail in his methods. He presents you with a series of vivid pictures of military life out West as that life was lived in the last parts of the nineteenth century. The military details have been rendered with such accuracy that the picture, or rather a print of

it, should be preserved in the national archives for reference by future historians.

Having regard to the difficulties of production (for the picture was not made under ideal conditions), the first release of the All-Star Feature Corporation is a remarkable achievement. It cost a great deal of money to make, and the result as a production to the sharpest of eyes, must appear comparatively flawless. It has all the verisimilitude of the stage play. Cyril Scott, William Conklin, Francis Carlisle, Gail Kane, Lizzie McCall, Alma Bradley, H. D. Blakemore, Gertrude Shipman, Robert Broderick, Wong Ling certainly rose to the occasion and backed up the producer's efforts in a loyal and spirited fashion. They ACTED.

There are many delightful pictures in the six reels —I mean well-composed views and groups. It is evident that an artistic mind directed the placing of the camera.

Apart from motives of duty in this matter, I personally enjoyed this film very much. If the millions of people who are acquainted with the play enjoy it as much as I did, then it is bound to be a great success. Its popularity in the United States is assured. In the British Isles, where good American films are popular, this film should be the most popular of them all. So many stupid American films are sent to the British Isles—stupid films because they are made by stupid people—that I take the greatest personal pleasure in recommending "Arizona" to the British motion picture public as a fine, true American Western play, made by a master American dramatist.

I beg his pardon. Dramatist—and motion picture maker. T. B.

THE CIRCULATION OF THIS PAPER

THE circulation of this paper has steadily advanced from week to week. The present issue incorporates the *Exhibitors' Times* with the *Moving Picture News*. The separate circulation of each publication has recently largely increased. The circulation of this, the combined issue, is greatly in excess of the totals of the two separate publications. Advertisers, therefore, will reap an exceptionally wide field of publicity.

Next week the circulation of the paper will still further increase. In a short space of time we will be reaching all the exhibitors on the North American continent. Already the paper circulates in India, Africa, Australia, the British Isles and Continental Europe.

SCENE FROM "ARIZONA," "ALL STAR" FEATURE FILM

Moving Picture News

Published by

EXHIBITORS' TIMES, Inc.

Business Offices.....220 West 42nd Street, New York City
Publication Offices.....30 West 13th Street, New York City

Telephone Bryant 7650.

Chicago Office.....604 Schiller Building

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WESTERN REPRESENTATIVE.....C. J. VER HALEN

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

Advertising Rate Card will be sent on application.

ALLIED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY 52

Entered as Second-class matter in the New York Post-Office.

Vol. VIII September 27, 1913 No. 13

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. President, Wm. A. Johnston; Vice-President, Henry F. Sewall; Sec'y, E. Kendall Gillette; Treas., Wentworth Tucker. The address of the officers is the office of the publication.

ANNOUNCEMENT

The cover of this first combined issue of the Exhibitors' Times and Moving Picture News is merely a temporary substitute for an entirely different cover which will announce the new name of the merged publications.

IMPORTANT

The film reviews to which the readers of the Moving Picture News are accustomed have only been temporarily discontinued in this combined issue. They will shortly be resumed and handled in a new way which the editors feel sure will prove of even more interest and practical value.

MOTION PICTURES BY WIRELESS

WONDERFUL POSSIBILITIES OF MOTION PICTURE PROGRESS

IN the next number of the *Exhibitors' Times,* we will print an article of transcendent interest upon a theme with which we dealt in the second issue of the paper. This article was headed the "Transmission of Motion Pictures by Wire." A method of accomplishing this is attributed to Mr. C. Francis Jenkins, of Washington, D. C. Mr. Jenkins has been good enough to give us a special and exclusive interview in which he outlines a method whereby the sending of motion pictures over the wire as one sends an ordinary telegraphic or telephonic message has the possibility of being transcended in practical interest by an even greater advance, namely, the transmission of motion pictures by wireless.

Not to anticipate the interesting details with which Mr. Jenkins has supplied us, we go so far as to say that, in our opinion, the time is not far off when this theoretical marvel will be made a practical accomplishment.

Within the memory of living people, such modern utilities as telegraphic and telephonic messages were considered not merely impracticable, but impossible. Only a few years ago the idea that photographs could be sent by wire was considered in the nature of a wild dream, and yet as we have pointed out already, thanks to the enterprise of Mr. William Randolph Hearst, photographs have been sent by cable from New York to London.

And now, writing in the popular and not the strictly scientific sense, it is just as feasible for motion pictures to be sent by wire as it is for ordinary still photographs. Even more so, it is just as feasible for motion pictures to be sent by wireless as it is for simple written messages to be so sent.

We refer the reader, however, to Mr. Jenkins' own description of his method which will be printed in our pages next week.

FOR THE CHILDREN

IN a recent number of this publication, we printed an article by Judge Willis Brown in which his honor pleaded for the preparation of motion pictures devoid of unnecessary sensationalism—those undesirable features in films which we have repeatedly denounced in these pages; horrors for horror's sake. It is not necessary to be more specific now. Everybody knows what we mean.

This excellent article by Judge Brown has attracted great attention. It was so well reasoned. And then again the Judge himself is well known for his efforts on behalf of educational and corrective work against neglected children. He writes and acts with knowledge, authority and sympathy.

As we constantly point out, the greater majority of patrons of motion picture theatres are women and children. They it is who provide the nickels and dimes which support the theatres—not merely the theatres, but the entire motion picture industry. And yet, notwithstanding this important fact, few manufacturers take the trouble to assure the suitability of their films to a majority of motion picture theatregoers. The mere men in this matter are in a pitiable minority. Again we say it is the women and children who count. In the ordinary theatre it is the women who are the chief patrons of the ticket office. If a play gets the suffrages of the fair sex, it is a success. If it does not please the women, men are powerless to make it a success.

By J. B.

WHEN I started this page in number one of the *Exhibitors' Times*, I took pride in the fact that the policy of the paper was inferentially endorsed by some of the greatest minds in the world. These be large words. But they be true ones. The greatest minds in the world are creative minds—not manufacturing or constructional minds—the greatest minds in the world are those of great painters, great writers. Sir Hubert Von Herkomer is one of the greatest painters of the present day and he is making motion pictures. He is making them successfully.

* * * *

YOU have the leading painters, sculptors, black and white men of Italy, France and Germany similarly moved. In another part of the paper this week there is news that a painter of the rank of Academician in Paris is just taking up the work. Just imagine Raphael, Titian, Leonardo da Vinci, imagine if you will the greatest painters of all time making motion pictures. Those painters for whose works the late Mr. Morgan, the still living Mr. Benjamin Altman, Mr. Henry Frick and Mr. Widener are paying fabulous sums—imagine these men making motion pictures. Then you get an idea what is taking place in the motion picture field in Europe to-day.

* * * *

THE motion pictures conceived and executed by these great minds are the "Quo Vadises," the "Atlantises," the "Pompeiis," the "Wagners," the "Parsifals," the "Troys," etc. In other words, the Italian, the French and German schools of motion picture makers are taking the same relative place in the picture field as the paintings of those countries take in the art world. There is a perfect parallel between the two. How absurd it is, then, for the push-cart driver, the sweat-shop keeper, the mere faker with a few thousands of dollars at his command to attempt to compete against such minds as these. It can't be done. I frequently get into hot water (I, myself, who write this) because I can't appreciate everything and anything that is put out with the sacred name of "motion picture" on it. How could I, how could any self-respecting man praise or even appreciate the rotten and the crude, when he has the opportunity of enjoying the best that is produced?

* * * *

THE fall season has set in with its usual severity. It is the greatest season ever known in the history of the motion picture. It is a season which will decide the fate of many at present in the business. This time next year many who are in it now can't possibly be in it then. Why? Because THEY ARE NOT MAKING PICTURES. Not even the possession of sixty exchanges will force the public to accept a great deal of the perfectly rotten junk made in back cellars and back studios by illiterate and incompetent "producers." The public will not accept these things as PICTURES. Not all the advertising in the world will force even a program down the peoples' throats. The public is openly laughing at some of these programs—made on the sweat-shop principle, by sweated brains and sweated labor.

* * * *

THE public is taking kindly to the fine work of the Edison, Biograph, Eclair, Famous Players, Nordisk, Cines, Gaumont and other companies, but believe me, boys and girls, it is revolting at the junk put out by many concerns, whom, in mercy, I will not name. For I am a merciful cuss, though I have another reputation. No doubt my face belies me. People take me for a detective and all sorts of weird things. But behind that mystifying mask, I assure you there is a perfectly benevolent heart. Which reminds me of a character in one of Hawthorne's books. This was a dear old lady who lived, as it were, a facial contrariety. When she looked mad she was really pleased; when she looked pleased she was mad. So you must never judge by appearances. All the severe things that I and others say in this paper about bad motion pictures are designed to help the business generally and the prosperity of the individual particularly. But alas! this is a cold, heartless world. Altruism isn't appreciated until you are gone. People laughed at Mayor Gaynor while he was living. Half a million saw him pass to his last home. Poor human nature! It's a criss-cross thing at best.

* * * *

I AM writing this page with a special object in view. This paper of ours, as prognosticated last week, is like the young lady in "Pickwick" who drank too much tea, "Swellin' Wisibly." We are expanding in size, circulation and importance. But there is one thing about us that will NOT expand, that is, our heads. We shall not suffer from *caput augmenti*. Item, swollen heads. We are a success and we know it. And we are going to continue to be successful. It is our purpose, our policy, our program. But even in our success we are going to uphold good pictures and

condemn bad ones. And that irrespective of advertising. On page two of this issue there is printed this legend: "Cuts and copy are received subject to the approval of the publishers, and advertisements are inserted absolutely without condition, expressed or implied, as to what appears in the text portion of the paper." We intend to live up to this, *au pied de terre*. Which means to the foot of the letter. It's Pike's Peak or bust. This means that it's Pike's Peak for us. Amen.

"MOTION" PICTURES NOT "MOVING" PICTURES

WHILE this publication has been in existence, we have endeavored to familiarize the public with the correct nomenclature of the subject—"motion" pictures not "moving" pictures.

The latter term is clearly a misnomer, notwithstanding its almost general use both in the technical as well as in the general press. They are not, they cannot be, moving pictures because the pictures as such do not move. They are pictures of motion and, therefore, may be correctly described as motion pictures. Throughout the series of this publication so far we have used the term "motion" pictures. The paper is the Motion Picture Weekly.

We ask all correspondents, contributors, as far as possible, to use the term "motion" pictures in order that correctness and uniformity may be obtained. In this respect we think we are doing, as we are attempting, some service to the art and industry.

Also we give our paper a distinction and distinctiveness not possessed by any other publication devoted to the subject, because we are using correct terms to describe the pictures.

Again we say "motion" pictures, not moving pictures. And we say this to all whom it may concern, that is, everybody interested in the subject.

"DAVID COPPERFIELD"

A Hepworth Masterpiece

GRADUALLY and by degrees film makers all over the world are getting down to the formula for making motion pictures. This formula is easy to understand and not difficult to apply. It is, to apply the principles of art to the work. Art, simply defined, is going to nature for your inspiration. The artist in whatever medium he works, in order to be successful, must be naturalistic, that is, he must go to nature. Of course, in the actual executive work temperament combined with art will give the individual touch to the finished picture, book, play, piece of sculpture or what not.

It has been so much the fashion among alleged picture makers, in this country especially, and in other countries as well, to produce the faked result that I welcomed the opportunity of seeing Mr. Hepworth's "David Copperfield," because I knew that he had applied the formula above given in the making of the picture. He had gone to nature, he had consulted authorities on archæology, the history, costumes, acting, characterization. In other words, after nearly twelve years' work in the motion picture field, Mr. Hepworth has enrolled himself among the few picture makers.

Charles Dickens's works are probably the most popular of any fiction writer's of the last hundred years. It is idle to inquire into the cause of this. I have merely to deal with the fact; his books are classics of literature and are read more or less by everybody. This book, "David Copperfield," is said to be in some measure the story of his own life as a boy and young man. It is a human, humorous and touching book. Above all things, it is accurately descriptive of some phases of English life seventy years ago, phases of life which the English people themselves are not willing to forget, because the middle class life and character of those times is unerringly limned by one who was himself a member of the middle class —for Dickens was a middle-class man just as Thackeray was a gentleman and an aristocrat. Dickens wrote from a middle class, that is, an under-educated, standpoint; Thackeray wrote from the standpoint of the patrician; both are popular in their respective spheres.

Mr. Hepworth in this six-reel picture brought to my mind almost perfectly the scenes, atmosphere (as it is the fashion to call it), plot, character and acting of the story. The picture is Charles Dickens on the screen, that is, so far as this present writer may presume to consider it so. Of course, in common with millions of others, I have read and re-read the book. As a youngster I don't mind saying I cried over it. I have seen the play. I have traveled over almost every inch of the ground described in the book and photographed by Mr. Hepworth. So I have a sentimental interest in Dickens and his works. The first article I ever wrote was printed in All the Year Round. Charles Dickens the second was my personal friend. I am what you would call a Dickens enthusiast. It was from this viewpoint that I looked at the picture. Except in one or two minor respects which it would be hypercritical to dwell upon, I do not see how any film maker could do better for a subject than Mr. Hepworth has done for "David Copperfield." David, Daniel Peggotty, Ham, Mrs. Grummidge, Micawber, Uriah Heep, Rosa Dartle, Little Emily—why, they all seem to have stepped out of the book on to the screen.

The scenes in Suffolk, Canterbury, Dover, London, Highgate, how well I remember them all, how won-

derfully Mr. Hepworth has photographed them! The photography of these six reels is perfect, the acting splendid and natural. The mounting of the piece, that is the costuming, the details, even down to the interior of Peggotty's hut at Yarmouth, on the East coast of England, are faultless. If anything the film is a trifle too long. Six reels is too long, I don't care what anybody says. But, judged as a whole, it is a magnificent transcript on the screen of Dickens's immortal book. I would like to say to the actor who played Uriah Heep that in all my years of screen study I have never seen anything so marvelously suggestive of the character as his work. It was positively great. The picture, besides its dramatic value, is of high educational value, especially in the United States, Canada and other English-speaking countries where Dickens's works are popular and where millions and millions of people have not had an opportunity of seeing the original scenes written about in the book, of studying the life and costumes of seventy years back in England. Dickens's writings are part of the literature of the Anglo-Saxon race. English-speaking people number about a quarter of the people on the globe. To them Dickens is literally a household word. There is probably not a single English-speaking family in existence which is not acquainted with Dickens's name and works. It is to those that this film appeals.

When we were viewing the picture it was suggested to us by one or two prominent film men that it was so good that it should be preserved for posterity. We pass this suggestion to the Smithsonian Institution, Washington. This institution has the finest collection of photographic relics in the world. It might add to its usefulness by making a collection of motion picture films, which are of world-wide interest.

We hope that this film will be brought before the people of the United States in a worthy manner. It is too much the fashion here to kill good pictures by over-sensational methods of advertising them, which acts rather as a deterrent than as an incentive to the proper reception of pictures. This film of "David Copperfield" is a masterpiece and a classic, and it should be treated as such. It should be brought to the attention not merely of motion picture audiences, but to that of school children, young men and young women at college. It should be shown before all literary societies throughout the American Continent. It should, in short, be shown to every lover of good literature and human and humane story writing.

Dickens was a humanitarian. Some of his books helped to right wrongs and remove abuses; he was a lover of the poor, the needy, suffering, the oppressed; a lover of truth, a hater of shams, frauds, hypocrisy and bigotry; there was always a tender note in his books for real suffering and honest misfortune. Those books go to the heart, and if we wrote for a month we couldn't give a more cogent reason why they are so popular. "David Copperfield," as a book, goes straight to the heart. And this film will go straight to the heart, and that's why it will be, we predict, enormously popular on this continent for many a long day to come.

For personal as well as general reasons I heartily congratulate my old friend, Cecil Hepworth, on having made a masterly picture. It should encourage him to keep along the thoroughly artistic lines which he has so wisely chosen. In right of training, heredity and ability Cecil Hepworth should be the principal British motion picture maker. He deserves to be. And I think he will be. Salut Cecil, T. B.

THE INDIANA LEAGUE

The Indiana Motion Picture Exhibitors' Association, which was formerly a branch of and affiliated with the Motion Picture Exhibitors' League of America, met in convention in Indianapolis, Wednesday, Sept. 10, 1913, with a large attendance.

At this meeting the delegates gave a report of the national convention at New York City in July of this year, and gave their reasons for bolting the convention. The members then went into open debate and argued the question pro and con.

The members unanimously voted to endorse the action of the delegates at the New York convention, but did not deem it advisable to affiliate with the new International Motion Picture Exhibitors' Association, and they decided to affiliate with no national association, feeling that up to this time the national association had never been any benefit to the Indiana exhibitors. If anything, the A. M. P. E. L. had been a detriment, inasmuch as the president was advocating censorship, while the Indiana branch was expending money to prevent it. The Indiana branch carried on a very successful campaign in the legislature, holding down all unjust and unfavorable legislation which would affect the Indiana exhibitors. In this fight they had no support either morally or financially from the National League.

A. C. LARING
Secy.-Treas.

J. M. RHODES
President

The Indiana exhibitors want only one association in Indiana. They feel that two associations can be of no good, the only thing they would do would be to fight each other, and in the end neither association would have gained anything, so from now on Indiana stands for Indiana alone, first, last and all the time, and we intend, through this association, to protect the exhibitors in every way possible.

The following resolution was adopted and is self-explanatory:

We, the Indiana Motion Picture Exhibitors' Association, in conven-

tion assembled, Sept. 10, 1913, hereby resolve that we remain entirely neutral as to the matter of affiliation with a national association until such time as the present strife of two organizations is abolished, and our slogan shall be: Indiana for Indiana, first, last and all the time, and when we in convention assembled shall see fit to affiliate with a national organization, it shall be done only by a majority vote for the betterment of the exhibitors.

The old officers were retained by unanimous vote, J. M. Rhodes, Indianapolis, president; Frank J. Rembusch, Shelbyville, vice-president, and A. C. Zaring, Indianapolis, secretary and treasurer.

The state headquarters are at 420 Saks building. Any exhibitor in the state of Indiana wishing to become a member of this association can write this office and send $1.50, which will pay dues until Jan. 1, 1914, the dues in the new association being 50 cents a month, payable quarterly in advance.

Any member of this association is requested to write or wire this office if they have any grievance, or if they feel that they are being imposed upon, and the association will help them every way possible. The new name of the association is the Indian Motion Picture Exhibitors' Association.

The next convention will be held in Evansville, the first Tuesday in January, 1914.

THE TWO SERGEANTS

World's Special Six-Reel Feature—Story of the Film

Captain Derville has occasion to reprove a slovenly soldier at review This soldier, in revenge for his humiliation, steals part of the funds with which Derville is entrusted. Derville cannot account for the disappearance of the money, and, knowing he will be disgraced, disappears, aided by Tom, his old servant, who supplies him with the clothes of a peasant. Derville is fond of his wife and two children, and the separation is bitter for all.

In the mountains Derville saves the life of Gustave, a peasant. War breaks out and Derville and Gustave enlist, the former under the assumed name of William. During a fierce battle William (Derville) picks up a bomb and hurls it away as it is about to explode under the feet of a general. For this brave act he is made a sergeant. A warm friendship springs up between him and Sergeant Robert, and the two are inseparable.

The plague strikes the town, and to prevent its spread, strict military quarantine is established. The two sergeants are posted at a gate and refuse to permit anyone to pass. A widow and two children try to get into the gates, and tell a pathetic tale of hunger, adding that they will surely starve to death unless permitted to reach the house of their aunt. The resemblance of the children to Derville's own little ones touches his heart, and the two sergeants allow them to pass.

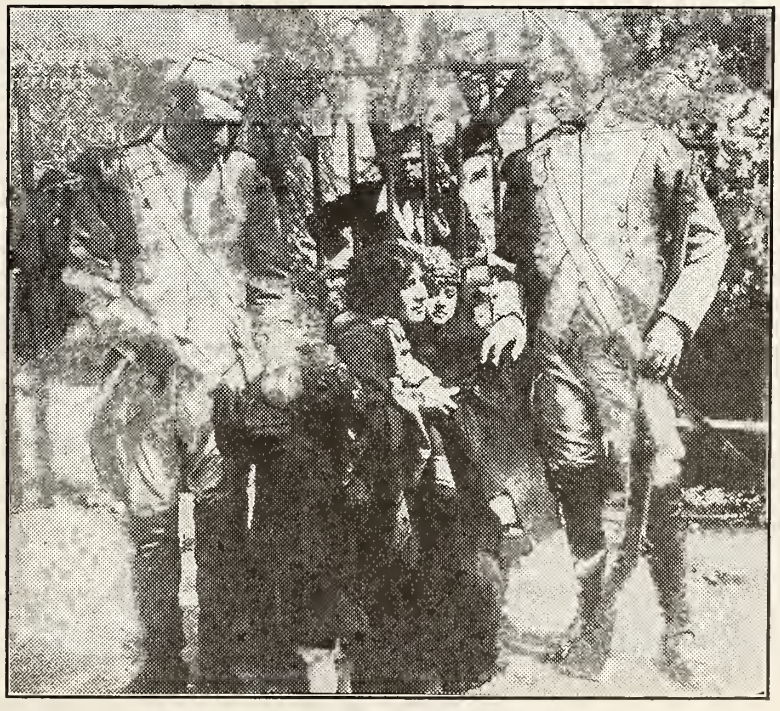
A disgruntled peasant who had been turned back complains to Valmore, the aide-de-camp. This worthy is in love with Laura, the fiancée of Robert, and he takes advantage of the opportunity to rid himself of his rival by denouncing the two sergeants. The general is touched by the pitiful tale, but is compelled to order a court-martial, which finds the men guilty, but holds that in view of the extenuating circumstances only one man shall be executed, and that lots shall be cast to see which shall die.

William and Robert throw dice, and William is the unfortunate one. The men are sent back to their cells by the old turnkey, who is the uncle of Laura. While there, William receives a note from a friend informing him that his wife and children have taken refuge on the Island of Rozes, not very far off. Derville, who had not been able to communicate with his family for three years, breaks down and tells Robert the story of his life.

Robert requests the aide-de-camp to permit Derville to go on the despatch boat, which makes daily trips to the Island of Rozes, to kiss his wife and children good-bye, agreeing to stay as a hostage and die in his stead should he not return.

The aide-de-camp sees possibilities in this and consents. Gustave—the man Derville saved—is in charge of the despatch boat, and the aide-de-camp secretly tells Gustave that if he delays the return of William he will in the meantime get a pardon for Robert. The simple Gustave believes him.

Mrs. Derville and the faithful Tom are living in a cottage on the island. The cannon announces the arrival and departure of the despatch boat, and every day Tom goes to see if, by chance, word has come from the Captain. Tom hears the soldiers talking about a proclamation and recognizes the name of his master. He takes the proclamation and finds it is an ac-



SCENE FROM "THE TWO SERGEANTS"

knowledgment by the Secretary of War of the innocence of Captain Derville of the charges against him, the guilty man having confessed before dying.

When Derville reaches the island, therefore, he finds himself in the peculiar position of a free man, restored to rank as Captain Derville, and as Sergeant William he is condemned to death!

Gustave tells the old servant that if he makes his master miss the boat his life will be saved. Tom, therefore, sets the clock back an hour, and Derville is astounded to hear the booming of the cannon announcing the return of the boat. The weeping wife and children cling to him, but he tears their hands away and dashes to the water's edge. There is only one way to keep his word of honor—to swim—and he dives into the water and begins the long journey, a race against time in the waters.

The despatch boat arrives at the fortress without William, and the execution of Robert is ordered. The general is angry when he learns what has been done, but despite the pleadings of Laura and her uncles, he is compelled to carry out the gruesome sentence.

Robert faces the firing squad and the commands are given: "Ready!" "Aim!" Before the word "Fire!" is said, the old turnkey sees in the distance the swimmer nearing the shore. Exhausted, Derville is assisted to land and Robert is saved.

Derville makes known his rank to the general, as well as his true name. Laura and her uncle eloquently plead for mercy, and the old general is, in fact, only too glad to have an excuse to stop the unpleasant proceedings, and tells Derville that to make atonement for the great wrong done him a pardon would be secured for him. Then, indignant at the conspiracy of the aide-de-camp, he removes him from office and orders him under arrest, to be himself court-martialed for his vile plotting.

THE PHANTOSCOPE

A Simplified Motion Picture Projector for the Home

In an article recently in the *Exhibitors' Times*, we drew attention to the fact that the science of projecting the motion picture had not received the notice that it deserved. We also stated that within a short space of time there would be many new projectors available for lovers of motion pictures.

The motion picture exhibitor—that is, he who shows motion pictures in theatres and large halls—is well catered to by the designers and makers of projecting machines, although it is fair to suggest that finality in this respect has not yet been reached. But there are other classes, and, indeed, the largest class of all, for whom so far little effort has been made in this matter. We refer to the home circle; the small schools, traveling men and others. There is and has been for a long time a clear need for a portable motion picture projector, something which you can readily pack into a small box, set up easily in the parlor, a small schoolroom, or a room at a hotel so that you can easily show to a small audience pictures for the purpose of entertaining or amusing them, or instructing them, or instigating business with them.

Such a projector of the kind we have in mind has been shown us by Mr. C. F. Jenkins. We ought to apologize for not giving Mr. Jenkins any official designation. He is the Jenkins of the motion picture business. That is enough and all that will be said.

For $75 you may buy the "Phantoscope." It consists of a combined motion picture projector and stereopticon. You carry it about in a small wooden box. Supposing you are going to use it in your home, you unpack your box and take out the various parts and set the machine up *in situ* in a few minutes. The "Phantoscope" takes to pieces for practical purposes, and these pieces are easily put together when you want to get the machine in going order. It is compact, small and portable, besides being comparatively inexpensive. The stereopticon end is, although an integral part of the machine, yet workable separately and by itself. So you get the two things together, a light and portable motion picture projector taking standard-size film, and the stereopticon, taking the ordinary size lantern slide.

In our opinion this is a well-thought-out and well-made machine, which should be universally popular, because in the first place it is universally needed, and then in the next place it is simple as well as practicable. An intelligent boy could work the "Phantoscope"—even a lady could do so, because it does not involve any personal discomfort or any inconvenience in the manipulations. It is one of those devices which can be worked without risk or danger or trouble in the midst of the home circle.

It appeals to us in a peculiar sense. In the *Exhibitors' Times* last July we wrote an article expressing a wish one day to see a motion picture camera in every home. The reasons for this wish are clear. A motion picture camera is an educator and an intellectual aid in the best senses of those terms. Similarly, a motion picture projector is an entertainer and a pleasure-giver for the home circle. So we would also like to see a motion picture projector in every home. The kind of projector we have no hesitation in recommending for the home is this "Phantoscope" of Mr. Jenkin's design.

We think that the motion picture trade should take up this machine because it is a ready seller. It is one of those devices which sells on sight. Then it appeals to the exhibitor, who, after all, aside of his theatre, has his home in which the "Phantoscope," on account of its portability, could find a place without the necessity of having to borrow the projector from the theatre.

We recall the circumstance that last winter we were asked very many times by people of culture and intelligence a question something like this: "I am giving an entertainment to some friends tonight; where can I get a picture machine and some films?" Now, the "Phantoscope" is the kind of machine that these friends unconsciously had in mind. It is remarkable to find how in the world of photography such large numbers of intelligent people make lantern slides and own and operate stereopticons in their own homes. We think that the parallel will be preserved by means of such a machine as the "Phantoscope." You will get, indeed, you are getting, great numbers of amateurs who are making their own motion pictures. Now here is the very projector for them, something light, portable and, comparatively speaking, inexpensive.

We append a brief description of the "Phantoscope" in order that the reader may acquaint himself with its salient features:

The "Phantoscope" is so simple a child can operate it with results equal to the work of an adult operator, and with absolutely no danger, for the five amperes of current, though giving a 1,000-cp. light, make very little extraneous heat (not nearly enough to even crack the condensers) and, beside, the new picture film of today

is of non-inflammable stock. The light of the arc shining directly on the picture film will not ignite it, even though celluloid film were used. The picture can, therefore, be stopped at any time and special features of interest be pointed out.

As a stereopticon it gives good illumination on a 6x8-foot screen, and takes the regulation slide, i. e., 3¼x4 inches.

The "Phantoscope" is small and simple, and has a miniature arc lamp for light, with a flexible cord, and plug which screws into any convenient incandescent lamp socket of the regular house or office lighting system, either alternating or direct of 110 volts.

The carbons furnished burn through two or three reels (a "reel" is 1,000 feet of film, a "split reel" 500 feet) and are inserted in a moment, and that from the outside, without opening the lamp-house.

The condensers are of the standard size, i. e., 4½ inches diameter, and can readily be taken out for cleaning when occasion requires.

A 3-inch E. F. projecting lens is regularly furnished on the moving picture mechanism, but other lenses for a longer throw can be furnished at an extra charge only for extra lenses wanted. The picture is focused on the screen simply by rotating the lens tube, after the carbons are observed to be close together, that is, the arc is short. The stereopticon lens is a simple periscopic lens of about 8-inch focus. By the use of standard film and standard lantern slides, the magnification is no greater than common, and, therefore, it is of the usual brilliance of the usual theatre motion pictures.

THE FLOWER OF DESTINY

Kleine-Cines

When viewing this picture one's memory travels backward, casting about to recall the many tales that have been read and heard of fairy princes, princesses, pages, courtiers and ladies, living in a wonderful land of flowers, castles and happiness, and of how the evil spirit finds an unknown way into this paradise, leading one of his workers, jealousy, into this country of happiness to thrust his fangs into the heart of the prince who wreaks vengeance on a lowly admirer of his queen's beauty, virtue and goodness. The odor of many flowers and fragrant plants assails your imagination as the views of the verdured hillsides and mountain stretches pass before you with their fairyland-like settings and their stately castles. Then the good fairy schemes like only fairies can and revenges the death of her brother. This is not a film of fairyland, but of real human beings, but told in a simple and convincing way, with sidelights and shadows and scenery that recalls all these things to one's mind. As the picture unrolls before your vision, you feel contented, interested and thrilled the same as you did when listening to these legends of long ago, when a shiver passed down your spinal column and your eyes opened wide in amazement. Picturesque views of nature's most delightful scenery make up the background of many of the scenes. Poetic nature travels through the entire photoplay, giving it an unusual enchantment and interest.

Once upon a time Count Ferdinand and his beautiful countess lived alone in the great castle overhanging the sea. The only other inhabitants of this wonderland castle were the servants. Numbered amongst them was Anton, a pretty boy page, who served the countess. Boyishly, he falls in love with the countess, and as a token of his affection each day the lad placed a white carnation on the window-sill.

(*Continued on page 24*)

JOAN OF ARC

An Eight-Reel Savoia Film

The Eclair Film Co. will shortly release an eight-reel film on the theme of Joan of Arc. The title role is played by Miss Marie Jacobini, the Italian actress, who has a great reputation in Europe. The story of Joan of Arc, who was burned by the English soldiery for her religious convictions, and who has been canonized by the Roman Catholic Church, forms a fine subject for a motion picture. We are justified in looking forward to a splendid production.

MISS MARIE JACOBINI

Celebrated Italian actress playing title role in "Joan of Arc." Savoia Films. Eclair.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

William Lord Wright

Just an Intimation

THE number of our readers has grown rapidly the past year. This department is read by script writers in almost every known country. We are here to please and instruct all. Are we succeeding? Have you any suggestions to volunteer for the good of the department? Do not be backward with your opinions, suggestions and experiences. We like to hear from you and assure you that your ideas are always welcomed. If we are lacking in any items of interest or instruction do not hesitate to point them out to us.

No Sample Scripts

Several correspondents have requested that we print "sample scenarios" of different kinds and designs. We honestly think that they do more harm than good. The beginner is apt to use the sample script for a model and sacrifice all else in his endeavor to get his work as much like the "sample" as possible. Every text-book published contains one or more "sample scenarios." Buy the books you see endorsed by this department. We receive them all and recommend only the meritorious.

"The Two-Reel Picture"

Captain Leslie T. Peacocke, one of the most prolific of script writers, kindly gives our readers a few suggestions under the above caption. Needless to remark that there is no script writer in the business to-day better qualified than Captain Peacocke to discourse on the subject of the multiple reel. He has written many of the features produced by the Universal Company. But we will give the floor to Captain Peacocke:

"In giving suggestions to brother and sister photoplaywrights on the building of two-reel photoplays I am, perhaps, presuming too much. The writing craft is a jealous one and there are few writers living who do not think their efforts surpass or, at least, equal those of any other worker in their own individual field. I am no better than the average scenario writer, but I have worked harder than most, I think. I have struggled and fought the fight and enjoyed the many defeats and varied success as have all scenario writers, and what little knowledge I have gained has been through experience. So, perhaps, a few suggestions I am about to give may prove of some little help to beginners in the game. The two-reel picture is now an established fact and is growing in popularity with exhibitors and the public, so writers will do well to try and meet the demand. The first thing essential is 'the plot.' The plot of a two-reel must necessarily be stronger than that of a one-reel story and must carry a big 'punch' to close the first part of the story and then work up stronger and stronger toward the climax. It must never be allowed to drag—if it does, the audience becomes bored and interest in the story is lost. Take a big subject, an original idea of course, condense your synopsis to one hundred words if you can (the shorter your synopsis the better chance it has of receiving a sympathetic reading by scenario editors and their assistant readers), make your cast of characters as small as you can, and then visualize carefully every scene. Keep in view the camera possibilities and don't run riot with interior settings. Interior settings cost money; work with as few as you can. A two-reel picture should run from 60 to 140 scenes. Do not make your scenes too long. Action is what is needed. Better to break into a scene and throw a flash of some other happening connected with the story, and then cut back to the scene which would otherwise be somewhat long. I hope I make myself clear, as this is an important factor in photoplay building. Avoid sub-titles when possible; make the action carry the story. Do not waste your time in dramatizing published books or historical topics, for writers on the editorial staff have to tackle that work when it is called for and no film company is inclined to pay for material that any member of the staff can write. Your stories must be absolutely original. Leave magazine stories alone. They do not belong to you except you happen to be the original author. Make it your business to frequent picture theatres whenever you can and study the actors of the various companies. You may then be able to grasp their probable requirements. Always have your manuscript typewritten; it is rarely ever looked at otherwise. I have never been able to master a typewriter myself, although I have bought one, and rented one often. I have no patience to learn, so have always had to pay to have my work typewritten. I found out in my early experience that a hand-written manuscript had no earthly chance of being read, let alone considered. In a two-reel subject aim for tense situations and create suspense whenever possible. Give the actors an opportunity of displaying their feelings. Don't make your story a series of incidents, but aim for continuity. Avoid carefully the actual committal of crime or any suggestion of nastiness. The censor boards won't stand for it and the censor boards hold a very strong sway in this country. So much so, in fact, that the European exhibitors are beginning to consider American pictures 'tame' and devoid of strong dramatic interest. However, writers must abide by conditions as they are and get strong situations if they can without inviting murder, suicide, robbery and other delightful aids to the pen. Original plots are harder to secure every day, so they are welcome and gladly paid for. Never get discouraged. No writer has ever achieved anything worth while except through hard work and persistency; many have starved to buy stamps; and put the best that is in you in every piece of work you do. Every good effort gets its proper reward. Your early efforts may appear to you to be very fine, but later you may probably find serious flaws in them. I have seen many of my early efforts in magazines and on the screen and have felt heartily ashamed. And most probably in a few years hence I may be just as ashamed of my present-day efforts. Every writer experiences this—our earlier efforts may have been better, but we all think we know more as we progress, and it is a good thing for us to retain our self-conceit, otherwise we should die—or seek some uncongenial occupation which is worse than death."

What, Again?

Here it is again, the old discussion as to what name to give a script. A correspondent writes us that "she is somewhat confused." She says some call 'em "photoplays," others, "pictureplays," still others "scripts," not to mention "playscripts," and "scenarios." We confess to using almost every designation with the exception of "playscript"—never that! The truth is that after Brothers Wood and Sargent settled the vexed question to their entire satisfaction a year or so ago, in favor of "photoplay," the editors, directors and authors continued to refer to "scenarios." Two-thirds of the editors speak of "scenarios" right at present. The whole blamed business seemed a much ado about nothing to us. Whether you refer to a "photoplay," or a "scenario," if you can write good ones, you will get the money.

Respectfully Referred

Here is a suggestion that is respectfully referred to the publicity agents of the various film companies. A writer suggests that instead of referring to "The Human Cruller, in Three Reels," or in "Two Parts," as the case may be, that the films hereafter be advertised as

"The Human Cruller, in Two Acts," or "Three Acts," changing the word "reel," or "part," to "act." Our correspondent thinks this act business would further elevate and dignify the multiple reel productions. Worth thinking over, at that!

A Little More of the Same

We recently observed that we hoped the time would come when the leader or sub-title could be eliminated entirely from the moving pictureplay. We continue so hoping, believing that sub-titles take away atmosphere and realism. However, others do not think so, seemingly, for we have been lambasted quite severely since our assertion. Nevertheless, do not use more leader than you have to, for there are too many so-called leaders in every field of endeavor. At present the leaderless script is a rarety, and it is better to use too many leaders than too few. This seems to be the custom, by the way, for we read a script the other day in which the leaders carried all the story there was in 38 scenes. Try and make your action take the place of leader. A telegram or a letter is less objectionable than a sub-title. They can be made to appear as part of the logical action, thus retaining plausibility. Newspaper headlines, clippings, marked items, etc., can also be employed to supplant leaders. We received a script which contained an example of the needless leader.

Leader—John's Mother Dies.

8—John receives letter. Opens it. Contains news of his mother's death. John in tears, etc.

Here is the way it could have been accomplished without leader:

8—Messenger boy comes into picture. Hands John a message. John reads:

On screen:

John Goldsmith,
Rushville, Ala.
Mother is dead. Bill.

Back to scene:—John in tears, etc.

The leader question has seemingly been so dingdonged into this particular writer that he evidently thought the leader a prime essential. It isn't. Avoid its use when your action can be made perfectly clear in some other way.

Be Systematic

Don't work in a haphazard manner. You will never arrive haphazardly. The best workers in every form of literary endeavor toil methodically. Jack London can certainly be considered at the top of the heap in fiction writing. He turns out a thousand words every day, seldom more and never less. Rain or shine, whether he "feels like it" or not, those thousand words are ground out. London does not believe that writing can be done only when the writer is "in the mood" or "inspired." He has a certain time to write and so much to be accomplished every day, and he accomplishes it. Be systematic. Photoplay writing is just hard work. It should be done day after day without the slightest regard for moods or surroundings, or time and place and comforts. Inspiration is more likely to come in the midst of work than at other times. Don't seek any and every little excuse to stay away from your desk. Rise superior to little worries and discomforts and, like Jack London and every other successful literary worker, in fact, accomplish your allotted task and surmount all obstacles. It will have to be your way if you are ever going to accomplish anything worth while.

Just a Prediction

We predict a warm time for some of these fake correspondence schools. Their paths are to be no longer strewn with flowers. One poor woman writes us and encloses a highly decorated "diploma" printed on cheap paper. She says: "This thing cost me thirty dollars. I earned the money by taking in washing. If I had read your magazine sooner I would have saved twenty-eight dollars." Wonder what these fakers will attempt next?

The Hall of Fame

Arthur Leeds, associate editor of *The Photoplay Author*, has worked behind the footlights and in the moving picture studio.

Edwin August is the latest to direct, write and play leads in his own plays. Really this is too much for one individual. Let photoplaywrights turn out the stories.

Editor McCloskey, of the Lubin Co., is always anxious to read good work. This in reply to questioners laboring under the impression that Lubin is out of the script market.

Forms of Rejection

A Detroit, Mich., author writes as follows: I would be pleased to know if you think an editor would write an encouraging letter to a would-be author if the author did not deserve it. I have been writing one year and received the following rejection: "The editorial department thought so well of this story that they submitted it to our directors. However, after careful consideration, they decided that while it contained considerable merit it was not quite available to our needs." Do you think this form of rejection encouraging? Of course it looks so but do they send the same statement to all. I would also like to know what you think of the following rejection slip: "The editor regrets that the MS. herewith is not available to the use of this company at the present time." Does it mean that it has a chance in the future? All my scripts are written in long hand.

Perhaps writing your scripts in long-hand is one reason they are rejected. No, we do not think any editor has the leisure to write an encouraging letter to an author unless he believes encouragement is deserved. Such letters as quoted above are not sent to each and every one. The second rejection means just what it says and if we received it, we would consider it final. And we might add that the many and varied rejection slips now in use are sometimes puzzling to the author. Why not a brief printed form such as is used by the majority of the magazine editors?

Idea Stealing

From St. Louis comes the idea stealing bug once again. This writer sent in a story and a plot something like a release. "I never met with but one person who had an idea anything like mine and he fell through a sixth floor skylight ten years ago while playing," is one statement. This was mighty tough on the idea. It is possible for two persons to think up the same idea. It is done nearly every day and some of the plots received from widely different sources are startlingly similar. Your pet idea may have been purchased long before you submitted your story. All persons having to do with would-be playwrights know that some of them are enveloped in a peculiar kind of conceit which is like no other conceit in the world. They invariably believe in themselves to an extent observable in no other profession or art, and usually quite unjustifiable by any external evidence. The more hopeless their work the more they believe in themselves and their genius. It must be the law of compensation. David Belasco recently announced that he would read no more unsolicited manuscripts of plays. Charles Frohman has had to protect himself against the virulence of disappointed authors. If this cry of "plot stealing" doesn't cease soon, the film manufacturers and editors will, in self-defense, be compelled to take some sort of action by which the trouble-makers are weeded out of the game.

A Few Don'ts

Don't write letters to film editors asking what sort of stories they need.

Don't sign vaguely worded contracts submitted by correspondence schools and which may turn out binding legal contracts.

Don't pay "experts" good money to get advice on how to write scripts. Several "experts" are making their living by stealing material from this department.

Don't write along the same lines month after month. The same ideas clothed in different wording grow monotonous. Try and have each plot as widely different as possible.

Don't enter script-writing contests. You are sure to lose money and valuable time. No one is giving something for nothing; just remember the fact

Don't write a story aimed at one particular studio or actor. Write the story that any studio can make and your chances for selling it will multiply.

Don't write a one-reel story for a two-part feature. Write a two-part story for a two-part feature. A two-part feature needs twice as much story as a one-part plot.

Enthusiasm

Enthusiasm is the dynamo of human energy. Without it, no great achievement is wrought out of the stuff of life and character in interaction. It is no mere explosion of the moment, or a month's intense application of force. It is the strongly, but steadily, burning fire of some central sun of concentrated effort on a worthy purpose. The man or woman devoid of enthusiasm is to be pitied. Still more is the literary worker. The writer must have an impelling power, a spring of action, an unceasing inspiration, a source of joy and growth, or literary life is apt to become stale and unprofitable. "You are too enthusiastic" is an editorial admonition that we frown upon. The photoplaywright cannot become too enthusiastic, for enthusiasm means stick-to-it-iveness, perseverance, the talent to meet the slings and arrows of outrageous fortune unafraid. Enthusiasm for beauty mastered Michael Angelo and made him the creator of modern art. Enthusiasm for humanity dominated Abraham Lincoln and made him the apostle of American democracy. Enthusiasm swayed Robert Louis Stevenson, an invalid, and made him a master. Enthusiasm is a qualification indispensable to the writer of photoplays, and something to be cherished. I receive hundreds of communications from photoplaywrights, real and near, in the course of my work. I like to read the letters that are enthusiastic and breathe optimism. The authors of these letters are almost certain to succeed in their work. I also receive the other kind of letters, depressing epistles full of discouragement and suspicion. The writers of these lack enthusiasm. They must foster enthusiasm before they can proceed far upon the highway of success.

THE PITFALL OF THE INSTALMENT PLAN

American

Everyday life is portrayed in this two-reel American feature which is scheduled for release on October 6th. Things as they really happen have been welded into dramatic form and served so as to be entertaining. The daily papers often relate just such incidents as this of the poor man not being able to meet his instalment obligations. Seldom, however, is the outcome as cheering as is the climax of this two-reel production. The film is interesting just because it deals with a subject of this kind in a true way. It picks out for its hero an honest man whose need for money will not permit him to entertain a grafting proposition. The scenes in it are real and true to life. While it might have been necessary to draw on the imagination at times to bring out some of the incidents these situations serve their purpose towards completing the story.

Steve Martin (Warren Kerrigan), while a good, honest and conscientious workman, through an unaccountable prank of fortune is unable to secure employment. He has not enough money to supply the immediate wants of his family whose clothes are becoming ragged, and are living on barely enough to sustain them. Through the intervention of a friend he is finally offered a position as foreman of a concrete mixing crew on a new structure being erected for a local department store. This position is given him under the provision that he obey orders that might be issued to him by the boss of the concrete workers. He is engaged for the position at a salary of $16.00 a week and is apparently making good. But one day he finds one of his crew using too little cement. By investigating he unearths graft, and is offered to be taken in on the deal, but upon his stanch refusal is discharged for his efforts.

Discouraged and disheartened, he returns to his home where the hopes of the wife of getting back to their old station in life, to better clothes and better meals, are all but realized. Steve has not the heart to impart the sad news, and he keeps it to himself, wandering about the town each day in the vain hope of securing other employment.

The wife in the meantime visits the department store where she purchases liberally and arranges to pay for the goods on the instalment plan, signing a statement that her husband is employed at the stated salary by this department store as foreman of the concrete mixers. She is given her goods and her statement is investigated. It, of course, is found that Steve is not employed as a workman on the building, and she is arrested for misrepresentation. Her pleadings are in vain and she is hurried to the jail. The note she sends to her husband is intercepted by the police matron who carries it to the captain where it is opened and destroyed.

The children waiting at home for the return of their mother grow tired, and as the day is growing dark, a lamp is lit with the customary results of an explosion, from which the timely arrival of the father saves the children. From them he learns the destination of the wife. He traces her to the station, but is denied an interview with her until the case is called in the court on the morning of the next day.

The boss of the job appears at the trial as a witness for the department store, and testifies that Steve was discharged because of drunkenness. Steve vigorously denies this and states the true reason of his discharge. On this testimony the case is dropped.

An attorney is engaged by Steve, and together they appear at the office of the department store where a claim is made for damages because of the false imprisonment. This claim is adjusted by payment of $1,000 and a promise of a position. Steve's claim of fraud is carefully investigated and proven, whereupon he is put in charge of the work and the guilty man is apprehended and prosecuted.

C. J. V.

THE FLOWER OF DESTINY

(*Continued from page* 21)

One afternoon, as the count was walking over the grounds that surrounded the castle, he passes the window with its love token. He accuses his wife of infidelity and unfaithfulness and wishes to know the lover's name. She, however, is ignorant, and it is only by chance that he discovers Anton the next day gently placing his little token in its usual place. The count, in his insane anger, sprang upon the boy, raining heavy blows on him, which caused his death.

Quite accidentally the count met Marguerita, the pretty sister of Anton, who permits him to woo her until she found a chance to ask that she be let into his home as page. She cuts her long tresses and dons the uniform of a boy, and so enters the home of her brother's murderer. As the days pass Marguerita allows no opportunity to slip that does not bring her closer to vengeance. The countess, by degrees and against her will, grew to love the handsome boy, and the count could neither eat nor sleep for thought of her.

The day of vengeance arrived. Marguerita plotted with the count to destroy the countess by poison, promising to marry him on the death of his wife. Deeply remorseful, but determined, the count dropped the deadly acid in her wine. Then Marguerita, promising to marry the countess should she dispose of her husband, told her of the poison in the wine. The countess, simulating sickness at the table, retired to her room. The count, convinced that she was dying, influenced by Marguerita, went to her bedside, knife in hand, to end her misery. But before he could strike, the blade of the countess sunk into him, and the murderous villain dropped dead at her feet. Slipping from the tragic scene, Marguerita changed into her woman's clothes, faced the countess, and revealed her identity. This production will be released on October 7th.

C. J. V.

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, Exhibitors' Times

When I called at a Broadway theatre I was greatly surprised to find a real change in the orchestra. Was it the work of a new drummer, or was it that the old drummer had taken the hint and had, at last, unpacked his traps and decided to abandon his mouth effects?

The fact is that the audience was not treated to vulgar snorts and groans, but heard the running of trains—the bell of the engine—the horse trot—the falling of waters—the telephone bell—and many other sound effects that generally give life to a picture. It was a novelty for the theatre.

The musical instrument manufacturers have not been slow to see the opportunities offered them by motion pictures, for they have perfected the musical traps so as to imitate the most insignificant sounds. They have not only improved their traps, but they have patented many combinations by which, as is the case with the "Dramagraph," the traps are cleverly arranged in an ornamental cabinet for the convenience of the drummer.

The Excelsior Drum Works, of Camden, N. J., the manufacturers of the Dramagraph, have realized the fact that while many managers cannot afford the luxury of an expensive sound effect cabinet, or do not care to imitate all the sound effects, they are looking for an outfit for general purposes. With this view in mind, the Excelsior Drum Works have combined the following drummer's outfit:

One brass drum 30x14 inches.

One snare drum 15½x4 inches.

One nickle-plated drum-stand.

One direct stroke pedal.

Triangle, cymbal, castanets, tambourine, shot pad, dog bark.

Four different whistles.

If we are well informed, this complete outfit of well and carefully made instruments is quoted at $50, and at this reasonable price the drummer should be able to do some efficient work.

As I stated in previous articles, it is not a question of noise, but of giving the correct effect at the proper time, and in some cases rather leave the music out than play a selection out of place.

"The Great Physician" of Edison is a remarkable production in many ways, but sad. When the vision of death appears at the door to claim the child, it would have been far better to stop the music and leave the audience deeply impressed by the figure of death than to play a too noisy music. The orchestra leader did not seem to grasp the real situation. He thought he had to play a lively selection to represent the agony of the mother, trying to protect her child from the clutches of death. While it is true that the mother was in great agony and was trying to chase away the figure of death, she was too weak, and did not show violence or quick actions to justify a too noisy music. Such music rather exaggerated her proper feelings.

When the figure of the shepherd appears at the door for the little lamb and is seen carrying away the child, the music should have been very soft, as dying away, while the figure of the shepherd and the child fade away on the curtain.

"The Great Physician" did not create the proper impression on the audience because the music, although all classic selections, destroyed the sentimentality of the production. The appearance of the vision of death, in its long cloak and holding the scythe, made many young folks laugh and pass funny remarks, while if the music had fitted the scene, the mind of the audience would have been carried in another and proper direction.

Music has the power to either make us laugh or cry, so the selection played during the abovementioned scene had the effect to create some hilarity, instead of bringing the audience down to deep emotion.

The main trouble is that the orchestra leader is much on the order of the drummer. He believes that he must play all the time, and that if he was to stop his music a few seconds the manager would dock the wages of the whole orchestra. There may be some truth in such a fear, as we have some managers who know no better. A motion picture is a good deal like an oration, and we know that an orator who reads his speech without a single stop is a bore to his listeners and does not convey the desired impression. It is the same with the picture—we must have the stops, the punctuation.

J. M. B.

A Correction

We are angry with ourselves; very angry. Last week we wrote:

The *Exhibitors' Times,* of September 13th, when printing the story "In a Serpent's Coils," omitted to state that it was one of the American *Cinematograph* Co.'s releases. We should have written American *Kineto* Company.

WE furnish to our Advertisers FREE INFORMATION on new and contemplated MOTION PICTURE THEATRES. For further information write to Advertising Department MOVING PICTURE NEWS AND EXHIBITORS' TIMES, 220 West 42nd St., New York.

ONE OF THE MANY SCENES IN THE FORTHCOMING MAMMOTH PRODUCTION OF GERHART HAUPTMANN'S "ATLANTIS," PRODUCED BY THE GREAT NORTHERN FILM CO.
The steamer in the illustration is one of the Scandinavian-American's largest liners, which was chartered for the scenes to be taken at sea.

CURRENT FEATURE RELEASES

IN THE PROGRAM OF THE

GENERAL FILM COMPANY (INC.)

BREED OF THE NORTH (LUBIN)

BREED OF THE NORTH (LUBIN)

THE DEPTH OF HATE (PATHEPLAY)

THE DEPTH OF HATE (PATHEPLAY)

THE TAKING OF RATTLESNAKE BILL (LUBIN)

EDUCATIONAL AND SCENIC FILMS

I DON'T doubt the statement made by Mr. David Horsley to the effect that the European public is more fond of educational and scenic films than we are.

There is a reason, and if our manufacturers, renters and editors of magazines were more regular patrons of our motion picture theatres, they would find out the reason.

It is unfair to insinuate that our American public is not as intelligent or is more given to frivolity than other nations. This is not so. If Americans like a little fun, they are nevertheless more intelligent and more anxious to learn than most of the foreign peoples.

The fault is not with the public, but with the exhibitors, then with with the manufacturers, who make themselves the slaves of the exhibiting game.

I have mentioned it in previous articles. We have too many ignorant exhibitors, men who cannot even read and who make up their programs, not from the stories of the films, but from the posters. These push-cart and shoe-string men, who abandon the peddling game, believing that it was more easy to sell 5-cent admission tickets than to sell goods on the sidewalks, have so little experience in the show business and so little knowledge of human nature, that they form their opinion of what the public wants, not from the majority of the audience, but from the few noisy ones.

If at a theatre showing a blood and thunder picture to some three hundred patrons, fifty of them—the low, cheap, morbid element—applaud, Mr. Manager, who does not know better, cannot see two hundred and fifty dissatisfied patrons walk out, but, accepting the verdict of the fifty noisy ones, goes to his exchange and says: "This is what the public wants." Nay!

We have practically in the United States only one class of theatre. The same program is shown in all the theatres, and because the manufacturer listens to the ignorant exhibitor and to his cry of "What the public wants," he produces only films to please this class of exhibitors.

While I have not visited Europe for many years, I know that the open market was possible over there because they have different classes of motion picture theatres. They have the high-class places, where only the best films are shown, theatres where you do not meet the morbid class, but the most cultured element, members of the great "Academic Francaise." You have the low, cheap theatres for the men and women craving for blood and thunder pictures, etc.

It seems ridiculous, nevertheless it is a fact, you can see in the worst dump of the lower Bowery the very films shown at the high-class Regent Theatre. It is a mere question of price in the service.

If the cultured class is taking to motion pictures it is on account of some intelligent exhibitors who are putting up some high-class houses, yet the patronage is not growing very fast because the exhibitor spending a fortune on his theatre cannot be assured of a good, even program at all times. One day he will have an exceptionally good show, and the programs of the following days will be so weak as to keep the patrons away.

Patrons fond of good comedies are tired of going to motion picture theatres because for one good, clever comedy they may see to-day, they have to stand for a lot of poor films. Same with the dramas. As to the scenic and educational films, they are so rare that a patron must make up his mind to visit the theatre at least a whole week before he can see one on the screen.

This is the reason why the good class of intelligent Americans does not much frequent motion pictures. With the low element it is a different question. They are indifferent to the details, they do not care how unnatural the scene may be, as long as their morbid passion is thrilled by the sight of the weapon or actions of the villain.

The American public, at least the intelligent public, is fond of educational and scenic films, and I can state, without fear of contradiction, that every time a film is applauded at the Herald Square Theatre it is either an educational or scenic film.

One evening the film of the Pathe Freres' "Toad Traits" was received with loud applause from every part of the house, and the scenic "Hot Springs and Geysers of New Zealand" pleased much. It was the same the other day with the film, "Strange Traits of Serpents," also from the Pathe studios. I could go back several months and prove that all educational and scenic films are well received and please immensely.

An intelligent exhibitor of Illinois had tried a scheme. He had advertised that Monday would be the day for the children, with all good comedies; Thursday the serious day, with scenic and educational films; Friday the Western and Indian day, etc. The program was welcomed, but he could not keep it going, because he could not get the films. On Monday, when his theatre would be packed with children anxious to have a good laugh, the exchange would send him all dramas or educational films, and on Thursday, when the cultured class would travel from even a distance to see something to their liking, the exchange would send the most silly and stupid comedies in stock.

The American public is very anxious to know more of this world. There is not another nation on this earth so fond of travel as Americans; consequently scenic films always please. As America is foremost in education, industries, inventions, etc., the educational films always draw well. Evidently America, like other nations, has a low element. The whole question is, then, to have different grades of theatres for various classes and not cater exclusively to the low element.

The coming season does not augur well for motion pictures, as I see more of a decline in the good patronage than an increase, now that our 10 and 15-cent theatres are booking the sensational films of the 5-cent places. Certain well-known trade-marks attract a regular patronage to a number of good houses, but if between these popular trade-marks the exhibitor is going to sandwich some of the questionable supposed feature films, he is going to lose his good patronage and compel the cultured class to shun motion picture theatres.

J. M. B.

DARE-DEVIL LAW IN DRAGON RELEASE

Rodman Law has been engaged by the Ryno Film Company, producing "Dragon" films, to appear in a feature in which he will ascend in an aeroplane over Long Island Sound to a height of 2,500 feet, his sister, Miss Ruth Bancroft Law, who is two years his junior, controlling the machine. At a given signal she will volplane almost vertically to a height of 160 feet from the water, where Law will dive from the machine without the aid of any apparatus, and his sister will continue her flight, landing on the beach. According to the law of gravitation, the aeroplane, at the time Law leaves it, will be traveling approximately 80 miles an hour, or 119½ feet per second. Law's dive will take him to the water, where he will strike at a velocity of 225 feet per second, and the force of his weight will be approximately two tons. Mr. Law will also rescue a young lady from a burning hydroplane racing at a tremendous speed.

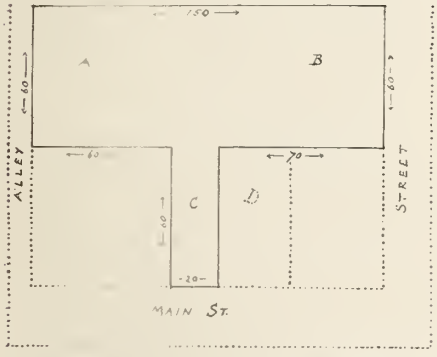
Motion Picture Theatre Construction Department

Mr Henry M. Williams, a land owner of Fort Wayne, Ind., had an idea to erect a motion picture theatre on a valuable lot of his own.

He had not only a valuable lot in the heart of the shopping district of Fort Wayne, but an ideal site for a motion picture theatre, as with the entrance on the main street, he could save much rent by having the theatre proper erected in the rear, the less valuable part of the property

Diagram No. 1

Shows us the lot: The rear part of the lot "A B," or west end, is 150 feet long by 60 feet wide. The east wing "C" is 60 feet long by 20 feet wide. This wing faces on the main street, while on



the south side of the lot is an alley and on the north side a good business street.

As is generally the case, Mr. Williams called on a local architect to prepare plans. I had not the pleasure of knowing the architect, but by the plans submitted, it was easy to see that he had no experience in the theatrical line, that he was more of a village architect.

Fort Wayne is an important burg, where the property in the shopping district is quoted high enough to induce the builder to use every inch of it and not waste big back yards, as is the case in villages, where an acre can be bought for a song.

When Mr. Williams heard of me, he bombarded me with letters and sketches, as if I had no other work to do than to devote all my time on his proposed theatre. He wanted my advice on everything.

I answered Mr. Williams very politely and informed him that the plans and sketches submitted were not correct and not practical as with the great waste of land he would place a too high rent on the theatre to make it a profitable investment.

I told him that he had an ideal lot and that I could plan a theatre the rent of which would be practically free, on account of the stores, offices and apartments to be erected in connection with the theatre.

Mr. Williams was much pleased with my views and he asked me to prepare some plans. He was anxious to see my plans, as his architect, as a last resort, advised him to purchase an extra 30 foot strip of land on the north side of the wing "C" so as to have a theatre 50x120 on the main street.

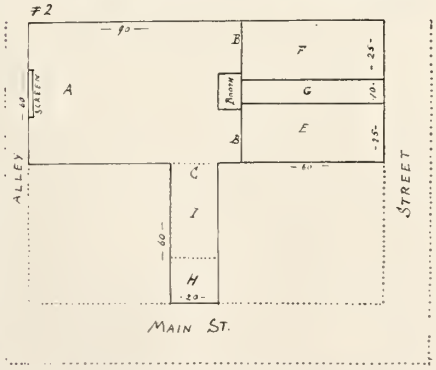
The proposed purchase is shown in "D" and the dotted lines in diagram No. 1.

Mr. Williams was greatly opposed to this purchase on account of the high value of the property.

Diagram No. 2

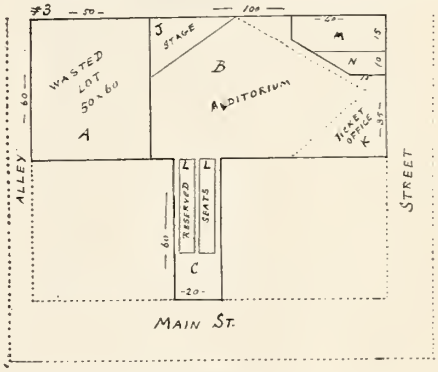
shows my plan. I suggested to use section "A" 60x90 for the theatre proper. This would have provided an auditorium large enough for the size of the town. By using the less valuable part of the lot, a theatre of lighter construction could have been erected. As this section "A" gives an alley, it would have been easy to provide many exits.

My intention was to build on section "B" 60x60 an apartment house with stores "E" and "F"; a wide hallway



"G" as an entrance to the building, with stairs for the upper floors and to serve also as an exit door for the theatre. This apartment house with stores would have yielded good rents on account of the importance of the business street. On the wing "C" I wanted to erect a four or five story office building, the two lower floors to be turned into a wide, long lobby for the theatre. As this wing has a frontage of 20 feet on the main street, it would have made a fine entrance for the theatre, and on account of the length I had suggested a front lobby "H" and an inside foyer "I." This office building "C" 20x60 would have been another source of good income.

This plan, as shown on diagram No. 2, would have occupied the whole lot with no waste whatever, and as the theatre would have been erected on the less valuable part of the lot, the rents collected from both the office building "C" and the apartment house and stores



"B" would have made the rent of the theatre practically free.

Mr. Williams was so satisfied with my original plans that he gave them to his regular architect to draw the regular plans, and after the work of the architect Mr. Williams sent me a copy of the blue prints, to have me pass on them.

While it would be too long and perhaps tiresome to the readers to reproduce in these pages all the first sketches made by the local architect, I will take the liberty to submit one, to show the space wasted and the poor idea of projection.

Diagram No. 3

shows a sketch submitted by the local architect. His intention was to use the best section of the lot "B" 60x100, for the theatre, the wing "C" for the reserved seats and waste section "A" 50x60 in a sort of back yard. There is still another great waste of space in the theatre in providing such an extra large triangular stage "J," 35 feet on one side and 25 on the other side. A motion

picture theatre does not require such a stage, not even for cheap vaudeville. The box office entrance "K," as he calls it, is another great waste, as is the stage, it is triangular, 40 feet on one side and 35 on the other side.

The worst in this sketch is the arrangement of the reserved seats "L" in the wing "A." These reserved seats are not only too far but they are at a very bad angle with the picture. No one would pay an extra admission for the worst seats in the house.

As the architect has failed to indicate the operating booth, I will have to pass it under silence.

As can be seen by diagram No. 3, the auditorium is combined for about 400 chairs. Such a small house on such a valuable lot would make the rent prohibitive. The only outside income figured by the architect is a small store "M" 15x40 and a very small shop "N" 10x25.

I give the above as an illustration of some of the blunders of local architects. It is not a new case but will serve the purpose of warning the would-be builders of new theatres.

I don't know if the theatre has been erected as Mr. Williams has stopped his correspondence. As long as the plans were in course of preparation, he could give me no rest; he even wanted me to visit Fort Wayne. I could not do it without a remuneration as I had given him already too much of my time and I had to take care of my other office work.

J. M. B.

MANUFACTURERS AS EXHIBITORS

ON another page of this issue, I warn the exhibitor against the too long programmes and the abuse of posters.

I know that I will be censured, because too many exhibitors, renters and manufacturers are sleeping on their laurels and are indifferent to what is taking place.

I compare our present supposed prosperous conditions to the position of the French Government in 1870. There was no use to warn Napoleon III or his ministers, they were sleeping on the old French laurels, they would listen to nothing and they could not see the immediate ruin of the Empire. When Napoleon was ready to declare war with Germany, he asked General Leboeuf, then Minister of War, if everything was ready. General Leboeuf answered: "Sire, if the war were to last ten years, we would not even miss a gaiter button." Less than six months later, when I was a Swiss soldier and was sent to the frontier to protect the neutrality of Switzerland, and when the starved army of Bourbaki was forced to enter the Swiss territory, we found little to disarm the French soldiers, few of them had arms, the majority were forced to go through the deep snow barefooted, half of them had rags on their backs, yet General Leboeuf had said that the government was fully ready.

We face the same story in filmdom. Because the manufacturer stays at home or promenades in Europe, he does not see the existing conditions, and, as the renters and exhibitors are too busy with the dollar of today, they do not believe in an immediate danger.

Nevertheless, the danger is at our doors, and it seems that I am a fair prophet, as a new sign, confirming my suspicions, recently caught my eye. Mr. Geo. Kleine is building a special theatre on West 42nd street, New York, to show his great productions.

Mr. Kleine is not only an importer of films, but he is a real lover of art and motion pictures, and because he cannot allow the Geraghtys and Guimonds to show in their all-night shows such a wonderful production like "Quo Vadis" side by side with the extra sensational film of Harry K. Thaw, Mr. Kleine is building his own theatres and possibly will not release his master productions to other showmen. As the Geraghtys are perhaps the first ones to give an all-night show for 5 cents and will set the example, Mr. Kleine may be the first manufacturer to run his own theatres and decide the other manufacturers to do likewise.

The smart push-cart and shoestring men, who tried to monopolize the show business by trying to put all other exhibitors out of business, with too long programs, souvenirs, etc., will be the first ones to suffer the effects of their own foolishness. What will they do when the Biograph Co. show their films in their own theatres, when Selig, Lubin, Thanhouser, Vitagraph, American, Eclair, Essanay, Famous Players, Edison, Gaumont, Kalem, etc., will do likewise? Yes, they will go to M. A. Neff to ask him to form a new league to compel the manufacturers to close their own theatres and to release their films through exchange men for the benefit of the exhibitor members of the league.

Some exhibitors claim that Mr. Geo. Kleine, as an importer of films, releasing through the General Film Co., should not run theatres himself. They go as far as to accuse Mr. Kleine of bad faith by compelling them to show the inferior productions and to reserve for his own profit the films on which easy money can be made.

While to the ignorant exhibitor such a statement may appear logical, others more intelligent do not blame Mr. Kleine, because the exhibitor in general has done nothing to encourage the manufacturer in the production of first-class films.

With the ridiculous daily change and the great objection to repeaters, a film has a short life, and when a manufacturer can dispose of sixty prints in the United States he is doing well.

An output of sixty copies can pay a manufacturer on an ordinary film, but when the manufacturer has to spend $50,000 or more on a negative, as in the case of Quo Vadis, Coming of Columbus, Last Days of Pompeii, etc., the manufacturer cannot make his money if the exhibitor is not willing to give more life to the film. We cannot blame the manufacturer to open his own theatres, to show that a good film can stand for months on the boards.

Mr. Geo. Kleine has done everything in his power to uplift the industry, he has released through the General Film Co. some wonderful productions of Gaumont and of Cines, yet he has been unable to decide the exhibitors to show these great productions more than one day. I had several talks with Mr. Geo. Kleine on this subject. Mr. Kleine has been discouraged, he did not receive the support of the exhibitor, and as he knows that the public is in favor of high-class productions, he has to follow the only course open, viz.: the running of his own theatres. Quo Vadis is still holding the boards at the Astor Theatre, after an experiment of over four months, a mute proof to the above statement. The exhibitors, blinded by their petty jealousy, could not see the bright prospects of the future, but Mr. Kleine could understand, and he is setting the pace. Other manufacturers will follow, and as they will have a chance to show in their own theatres and not be at the mercy of the foolish exhibitor, they will be encouraged to produce real master productions, and then the existence of the little dumps, managed by the push-cart and shoe-string men, will be at an end.

J. M. B.

Dr. Meyers, of the Tremont Temple, divine and preacher, whose fame is not confined to Boston alone, but who is well known over the entire country, was present at the presentation of the world-famous production, "Les Miserables," on Tuesday, September 15th, at the Tremont Temple. Some idea of the impression that this film has made on the theologian may be had when it is learned that during his sermon on Sunday last he made it the subject of a 12-minute talk.

THE BATTLE OF WATERLOO

Waterloo Film Company Five-Reel Feature

An Historic Battle in the World's History Filmed

In the United States, recently, there was a picture made entitled "The Battle of Gettysburg." Military historians placed the Battle of Gettysburg among the few decisive battles in the world's history. These historians are also agreed that in this select list of great combats the Battle of Waterloo should also find a place. Waterloo made history and changed history. The little Belgian field where this great battle was fought is visited annually by hundreds of thousands of Anglo-Saxons anxious to see the scene of the combat.

"Waterloo" has been a favorite theme with poets, painters, novelists, mainly because it brought about the downfall of one of the greatest generals in history, Napoleon Bonaparte. If this man had not been beaten at Waterloo, he had it in his power to dominate the non-civilized world by force of arms, for his ability and ambition were boundless. Personally, I am disappointed that he was beaten, because, contemplating affairs at the respectable distance of a century, it would have been interesting to know what Napoleon would have done had he beaten the Prussians and the English.

The film makes a magnificent spectacle of battle life and death. It is exceedingly popular in Europe and it should be popular in North America, where the interest in European history is hardly less keen than it is there.

My friend, Mr. P. P. Craft, who is featuring "The Battle of Waterloo," has made many successes in feature films. He is one of the shrewdest and ablest men in the business, and he should make a success of this picture. He has the finest instincts of the master showman. State-right buyers, exchanges, and exhibitors can rest assured that when P. P. Craft puts out a picture on the theme of the Battle of Waterloo it is worth looking at and exhibiting.

The picture is bound to be a huge success from the very nature of its subject. T. B.

SAPHO

World's Special Film Corporation

Story of the film, taken from Alphonse Daudet's novel, by permission of the author:

During an entertainment given by the engineer Dechelette, the former model, Fanny Legrand, meets the worthy provencal, Jean Gaussin d'Armondy, who is studying law in Paris. On the eve of breaking away from her, he hears that she is no other than the celebrated Sapho, immortalized by painters and musicians. He remains with her. Sapho called on Jean from time to time at his student's quarters, and after nursing him through a long illness she persuades him to keep her with him. Sapho is happy in finding a small apartment where to shelter their love. One day the sculptor, Gaoudal, lifted a corner of the veil that hid Sapho's past. This made Jean jealous. Sapho appeased him by the surrender of her old letters. The sudden blaze of those papers caused

SCENE FROM SAPHO

the chimney of the house to catch fire. Neighbors rushed in, and among the rescuers, Sapho recognized her father, the old driver. Ashamed, she dreaded that Jean's refined nature would take umbrage at this stain. But she knows how to manage him.

At times Jean is indignant and revolts, but Sapho always gets the best of him.

After high words with Sapho, and on the invitation of his uncle Cesaire, Jean takes a trip to his native home, and is thought to be safe amidst his family.

As soon as he returns, Sapho regains her hold on him. Rosario Sonchez, a former friend of Sapho, whom she has made stewardess of her mansion, invites Jean and his mistress to luncheon. On that occasion Rosario introduces Jean to De Potter, the celebrated musician. Sapho's friends make fun of her disinterested love. Disgusted at his bondage, De Potter tells Jean, as an example of what he is to expect, of the hard life he leads with Rosario. A few days later it is decided to leave the mansion and to go and live at Chaville, close to the Hettemas.

At the request of Sapho, Jean adopts a child, in ignorance that the child is the son of Flamant, condemned for forgery through his love for Sapho. That day, as a celebration of their new installation at Chaville, they all have a picnic in the woods. It is there that they meet Irene Bouchereau, niece of the family doctor, which is the cause of a quarrel, stopped by the sound of Hettema's horn. One day Dr. Bouchereau meets Jean in a train and invites him to his house. The young people are pleased with one another. Then comes Jean on the eve of marrying the doctor's niece. Sapho compels him to give up all thoughts of marriage. Recognizing that his life is bound up with that of Sapho, Jean announces to his family that he is going abroad with his friend. His family reproach and curse him, especially his father. However, he learns that his mistress has received a visit from her former lover, the father of the child, and maddened by jealousy, he insists that Sapho go with him to America. Fortunately for him, it is she who leaves him.

AMUSEMENT SUPPLY COMPANY CATALOG

The catalog recently issued by the Amusement Supply Company of Chicago is a comprehensive book containing everything necessary in the equipment of a theatre. To list everything catalogued in its 112 pages would require the reprinting of the entire index, which in itself takes up a whole page. Everything in it has been neatly and tastefully arranged by Mr. Traub, properly illustrated and well displayed.

On the inside back cover he has tacked a supplement illustrating all the parts of the Motiograph 1913 Model Arc Lamp, improved parts of the Motiograph 1912 Model, Motiograph parts, Power's Nos. 5, 6 and 6A parts. This supplement in itself is worth a good deal to the exhibitor or operator who is not thoroughly familiar with all the small and intricate parts of the machine.

Besides this feature, we find all the different makes of machines listed and their various parts. In fact, it tells about everything necessary in the operating booth, not only for the theatre in the big city, but also, in towns where electricity is not available, it lists gas-making outfits, and also tents for the itinerant showman.

For the furnishing of a theatre it lists such articles as fans, exhausts, seats, etc. For the front of the house it has turnstiles, ticket cancellers, ticket venders, and frames. Rewinds, carrying cases and exit signs also form a part of this catalog.

The catalog is printed on good quality paper and has an especially heavy colored cover, with an illustration of a theatre on its front cover. It is neat, well compiled and handy.

IN CONVICT GARB

Essanay

On September 26th the Essanay Film Mfg. Co. will release this two-part feature, which centers about the lives of several convicts whose stations in the social world were widely different, but through circumstances were thrown together. Richard Traverse does himself and the Essanay brand of pictures credit in this production by his superior acting and daring achievements, which lend to this photoplay interest and excitement. E. H. Calvert, as usual, carries his role in a convincing way, doing some very good acting in a difficult part.

In order to give this picture true color, the Essanay acting company went to the penitentiary at Joliet to secure the proper settings. One has opportunity to view the impregnable walls which surround the massive structure in which the breakers of the law are housed.

Especially thrilling is the escape of Swayne (Mr. Calvert) and the pursuit by automobile. Added interest is given this chase in view of the fact that the prison warden's daughter is kidnaped by Swayne before making his daring flight. The automobile, however, proves more speedy than the electric controlled hand-car, and with a flying leap Chub (Mr. Traverse), who has become a trusty, masters the occupant of the hand-car.

The entire film is exceptionally well staged and tells a forceful story.

The story deals with Elliott Swayne, the cashier of a bank, who is unworthy of the trust placed in him. His companions are men of the underworld who prey on society for a livelihood. One of these, through Swayne's influence, is given a position of janitor at the bank. Swayne's morning's mail contains a letter from his brokers, advising him that they must have thirty thousand dollars to cover his shortage on the market. Swayne has been using the bank's money in his gambling, and realizes that discovery is imminent if he does not secure the desired capital in time.

With his three companions he plans the robbery of the bank that night. He is sure of the success of his plans, as a reception is being held at the banker's home, to which he is invited and attends. During the course of this gathering he becomes engaged to the banker's daughter (Ruth Stonehouse). The operations of the bank-breakers work successfully through the operations of Chub, who because of his connection with th institution gains ready admittance. After the night watchman has been bound and gagged Swayne is telephoned at the banker's home. In order not to show his connection with the affair, he is immediately held up when he enters the bank and compelled to open the safe. A passing policeman in his rounds notices that something unusual is going on in the bank and investigates. After securing the loot, the trio are about to escape, after binding both Swayne and the watchman, when they are nabbed by the police. Grant (Charles Hitchcock), when he realizes the crime he has committed, confesses all to the police, including Swayne's part, in his statement.

When the news reaches the banker's daughter of the confession of her fiancé and his imprisonment in the penitentiary for a long term of years, she is horrified, but finds sympathy and consolation in an old friend of the family, Phillip Warren, whom she afterwards marries.

Several years after these happenings, Warren is appointed warden of the State prison. Swayne's punishment is all the more severe as he is compelled to witness the happiness of the Warren family.

Because of his good behavior, Chub has been made a "trusty." He and the warden's little daughter become very good friends. Swayne, on the other hand, is rebellious and sullen. With the help of his fellow-prisoners he effects his escape, taking with him the warden's little daughter. The mother gives the alarm, which sends the warden and his men out on the chase. Chub, however, is a little in the lead, and jumps into a passing automobile and compels the driver to give pursuit. Swayne reaches the railroad and takes possession of a hand-car. Chub's machine gradually closes the intervening space until both car and machine are side by side, when he makes a sensational leap, knocking Swayne from the machine and rescuing the little girl. Swayne is captured and the child joyfully returned to the anxious parents, and Chub is promised the assistance of the warden in securing his freedom.

C. J. V.

THE INGRATE, OR THE VEIL OF THE PAST

Union Feature—Three Reels

In simplicity and excitement of plot, as well as intensity of acting, this is one of those film plays that will surely get over with great ease. It is all so plain and, above all, so human. A young fellow is caught stealing by his employer. The latter is a kind-hearted man, and on the would-be thief signing a confession, he is let off. But the thief is also an ingrate. He robs his benefactor's safe, recovers his confession, and discovers documents incriminating his employer, a banker. Thus armed, Robert Sarton (the ingrate), tries to force his employer to give his daughter to him (Robert). On the banker refusing, Robert produces the incriminating documents. The banker is in despair, but a good fairy in the person of an actress whom the banker formerly befriended, appears.

She persuades the ingrate to take her out to dinner, and then by a trick induces him to sign another confession of guilt. So that the banker, having been placed in possession of the original confession, as it seems to be, is enabled to checkmate the ungrateful young man.

Good photography and acting make this an admirable three-reel subject.

SCENE FROM "THE INGRATE"

I have done my best to show the folly of the abuse of posters and of long programs, but on account of the general apathy of men who cannot see their own danger because they are blinded by petty jealousy, which has done so much to disrepute motion pictures, I can do nothing more than abandon them to their fate.

I welcome the following clipping, as we say in French: "Aux Grands Maux, les grands remedes," or as translated: "For the great diseases, the great remedies."

The following clipping will do more good than anything else; it will serve as an example; it is going to induce the pushcart men and shoestring peddlers, who have hesitated in the past, to go on with the game of annihilation by following the Geraghtys and the Guimonds in the foolish war of killing each other with long programs, souvenirs, etc.

"RIVAL SHOWS SPLIT TOWN"

Film War Results in All-Night Exhibitions at Monticello

Monticello, N. Y., Sept. 15.—The residents of this place are divided into two factions over the rivalry between Geraghty & Son and L. F. Guimond, proprietors of two moving picture theatres.

The Geraghtys for a long time had the only picture show in town, but recently L. F. Guimond, of Newark, N. J., built a $25,000 casino here, and immediately the proprietors of the shows advertised special attractions to get patronage. Geraghty & Son advertised six reels and Guimond made it seven. Thereupon the Geraghtys came back with eight reels and Guimond toured the town with an automobile bearing signs, "eleven reels to-night and steam heat." This prompted Geraghty & Son to engage two operators and put on an all-night show announcing "come and stay as long as you like." The house was packed until daylight.—From New York Times.

An all-night show means from fifteen to eighteen reels. What are going to be the consequences, not to the exhibitors but to the public?

The next day school children will not be in proper shape to follow their studies. The clerks and shop girls will be sleepy and not attentive to their duties. Fathers, mothers, bosses, teachers, in fact every one will have a grouch and hurl a stone at motion pictures. The only man to be happy will be the oculist, as a steady daily grind of eighteen reels will ruin the eyesights of at least three-fourths of the population.

It is useless to say that foolish exhibitors will not stop at an all-night show, but will continue the fight by offering a twenty-four-hour show with many special features, souvenirs, free lunches, sleeping accommodations, etc. This clipping is going to decide the lukewarms to follow; they have been waiting for some one to make the jump and, like a lot of sheep, they are watching.

While the exchanges and the manufacturers have realized the danger of too long programs, they have not the courage of their opinions. Like the exhibitors they are governed by petty jealousy. They are afraid that Jones would take his service away from them to carry it to another exchange if they should dare to say something to him. This silence is working against motion pictures.

For years we have fought valiantly the press and the clergy, we have practically reached the aim of our ambition, viz.: to show only clean, moral pictures. With the support of the Board of Censors and of the good manufacturers we have silenced the enemies of Cinematography, and have induced the better and cultured classes to be patrons of our theatres. Without contradiction the United States is the cleanest country in the world for its shows.

All this good work is going to be destroyed because our manufacturers, by permitting such long programs, are opening the doors wide to the miserable, immoral and questionable films from the other side that were barred from our shores in the good old past.

Our manufacturers have the hardest time to keep pace with the increased programs, and as the programs are still increasing in length, the American manufacturers find themselves unprepared to meet the situation. They are no more asking the government to impose a high tariff on foreign films; they do not even try to use their patents to protect the Americans from the Europeans; no, they seem to abandon all fight for supremacy, and they throw the doors open for anything made in America or in any other country, as long as it is a perforated band of celluloid with something printed on it. The licensed manufacturers have so well recognized the situation that they allow the licensed exhibitors to show independent pictures.

Now that long programs have afforded a chance to many unscrupulous film men to import sensational European features, we give them a stamp of approval to open a direct competition to the American manufacturers and renters. It is not rare to see an importer of foreign films visit the exhibitor, ask him to discard his domestic service to patronize the imported sensational films.

The future is easy to predict. The clergy and press are going to renew their fight, and the cultured patronage will shun our theatres. We know the fate of the two plays "The Lure" and "The Fight," so we can see what the authorities will do to motion pictures if we encourage the importation of foreign films.

The reader will be surprised when I say that the above clipping is welcomed. Why welcome such a state of affairs? Why not? The sooner the better. We cannot avoid such a bad condition of the show business as long as we keep with us the push cart and shoestring men; we cannot eject them, but we can encourage them to a still bigger fight in which the fools will kill themselves. After the storm sunshine. When the peddlers will find that there is more money in selling cabbages than in the show business they will abandon the theatrical business to better and more intelligent men, so the sooner the better.

Lafontaine was a great French fable writer, and each fable has a good moral lesson. I can cite the one of "The Three Thieves and the Ass." While two thieves are fighting for the possession of the plunder, an ass, a third thief, appears and, taking advantage of the confusion, departs with the animal, the bone of contention. The ass gone, the two first thieves have to stop their fighting for lack of interest.

While the Geraghtys and the Guimonds are fighting for the patronage we have behind the game influential men who are preparing strings of theatres, and will capture the whole

show business and bring it back to its normal conditions. Again the sooner the better. These men willing to have chains of theatres are not willing to fight with the pushcart men and peddlers, consequently the sooner these undesirable exhibitors put themselves out of business the better for Cinematography.

I have tried to fight these long programmes and this abuse of posters. I have tried to bring the show business to a more dignified state, but as I said at the start of this article, there is no need to waste more time and energy as exhibitors are too imbued with petty jealousy and refuse to listen to common sense. J. M. B.

THE WHOLE PROGRAMME FILM

(*From the Australian Cinematograph Journal*)

The feature film has repeatedly formed the subject of discussion in these columns. Its gradual growth has been traced, and readers of this journal will hardly have to be reminded that long before the whole programme picture was even mooted in either our English or foreign contemporaries, its coming was foreshadowed by us. But two or three years ago a picture exceeding 1,000 feet in length was so rare that it was advertised for weeks prior to its release, and though the majority of the long films proved successful, they met at the outset with a by no means cordial welcome at the hands of managements generally. "The long films," asserted many managers, "weary the audiences, and they cannot possibly last." Precisely opposite views were taken by this journal, and it was pointed out that those who did not see eye to eye with it would rue their shortsightedness. The long film was the natural evolution of cinematography having become an enormous factor in public entertainment, and of the substitution of actors who had earned their spurs on the dramatic stage for the earlier exponents of moving picture creations. And as this new element came into the field, so had simultaneously arisen a demand on the part of the public for a much higher class of pictures generally than it had hitherto been accustomed to. Picture producers were quick to recognize the change, and that both their standards and their methods needed radical alteration. From this the evolution to the longer film originated. But the way was beset with danger, and the producers went warily. The more enterprising of the managements, ever on the lookout for a means of increasing the popularity of pictures, seconded the efforts of the pioneers of the long films to demonstrate the wisdom of their new departure, and what was the result? Star films were still comparatively rare, and remained so for a considerable time. But, as one by one the managements that had held back also became eager inquirers, it gradually became an acknowledged fact that no programme could be boomed unless it included a film of over 2,000 feet.

NOTES

Warner's Features, Inc., will shortly release a three-part feature, entitled "For the Heart of a Princess."

Lester Park, who recently left New York on a business trip for Warner's Features, has done such good work in behalf of the feature program that he has been made district manager for the Western territory.

J. W. Cotter, who has been managing the Kansas City office of the Universal organization, has assumed charge of the Warner branch office in that city.

Charles Snodgrass is now manager of the Denver branch of Warner's Features. J. W. Allen, formerly in charge of the Universal exchange in Oklahoma City, has gone to the Coast, where he will fit into one of the Western offices of Warner's Features, Inc.

When Al. E. Christie put on one of two dramas as a rest from the comedies, Donald MacDonald took the chance given him in both hands to show how wonderfully good he is at serious work and to prove his versatility. There was a time when Donald did nothing but heavy work and leads, and he was well known on several vaudeville circuits with dramatic sketches as well as in stock.

William Clifford is getting to be a regular landowner. He has recently purchased another bungalow, a beauty, in Hollywood, with a gorgeous garden. He is renting his other home and is going to live in the new one. Clifford, who is doing such great work as Henry McRae's leading man, is a great believer in the future of Hollywood property and his earnings are going into real estate in that place. He is a far-seeing, wise man, too.

Jeff Dolan is now manager of the North American Film Co., 145 West 45th street, New York City.

Suit has been brought in the U. S. District Court at Los Angeles by Jack London and Frank A. Garbutt, trustee for Bosworth, Inc., to restrain H. M. Horkeimer, of the Balboa Amusement Co., from any further production or attempted sale of the Jack London stories in motion pictures.

MARY FULLER AND HER PET PIG "WILFRED"

It is notorious that the greater number of motion pictures made are not suitable for children. We have proved this out ourselves time and again by getting the ideas and views of children on the pictures they have seen. Now comes the Youth Photoplay Co. to supply this evident need. This company, with offices at 145 West 45th street, and under the management of Mr. W. W. Young, proposes releasing children's plays showing the achievements of youth, its activities, special school events, sports, travel and the like. Each production is to be reviewed and approved by Judge Willis Brown. As the letterhead of this company says, "Youth is one thing of universal appeal in motion pictures." To youth this company proposes making an appeal by means of suitable pictures."

We commend this scheme, and we shall be interested to see the company's releases. The children of today are the men and women of the future. Get their interest in the motion picture today, and their interest in the future is likely to be retained. The Jesuit formula is a very sound one: "Give us," say these great educationalists, "the children; the parents can take care of themselves," and they are right.

From our standpoint, that of faith in the future of the motion picture as the greatest mind-controlling agency that has ever been conceived we say, let us have access to the minds of the children by means of suitable motion pictures.

We wish the Youth Photoplay Co. success in its aims.

THE IMPORTANT COPYRIGHT CASE

James E. Northmore, who was arrested by the Federal authorities for making copies of George Kleine's copyrighted photographs of "Quo Vadis" and selling them in the open market, was arraigned last week in Chicago and bound over to the Federal Grand Jury in one thousand dollars bail. Northmore furnished bail and engaged counsel. Mr. George Kleine and his associates have determined to prove the value of Federal protection in copyright issues, and intend to relentlessly pursue all violators. Since George Kleine made his immense success with the Cines production of "Quo Vadis" there have been several minor attractions started who have taken advantage of his great advertising and wonderful press notices, and have even gone so far as to use his copyright photos and cuts, and in some instances to use his own press matter, misleading the public into the belief that they are presenting the original Astor Theatre production.

MOTION PICTURES PREFERRED TO MR. BRYAN'S LECTURES

The William J. Bryan tent show of all stars, showing for one week only, with the Secretary of State as an extra added attraction (at an advance in price), had strong competition at Culpeper, Va., last week in the form of a motion picture show that played just across the street from the lot where the Secretary held forth.

The Enterprise Park Motion Picture Theatre had for its attractions "The Brothers, or The Parting of the Ways"; "The Surveyors," a thrilling tale of cannibals and hairbreadth escapes, and "The Power of Money."

Against this mastodonic programme the Chautauqua offered a lecture by Dr. A. E. Turner, entitled "The Scope of Sociology," the "World Famous Florentine Concert Band" and Miss Millicent Melrose, a Boston soprano.

The rivalry was intense. The Enterprise people had an advantage, in that the prices ran from 5 cents to 10 cents, while the tent show demanded a fee of half a dollar. But the pictures held their own. The ballyhoo in front of the door chanted the praise of the attractions to be seen within for 5 cents—half a dime—and got the crowd coming.

The rivalry had an effect upon the attendance in the tent, for even the magic of Bryan's name was not strong enough to fill the seats. There were many left vacant when the "exercises of the evening" really got under way. The crowd was the poorest of the week.

But the competition to Bryan got a body blow soon after the star began his performance. The Enterprise outfit had mandolins and a banjo to supply music for the pictures. As Bryan spoke the melodies from the opposition camp came stealing into the big tent and disconcerted the audience. The Florentine band, however, which preceded Bryan must have disturbed the motion picture spectators as much as the picture music interfered with the Bryan crowd. Nevertheless, one of the county officials sent the Culpeper police force over to the theatre with orders to "stop the music or move it down the street." The police force seemed to be a bit puzzled as to just how he was going to "move the theatre down the street," but he finally went over, and appealing to the manager on the grounds of Southern hospitality and courtesy, interwoven with a few threats, finally persuaded him to run the balance of the picture dramas without the aid of the "orchestra."

In spite of that handicap, the pictures more than held their own. The manager had high feelings over the combination in restraint of trade that had been made against him, which he had been led to believe was against the Bryan political philosophy, but he said nothing—that is, nothing for publication.

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A melodramatic tale of the Canadian border, well photographed, superbly acted and situations that are unique and exciting. Beautiful scenic backgrounds that make this piece stand out as a production of more than ordinary merit. Francis X. Bushman featured. Heralds and posters now ready.

Released Tuesday, Sept. 30th.
"A RAY OF GOD'S SUNSHINE"
A singularly beautiful and pathetic drama that teaches an object lesson. E. H. Calvert, Ruth Stonehouse and Thos. Commerford featured.

Released Wednesday, Oct. 1st.
"A SUCCESSFUL FAILURE"
A jolly good comedy that will make you forget you ever had the blues. "Smiling Billy" Mason, Wallace Beery and Dolores Cassinelli at your service.

Released Thursday, Oct. 2nd.
"THE BELLE OF SISKIYOU"
A love drama of the West intermingled with thrilling situations. Marguerite Clayton featured.

Released Saturday, October 4th.
"THE STRUGGLE"
A Western thriller that your patrons will struggle to see. Mr. G. M. Anderson featured.

WHAT DO YOU THINK OF OUR NEW POSTERS? AREN'T THEY GREAT? They will boom your business. Posters are lithographed in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State St., Chicago, Ill.

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Appearance and Manners

Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Department, Exhibitors' Times

In the issue of the *Exhibitors' Times* of August 23rd I said a few words on the girl usher.

Since then my experience has demonstrated the sure foundation of my remarks—the girl usher can be a nice ornament to a theatre and may in some cases draw a small extra attendance of mashers to the displeasure of many ladies; as to efficient service, she does not seem to fill the bill, at least in a motion picture theatre.

I cannot blame the girl usher for taking it as easy as she can and not leaving her comfortable corner to show seats unless she is compelled to do so, as the work of an usher is far from being a sinecure. I mean the work of the usher who has at heart the interests of her employer, and who wishes to make the patrons as comfortable as possible, to induce them to call again.

On Thursday evening, September 18th, I visited a theatre on upper Broadway, New York City, showing vaudeville and pictures. After paying my 25 cents admission for an orchestra seat, I was allowed to walk up and down the aisle to find a seat. Ushers were there; plenty of them—from four to five girl ushers resting themselves against the brass railings, chewing gum and talking of the latest split skirts and fashions. I was not the only one to receive the same treatment, as several parties of ladies and gentlemen had to hunt seats for themselves. Only once during my stay in the theatre did I see a girl usher take the trouble to show a seat, and this was for a middle-aged man, who had insisted to be shown a chair in the first rows.

While I do not see the value of such ornaments, unless the manager wishes to have someone to keep thieves from walking away with the brass railings, I do not blame the poor girls. As I have been compelled more than once to take the place of the usher, I know what it means to be walking up and down the aisles for several hours per day. The waiters, who are compelled to stand for hours on their feet, wear old soft shoes, with small or no heels, but such shoes cannot be considered by the girl usher; she is not working in a theatre for the sake of the work, she accepts the job for the opportunity to show herself, consequently she must show a small foot and some high French heels, and this explains why she has to hold to the brass railings.

As I have stated in my previous article, the girl usher is a mere fad. The exhibitor who does not reason must follow the fads.

No, the work of a conscientious usher is not a sinecure, but requires much patience, good manners, clean, neat appearance and a good memory. While ushering seems to be a very simple class of labor, you will find that more or less skill, or, at least, experience, is required before a man can become a proficient usher.

Some shovelers are awkward and do less work in a day than a man who has long been familiar with his work.

For instance, some may imagine that anybody can drive a horse, or two horses. One morning I noticed a boy in charge of a delivery wagon. He turned from the curb, evidently without using his eyes, and soon found himself between two cars, one going west and the other east. Both motormen had to come to a dead stop, otherwise they would have crushed the wagon, the horse and the careless boy in charge of the reins.

Within half an hour after that incident, I saw a strong, heavy-set man driving a four-horse team with four or five tons of coal in the wagon. Without a bit of trouble and in a crowded street, he swung his team around and backed his wagon exactly opposite the coal hole in the sidewalk. There was no delay in the traffic. He knew his business and he deserved big pay. The boy knew nothing of his job, and will cost his employer big money before he learns his trade.

Take the case of firemen. Firing requires skill, and great skill at that. In big railroad systems they watch the consumption of coal. Every engine is charged with the fuel it uses, and note is made of the number of miles it covers and the loads it has hauled. The fireman is then the economist of the system.

There is another important factor in city work. A skilled fireman will not make one-tenth the amount of smoke produced by a man ignorant or careless in his work.

In short, more or less skill is necessary in every walk of life where men labor. There is no common labor.

One of the drawbacks of the work of the usher is that most of the young men who could be proficient ushers refuse to act on account of a false pride. The same false pride exists in all positions requiring the wear of the uniform. Young men believe that the uniform is a sign of servitude, consequently a common labor. A great mistake, as all work that is honest is honorable. A man should not be ashamed of the uniform which stamps him with the seal of honest labor.

A trained memory is the principal tool of the usher of a motion picture theatre. He must know how many single or double seats he has at his disposition and where they are located, so as to save valuable time and avoid the crowding of the aisles. He must keep his mind busy calculating all the time, to know how many are going out, how many are coming in. This is no easy work, when we consider that a motion picture theatre is a constant stream of patrons walking in and out, yet it is of the greatest importance to a well-managed house. The usher who can meet the patrons and tell them at first sight that he has three seats on the left of the fifth row, etc., deserves good wages. The usher must also remem-

ber the fancies of the regular patrons, as most of them have some preferred seats. If the usher can say to a patron: "I have your seat," he will please the said patron and encourage him to call again, as the patron will have an idea that the usher has reserved the seat.

As I said, the principal tool of the usher is an excellent memory for everything; he must not only try to memorize the seats at his disposition, but he must know the regular patrons and their families, and keep a sort of tab on their movements. A lady will call on the usher and ask him: "Have you seen my children, are they still looking at the pictures, or have they gone home?" The usher is supposed to know the children of this regular patron, he is supposed to know if they have been in the show, if they are still there, or if they have gone home. A male patron will give his ticket to the usher and say: "Have you seen my wife or daughter? Where are they seated?" or he will say: "My daughter is coming soon, tell her where I am seated," etc.

The intelligent usher, who has a good memory and good manners, is worth a good deal to a manager. Such an usher cannot rest himself against the brass railings, he must be on the go all the time, he must survey the auditorium to refresh his memory on the vacant seats.

This is where the girl usher fails, and a manager who would insist on having the girl ushers walk the aisles all the time would be considered a man of little principle, not to say bad manners.

The usher must be intelligent and able to answer many questions. He must know the popular actors by names, the companies, and he must not say that the picture on the screen is a Nestor when it is a Selig.

J. M. B.

CHICAGO LETTER

From now on the campaign which has been conducted by the International Motion Picture Association against the showing of more than three reels for five cents will be more of a personal nature. The method of attack will be to have a committee of members of the Association see those few who are not in favor of the decision, and in that way endeavor to convert them by personal arguments to the necessity of taking this step.

As was demonstrated at a meeting held at the Globe Theatre last week, there were very few in favor of the larger program at the five-cent admission charge. In fact, out of the two hundred or two hundred and fifty exhibitors present, there were only seven that were of a contrary opinion. These seven were for the larger program at the five-cent charge. Without a doubt, however, the majority of these will be listed among the believers within a very short time. Some of these, it must be admitted, have very good reason for continuing the long-program policy, as their competition is very keen and is of a like nature. As a few of them stated, they are merely in favor of more than three reels for five cents because the conditions demand it from them. It is the effort and aim of the Association, however, to remedy these conditions in the vicinities in which they are found. That they will accomplish their mission is evident, as their campaign is being pursued along lines that has brought success on every hand up to the present time. Their methods of procedure have been just and equitable to all concerned, as it has always been in the past. They are strengthening another weak link in the chain of motion picture exhibitions that is bound to go down in history a credit to every member of this body.

The meeting during its entire process was taken up with arguments pro and con on the question before the body. Mr. Robert Levy and Mr. Natkin acted as chairman and secretary respectively. These two gentlemen were appointed at a meeting held a week ago in this same theatre. Mr. Levy pursued the same just course he did at the former meeting and showed no partiality at any time. Speakers of both factions were heard and their points of argument thoroughly discussed by the chair and others among those present. Mr. Schindler and Mr. Glickman championed the longer program, while Mr. Choynsky and Mr. Levy bore the brunt of the burden in defending the three reels. Mr. Choynsky is not only an orator, but a convincing talker who has thoroughly studied conditions and the effects of the present racy method of conducting the motion picture theatre. His arguments were forceful and struck home in a way that left no room for argument. Mr. Choynsky did himself and his organization credit. Mr. Levy showed a wisdom in handling large bodies of men that is very seldom displayed in a meeting of this kind, where order and parliamentary law is an unknown quantity. Mr. Schindler handled his subject in a peculiar way, in view of the fact that he is showing only three reels for five cents, and at the same time casts his arguments with the other faction. Mr. Glickman, however, is a dyed-in-the-wool believer in indcpendence and personal control of business, this control to be exercised according to the lights of the individual, and not to be influenced by party or organization legislation. While he did not shut his eyes to what was said contrary to his way of thinking, nevertheless it was impossible to make him see the light either by theory or by practical statements.

While the opposing body was given the first opportunity to address the body, the speakers seemed somewhat timid. From their remarks it was learned that with but one or two exceptions they were in favor of the three-reel program but, because of local conditions, they could not put it into effect without a tremendous drop in their business, in view of the fact that their competition, while not running any more than three pictures, was offering additional inducements in the way of vaudeville and singers. They were able to do this because of their added seating capacity.

One of the speakers made the statement that there might possibly be a nigger in the woodpile. By this was meant that possibly one or the other of the film interests was behind the movement, and from the speaker's opinion it was the feature-film people. Should this shorter program become universal in the city of Chicago, it is really the feature-film people that will lose, and the regular exchanges will be the gainer. The feature exchanges at the present time are securing their business entirely from the overflow that cannot be supplied by the regular buying exchanges; that is to say, among those theatres which are running more than three reels. The ones really to gain by this move are the buying exchanges of all three factions —General, Mutual and Universal. As it now stands the General Film Company can go into any locality and furnish three neighboring theatres a change of three reels a day without conflicting. The Mutual can hold their patrons indefinitely on this same basis; the same holds good with the Universal. In the past the latter two factions were compelled to give up supplying a theatre after a certain period, as their program was not large enough to continually supply four and five reels for any great length of time without duplicating. In the past, in neighborhoods where the theatres were so thick that the exhibitors were compelled to stick to one program, it was necessary to keep within the limit of the supply of the buying exchanges and get their added pictures from the feature exchanges.

The suggestion that ten cents be charged, instead of reducing the number of reels, was not given much consideration. The proposition was put forth by Mr. Glickman. While he felt that he could not reduce his program, he was sure that if the increased admission price became general he could secure it. In the vernacular, the argument is as broad as it is long. If he can secure ten cents for six pictures, and his neighbors charge the same

price for the same show, there is no reason why they cannot all reduce to three reels and at a five-cent admission charge. It is a fifty per cent reduction in the admission charge.

All the exchange representatives were present at this meeting, but took no active part in the proceedings. As mentioned by the chairman, they were merely present to get more intimately acquainted with conditions and get first-hand knowledge of the wishes of the majority of attending exhibitors.

It is thought that within a very few weeks the three-reel program will be in universal use throughout Chicago with but few exceptions. The necessity of conserving will soon be realized by all in the theatre business. The novelty of the motion picture must be sustained, and that by regulating the doses to be served to the public. To overeat is unhealthy, and to overfeed the public motion pictures is unhealthy for the business.

BESNARD AS FILM DIRECTOR

Paris, Sept. 20.—The news that Albert Besnard, the painter, who is intrusted with the interests of his country at the French temple of art in Rome, known as the Villa Medici, has been appointed the artistic director and censor of films for an Italian Cinematograph concern, is regarded as showing the high artistic level to which this form of entertainment is now rising.

M. Besnard, who is painting the new ceiling of the Theatre Francais and has visited Paris in connection with that work, explains that the firm's idea is to offer a valuable prize to the writer or poet turning out the best sketch suitable for Cinematography, viewed from the point of view of artistic taste and beauty.

If M. Besnard has his way all the improbable stories of adventure will disappear from the picture theatres, and will be displaced by masterpieces of dramatic and poetic art, written by the world's greatest authors.

PILAR MORIN TO APPEAR IN MUTUAL FILMS

We are happy to announce that Madam Pilar Morin, the famous actress and pantomimist, is shortly to appear in films released by the Mutual Corporation. It is evidence of Pilar Morin's popularity with Motion picture theatregoers that although it is two or three years since she appeared in films, there are requests made from Europe and Asia, as well as this country, for pictures with her in the leading parts. We have no hesitation in saying that this gifted artist will vastly enhance the popularity of any pictures in which she may appear. We congratulate the Mutual on having secured her services.

In No. 2 of the *Exhibitors' Times* Pilar Morin wrote what is to our minds the classic article on her own art. It expresses the requirements of motion picture acting in order that it may be convincing to spectators. We await with interest the films in which Pilar Morin is to appear.

"Zuma, the Gypsy," is the Kleine-Cines two-reel which made such a sensation abroad and which is to be released by George Kleine in America, Tuesday, November 4th. This is the "Cines" in which Madame Hesperia dances with a python. Madame Hesperia plays Zuma, the gypsy girl, and is hired to perform the dance with a big snake in a mammoth reception hall.

Iva Shepherd, a prominent member of Edwin August's company, was injured at the shore on the rocks when she injured her kneecap, being thrown on the rocks by a big wave. She has been incapacitated for a week and will not be able to move freely for some time. Miss Shepherd is an emotional actress of great parts. The wave which threw Miss Shepherd against the rocks threw Edwin August and the camera man off into the water, and this time the camera went, too. All this happened at Point Firmin.

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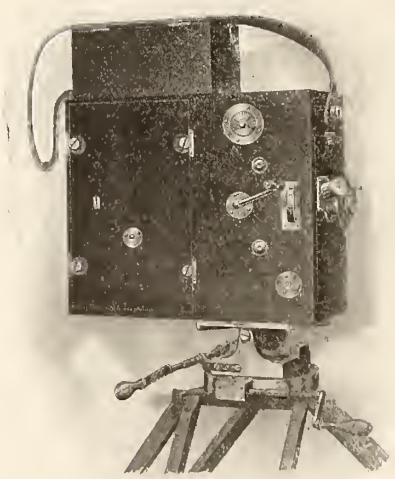

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NOTES

Mr. and Mrs. William Bechtel, of the Edison Company, are taking their first vacation since going into motion pictures, five years ago.

Charles Horan, director of "Dragon" films, who has produced "The Blindness of Courage," "Her Last Ride," and others, is producing a three-reel film of Rodman Law.

Clarkson P. Ryttenberg, general manager of the Ryno Film Company, producing "Dragon" films, states that there are a few exclusive territories still open for the three-reel "Dragon" feature, "The Blindness of Courage" or "Between Two Loves."

The American Kineto Corporation announce that the following territories are still open for "In a Serpent's Coils": Oregon, Washington, Michigan, Texas and Indiana. The next release of this company is the "Waters of Death" in three reels.

The World's Series baseball games between the New York "Giants" and the Philadelphia "Athletics" will be photographed and shown the same nights as the games are played, by the Commercial Motion Picture Co., 102 West 101st street, New York City.

Mr. Elmer J. McGovern, formerly of the advertising staff of "The Exhibitors' Times," is now publicity manager of the New York Motion Picture Company. He is a capable and intelligent young man, and we wish him every success in his new field of endeavor.

George Kleine left Chicago Tuesday last en route for Italy. Mr. Kleine called for a few days at his New York office before sailing. Mr. Kleine proposes to arrange for a series of new multiple-reel subjects and to take care of the subjects now in making abroad.

The Exclusive Supply Corporation's program will be strengthened by the addition of a Gaumont two-reel feature subject, to be issued every Saturday, beginning October 18th. This is in addition to the two other longer features issued by the Gaumont Company on the 15th and 30th of each month.

Mr. Benjamin Judell, formerly with the Western Milwaukee & Mutual Film Exchange, Minneapolis, has been engaged as manager of the Minneapolis branch office of the World Special Films Corporation, which will be located in the Temple Court Building. Mr. Judell has been in New York for the past week and leaves Monday afternoon for Minneapolis.

Phil Gleichman, vice-president and general manager of the World Special Films Corporation, has returned from Philadelphia, after having made arrangements with William C. Karrer to take charge of the Philadelphia branch office, which will be located at No. 1316 Vine street. Extensive alterations are to be made in the building, which will delay the opening of the office until about October 1st.

During the fire scene on board the ship in Edison's two-reel picture, "Hard Cash," Robert Milasch was up on the main mast while the flames were reaching for him. "Bob" is built along the lines of a lath. He tried to keep his legs drawn up out of reach of the flames, in which he was only partly successful, as his shoes and stockings were scorched, but he stuck to the mast until the scene was over.

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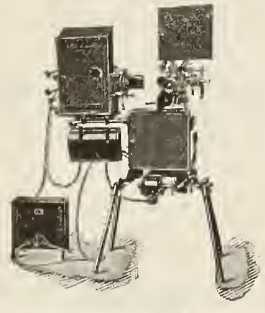

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NOTES

Allan Dwan is leaving the Universal to join Aubrey M. Kennedy, of the Western Features Film Company, which concern starts work about the middle of September.

Helen Case is back after a long holiday with her folks in the East. She is considering several engagements, but has not definitely decided upon any particular one yet.

Art Ortega, the impersonator of Indian parts, goes with Frank Montgomery to the Kalem. Ortega has always been a part of Montgomery's company and his step seems a natural one.

Wallace Reid, of the Universal, with Ed. Brady and Dorothy Davenport and Marcia Moore, is putting on the second of a series of cracksman pictures, which Reid will write, direct and act the lead in.

M. J. McQuarrie leaves the Universal to join Kennedy and Dwan in the Western Feature Film Company. Director Otis Turner and Allan Dwan have both expressed the opinion that McQuarrie is one of filmdom's greatest character actors. A master of make-up and a conscientious actor, he is a desirable man.

Rupert Julian gave a wonderful performance in "The Mask," and the sudden change of his facial expression is nothing short of marvelous. Mr. Julian has jumped into the front ranks of photoplayers and his success is due to the unselfish efforts of Lois Weber and Phillips Smalley, who have not hesitated to write him strong parts with themselves.

On Saturday the members of the Motion Picture Exhibitors' League, which had finished their congress at San Diego, visited the Universal studios and ranch and were worked into Henry McRae's picture, "The Cowboy Magnate," in a novel manner. They were feted and dined and had a generally good time.

Mary Fuller had a bad fall from her horse the other day, when, after a long gallop, the horse suddenly stumbled and fell, going down immediately upon the horse in front. Miss Fuller was still in the saddle as her horse slid along the ground (a tribute to her horsemanship), but the flying heels in front being in immediate proximity to her, she rolled away into the ditch, to rise a minute later, much to the relief of the rest of the party, with only a swollen hand.

S. P. Hetteberg assumes full charge of the new Cincinnati branch of Warner's Features, just opened at 111 West Fifth street, to serve exhibitors in southern Ohio and the northern parts of Kentucky and Tennessee. Mr. Hetteberg has a wide and favorable acquaintance with the trade in the Cincinnati territory. For the past ten months he has been with the Mutual Film Corporation, and previous to that he managed the Central Film Service Company, of Cincinnati.

Eugenie Ford, of the Frontier, writes from Santa Paula that the five hours' trip from Los Angeles to Santa Paula took them just twenty-four hours to make. Vicky Ford and Eugene Ford were in the party. They had two blow-outs, then the inner tube went, and they traveled most of the way on the rim, being unable to get an inner to fit. Then the rain came down and soaked them all, and finally they had to put up at a small country cottage over night. She says they are all working hard and like the place very much.

Mr. Chas. A. Brady, of 145 West 45th street, New York City, has purchased the State rights for a "Boy and the Law," a multiple-reel picture which portrays the story of a Russian boy who, persecuted by Russian law, became a hater of all law. Escaping from jail to this country, making his way to Salt Lake City, there becoming a lawless boy of the streets, he soon came under the notice of Judge Willis Brown, of the Juvenile Court. The judge took this boy, with other misunderstood boys, and instituted the first boy city. This Russian law-hating boy became the first mayor of a real city of boys. Willie Eckstein, the boy, now an American citizen twenty-three years of age, acts the latter ten years of his life, with scenes in Russia and in various parts of this country. Judge Brown himself appears in many of the scenes. The picture has been produced under Judge Brown's personal direction. Some of the boys who were in his court are in the pictures.

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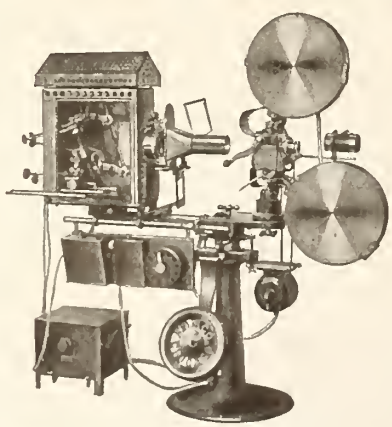

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CHICAGO NOTES

B. W. Beadell, representative of Edison in Chicago, installed a machine in the operators' union at Milwaukee, and also one at the headquarters of the operators' union in Chicago.

Mr. Wm. J. Mullen recently opened his new 650-seat theatre in Aurora, Ill., which he calls the Aurora Theatre. It is said to be a very pretty theatre and up to the minute in its many appointments.

Mr. L. P. Breen, who has successfully conducted a theatre at 3355 W. Chicago avenue, will soon break ground next door to his present showhouse for a new theatre, which will seat between six and seven hundred. A 14-foot stage will be included in the new theatre. This theatre will be called the Rose Bud.

The Thelma Theatre, one of Edgewater's most popular moving picture houses, is enjoying a successful career under the management of E. J. Bracewell. This theatre since its erection some four years ago has had a checkered career, being under a new management every few months. It now, however, is under the management of a lady whose conception of the wants of the people is causing a steady flow of nickels into the box office. She has studied the conditions of the locality with a keenness that shows rare judgment, and is offering an entertainment of exceptional merit.

The General Feature Film Company, of 112 N. La Salle street, has been sold by Joseph Hopp, et al., to Wm. Hershberg and A. K. Spencer. The consideration is said to have been $11,250. Mr. Hershberg was formerly an exhibitor and operated the Magnet Theatre on Twelfth and Kedzie streets, while Mr. Spencer has long been associated in the motion picture business in its many branches. Mr. Spencer was at one time manager of the Special Feature Film Company for Mr. Hopp and knows all the details of this business. It is said that Mr. Rogers, the retiring manager, intends entering the feature exchange field.

Many of the exhibitors of Chicago recently received a letter from a source unknown and which was merely signed, The Committee, by the typewriter, requesting them to attend a meeting to be held at the Globe Theatre for the purpose of asserting their independence on the matter of running not more than three reels for five cents.

This meeting was well attended, but it consisted mostly of those who favored the three-reels-for-five-cents rule, in fact before the gathering broke up it was in the hands of this element.

It was first attempted to secure a chairman, and after much futile effort on both sides it was decided to pick an impartial person not interested in the motion picture business. A lawyer was chosen who knew little about the business, but showed partiality.

When an effort was made to form the organization it is said that only six of those present signed the application list. This makes it appear that there are only six exhibitors in the whole of Chicago who do not favor the three-reels-for-five-cents method of doing business. And some of these six showed their selfishness in their arguments. According to their own statements, their efforts were for the almighty dollar, regardless of the harm done the business and those in it. Their only argument for wanting to do as they saw fit in this matter was that their independence was being taken from them if they were compelled to submit to the ruling of the majority. Independence was their only argument. We must admit that independence is a fine thing, and so is dynamite if handled properly. They are both dangerous and are liable to work havoc if not properly used.

The meeting finally resolved itself into Mr. Levy, a member of the International Motion Picture Association, which is pushing this shortened program, being elected chairman, and Mr. Natkin, another member of this organization, being elected secretary. It must be said in all truthfulness that these two gentlemen conducted the meeting in fairness to all parties concerned, and in some instances gave the insurrectos a little the better of it. A committee was appointed by the chair to request the association to call a special meeting for all exhibitors in Chicago at which time the question under discussion could be threshed out. It was also requested that the decision arrived at to put into effect the three-reel program be postponed. This program, however, went into effect on the day appointed.

After the committee meeting at which only four members of the six appointed on the opposition side appeared, a few of these were converted to the cause.

At the subsequent meeting held by the association it was decided to hold this special meeting on Friday, September 19th, at the Globe Theatre. This meeting was called by three members of the association and three members of the other faction. Members of the committee were: E. F. Glickman, Mr. Levine, A. W. Roth, Sam'l Berlin, J. H. Brown, Geo. Heinze, Fred Shafer, J. D. Rose, Mr. Christy and R. O. Proctor.

Mr. M. A. Coynski delivered a convincing address in favor of the three-reel program before the whole body during the meeting.

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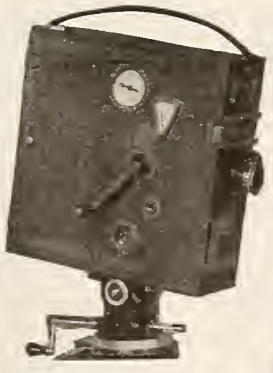
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FREE TO OUR ADVERTISERS

BELOW is a reproduction of one of our special service bulletins giving *advance* notice of new and projected picture theatres.

New York, N. Y.—Moving Picture Theater (600 seats), Lobby & Photograph Gallery: 2 sty. 25x108. $40,000. Archt., Nathan Langer, 81 East 125th St. Owner's name withheld. Plans nearing completion.

New York, N. Y.—Moving Picture Theater: 2 sty. 65x94. $20,000. Owner, Manhattan Avenue Theater Corp., Leon Sobel, Pres. 200 Manhattan Ave. Will soon be ready for bids.

New York, N. Y.—Moving Picture Building: 1 sty. 89x100. Owner, S. B. Eskeson, 149 Broadway. Plans completed; architect will probably take bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 51x112. $26,000. Owner, Concord Photo Play Co., 414 Sackett St., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 48x100. $10,000. Owner, Philip Rosenson, 257 Driggs Ave., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater (capacity 370): 1 sty. 26x100. $9,000. Owner, P. Piscia, 277 Driggs St. Plans in progress.

Brooklyn, N. Y.—Moving Picture Theater; 1.sty. 47x100. $8,000. Owner, Chas. N. Ohlan, 788 New Lots Rd., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 20x100. $5,500. Owners, John McKeon & Son, 413 Smith St., are taking bids.

Schenectady, N. Y.—Moving Picture Theater. 1 sty. 24x80. $5,000. Private plans. Owner & Builder, S. P. H. Clute, 1481 State St., is ready to start work.

Newark, N. J.—Moving Picture Theater & Roof Garden: 1 sty. 50x109. $10,000. Archt., Frank Grad, American National Bank Bldg., Springfield Ave. Owner, Atlantic Amusement Co., care Architect. Plans in progress.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 80x116. $20,000. Archt., Herman Miller, 1420 Chestnut St. Owner's name withheld.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 54x130; entrance 25x60. $18,000. Owners, Margolin & Block, 206 South Fifth St., are receiving bids.

Wilmerding, Pa.—Nickelodeon: 1 sty. 40x75. $7,000. Owner, Geo. W. Snyder, Wilmerding. Postponed.

Austin, Minn.—Moving Picture Theater Store & Flat Bldg. (Theater seating 550 and 3 flats): 2 sty. & bas. 75x96. $20,000. Austin. Owner, L. D. Baird, Austin, will soon take figures.

Parsons, Kan.—Picture Theater & Business Bldg.: 2 sty. & bas. 62x100. $40,000. Owner, Harry Strausberger, Parsons. Bids in.

Los Angeles, Cal.—Moving Picture Theater & Store: 1 sty. 169x183x36x 121. About $35,000. Owner, H. L. McAllister & J. M. Dobbins. Taking bids.

Los Angeles, Cal.—Picture Theater: 1 sty. 52x100. $15,000. Owners, A. W. & C. S. Lord. Plans completed.

Washington, D. C.—Moving Picture Theater: 1 sty. 138x64. $20,000. Archt., B. Stanley Simmons, 1340 New York Ave. Owner, Mr. Swanson, care architect. Archt. received figures until Sept. 20th.

Washington, D. C.—Moving Picture Theater: 1 sty. $5,000. Archt., B. F. Myers, Bond Building. Owner's name withheld. Plans just started.

Cleveland, O.—Motion Picture Theater (seating 285): 1 sty. & bas. 32x78. $7,500. Archt., Oliver N. Chamberlin, 1105 Schofield Bldg. Owner's name withheld. Preliminary plans in progress.

Columbus, O.—Picture Theater: 2 sty. & bas. $15,000. Owner, J. W. Dusenbury, care Southern Theater, is building foundation by day labor.

East Youngstown, O.—Motion Picture Theater & Store Bldg.: 3 sty. & bas. 25x139. $28,000. East Youngstown. Owner, H. J. Hodgkins, care Archt., Geo. W. Vaughan, 1 Diamond Blk. Architect has revised plans. Held up until next spring.

Lakewood, O.—Moving Picture Theater & Store (store & theater seating 500): 2 sty. & bas. 44x140. $15,000. Lakewood. Owner, William L. Wilson, Druggist, 11600 Detroit Ave., Cleveland. Residence, 1382 West 114th St., Cleveland.

Defiance, O.—Motion Picture Show (seating 300): 2 sty. & bas. 22x126. $5,000. Defiance. Owner, Mrs. R. E. Heatley, Defiance. In abeyance.

Fort Wayne, Ind.—Motion Picture Bldg. (seating 350): 1 sty. & bas. 35x100. Owner, Oscar Wolbrock, 2516 Hoagland Ave.

St. Paul, Minn.—Moving Picture Theater (rem. store): $2,000. Archt., A. L. Garlough, Rosen Bldg. Owner, Hammond Amusement Co., care Archt., is receiving bids.

This bulletin is mailed to all our advertisers *before publication,* enabling them to get in *immediate* touch with these prospects. *Also* a copy of publication carrying your advertisement, given to each of these *new buyers.*

For further information address: J. F. FAIRMAN, Advertising Manager.

MOVING PICTURE NEWS, EXHIBITORS' TIMES, Inc., } Publishers

THE MOTION PICTURE WEEKLY

220 West 42nd Street Tel. Bryant 7650 New York

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
July 12—In the Hands of Conspirators (2 Parts—Dr.)	
July 19—The Triumph of Strength (2 Parts —Dr.)	
July 26—The Missionary's Sister (2 Parts— Dr.)	
Aug. 23—Grandmother's Lamp (3-reel Dr.)	

AMERICAN

Sept. 15—Calamity Anne, Heroine (Com.)	1000
Sept. 18—A Fall Into Luck (Dr.)	1000
Sept. 20—Travelers of the Road (Dr.)	675
Sept. 20—Jime Takes a Chance	325
Sept. 22—The Ghost of the Hacienda (2 reel Dr.)	2000
Sept. 25—Mrs. Carter's Campaign (Dr.)	1000
Sept. 27—Master of Himself (Dr.)	1000
Sept. 29—The Flirt and the Bandit (Dr.)	1000
Oct. 2—The Badge of Honor (Dr.)	1000
Oct. 4—Crooks and Credulous (Dr.)	1000
Oct. 6—A Pitfall of the Installment Plan (2 reels)	2000
Oct. 9—Taming a Cowhoy	1000
Oct. 11—Calamity Anne's Sacrifice (Com.)	1000

BISON

Sept. 16—In the Coils of the Python (Dr.)..
Sept. 20—Through the Window (2 reel Dr.)
Sept. 23—The Struggle (2 reel Dr.).....
Sept. 27—No Title (2 reel W. Dr.).....
Sept. 30—Shon, the Piper (2 reel Dr.).....
Oct. 7—The Girl and the Tiger (3 reel Dr.).
Oct. 11—Fighters of the Plains (2 reel Dr.)..
Oct. 14—In the Wilds of Africa (2 reels)...
Oct. 18—Through Barriers of Fire (2 reel Dr.)

BRONCHO

Aug. 20—Heritage of Eve (2 reels)	2060
Aug. 27—The Madcap (2 reels)	2000
Aug. 31—The Broken Thread (1 reel)	975
Sept. 3—Gamhler's Pal (1 reel)	995
Sept. 7—May and Decemher (1 reel)	970
Sept. 10—Judge's Son (1 reel)	1000
Sept. 17—Land of Dead Things (2 reels)	
Sept. 24—The Silent Hero (2 reels)	
Oct. 1—Forgotten Melody (2 reels)	

CRYSTAL

Sept. 23—Pearl and the Poet (Com.).....
Sept. 23—Oh, What a Swim (Com.).....
Sept. 28—His Last Gamhle (Dr.).....
Sept. 30—Charlie's Little Joke (Com.).....
Sept. 30—Baldy Belmont as a Roman Gladiator (Com.)
Oct. 5—The Norwood Case (Dr.).....
Oct. 7—Dress Reform (Com.).....
Oct. 7—Baldy Belmont Wanted a Wife (Com.)
Oct. 12—The Woman and the Law (Dr.)....
Oct. 14—Pearl's Mistake (Com.).....
Oct. 14—Getting the Grip (Com.).....
Oct. 19—Hearts Entangled (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DOMINO

Sept. 18—The Bondsman (2 reels).....
Sept. 25—Highland Romance (2 reels).....
Oct. 2—Exoneration (2 reels).....

DRAGON (Formerly Ryno)

July 14—The Organist (Dr.)	1000
July 21—Memories of Long Ago	1000
July 28—Bride of the Sea	1000
Aug. 4—The Blindness of Courage (Dr.)	3000
Aug. 11—Sea Waif	
Sept. 18—Blindness of Courage	3000
Sept. 24—Her Last Ride	3000

ECLAIR

Sept. 21—Stung .....
Sept. 21—Curious Fishes .....
Sept. 24—A Puritan Episode (2 reel Dr.)....
Sept. 28—Why Aunt Jane Never Married (Com.) .....
Oct. 1—Jacques the Wolf (2 reel Dr.).....
Oct. 5—Private Box No. 23.....
Oct. 5—Polyps—Organisms Which Inhabit Stagnant Waters .....
Oct. 8—One of the Rabble (2 reel Dr.).....
Oct. 15—From the Beyond (3 reel Dr.).....
Oct. 19—He Loves to Be Amused.....
Oct. 19—Oxygen .....

ECLECTIC

Aug. 26—Wheel of Destruction.....
Sept. 1—Thrust of Hate.....
Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild.....
Sept. 18—When Paris Loves.....

FEATURE RELEASES

	Feet
Sept. 1—Dr. Nicholson and the Blue Diamond	
Sept. 8—The Voice of the Wild	

FRONTIER

Sept. 13—On Forbidden Paths (Dr.).....
Sept. 18—The Juvenile Kidnappers (Com.)..
Sept. 20—The Ranchman's Devil (Dr.).....
Sept. 25—The Village Pest (Com.).....
Sept. 27—The Moonshiner (Dr.).....
Oct. 2—The Shop Girls Big Day (Com.)...
Oct. 4—A Girl of the Dance Halls (Dr.)...
Oct. 9—When Father Goes to Church (Com.)
Oct. 11—Harmony and Discord (Dr.).....
Oct. 16—Curing the Doctor (Com.).....
Oct. 18—The Brute (Dr.).....

GAUMONT

Sept. 10—Gaumont's Weekly No. 79	1000
Sept. 11—Love Me, Love My Animals (Com.).	
Sept. 11—Cahinet-Making (Edu.)	1000
Sept. 15—The Faithful Servitor	1723
Sept. 16—The Lion Hunter (2 reel Dr.)	1800
Sept. 17—Gaumont's Weekly No. 80	1000
Sept. 18—Tiny Tim's Elopement (Com.)	1000
Sept. 23—The Sheriff's Devotion (Dr.)	1000
Sept. 24—Gaumont's Weekly No. 81	1000
Sept. 25—An Awful Relapse	1000
Sept. 30—The Doctor's Sacrifice	1000

GEM

Sept. 15—The Manicure (Com.).....
Sept. 15—Sam's Despondency (Com.).....
Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C. .....
Sept. 29—The Bachelor Girls' Club (Com.)..
Oct. 13—The Surf Maidens (Com.).....

GREAT NORTHERN

Aug. 30—Faded Beauties (Com.)	
Sept. 6—A Girl Graduate (Com.)	
Sept. 13—For Sale hy Auction (Com.)	613
Sept. 13—Under the Danish Beeches (Com.)	390
Sept. 20—Convict 337 (Com.)	984
Sept. 27—Won by Waiting (Com.)	1000
Oct. 4—A Good Catch (Com.)	

SPECIAL FEATURE

Aug. 16—A Dash for Liherty (Dr.)	
Aug. 23—The Steel King's Last Wish (Dr.)..	
Sept. 2—The Serpent's Fang	2000
Sept. 9—A Flight from Justice	3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels)	

IMP

Sept. 20—Antics in Ink hy Hy. Mayer.....
Sept. 22—Ivanhoe (4 reel Dr.).....
Sept. 25—Miser's Son (Dr.).....
Sept. 27—Binks Plays Cupid (Com.).....
Sept. 27—Jolly Jottings hy Hy. Mayer (Com.)
Sept. 29—In Peril of the Sea (Dr.).....
Oct. 2—Bleeding Hearts of Jewish Freedom Under King Casimir of Poland (3 reel Dr.).....
Oct. 4—His Priceless Treasure.....
Oct. 4—Whimsicalities hy Hy. Mayer.....
Oct. 6—The Stolen Love (2 reel Dr.).....
Oct. 11—Thou Shalt Not Ruhher (Com.).....
Oct. 13—Hidden Fires (Dr.).....
Oct. 16—The Daredevil Mountaineer (2 reel Dr.) .....
Oct. 18—The Beggar and the Clown.....
Oct. 18—Leaves from Hy. Mayer's Sketch Book .....

ITALA (Features)

July 14—Branded for Life.....
Aug. 11—The Greater Love.....
Sept. 11—The War Correspondents.....
Sept. 25—Unmasked .....

KAY-BEE

Aug. 29—The Green Shadow (2 reels)	1975
Sept. 5—The Iron Master (2 reels)	2000
Sept. 12—The Waif (1 reel)	1000
Sept. 19—Cowtown Reformation (1 reel)	
Sept. 26—The Forlorn Hope (1 reel)	
Oct. 3—Venetian Romance (1 reel)	
Oct. 10—The Revelation (2 reels)	

KEYSTONE

Aug. 21—The Fire Bug (2 reels)	1000
Aug. 25—Baby-Day—Kelp Industry	1000
Aug. 28—Mabel's New Hero	1000
Sept. 1—Fatty's Day Off—Los Angeles Harhor	1000
Sept. 4—The New Baby	1000
Sept. 8—Mabel's Dramatic Career	1000
Sept. 11—The Gypsy Queen	1000
Sept. 15—What Father Saw—Willie Minds the Dog	1000
Sept. 18—Fatal Taxicab	
Sept. 22—When Dreams Come True (Com.)..	

LEWIS PENNANTS

	Feet
Sept. 6—Decreed to Die	3000
Sept. 15—My Boy	

LUX (By Prieur)

Sept. 19—The Blacksmith's Son (Dr.)	930
Sept. 26—How Mahel Caught a Man (Com.).	760
Sept. 26—A Large Family (Com.)	285
Oct. 3—Mary's Neighhor (Com.)	895

MAJESTIC

Sept. 14—The Winning Loser .....
Sept. 16—Playmates .....
Sept. 20—His Last Deal .....
Sept. 21—Shoemaker and the Doll.....
Sept. 23—Basehall Umpire and Aesthetic Match .....
Sept. 27—A Slight Misunderstanding.....
Sept. 28—The Love of Conchita.....
Sept. 30—When the Deht Was Paid.....

NESTOR

Sept. 22—For the Peace of Bear Valley (Dr.)
Sept. 24—Heart of a Vaquero (Dr.).....
Sept. 26—His Crazy Job (Com.).....
Sept. 29—Justice of the Wild (2 reel Dr.)...
Oct. 1—Beyond the Law (W. Dr.).....
Oct. 3—His Brother's Wives (Com.).....
Oct. 6—The Trail of the Lonesome Pine (Dr.) .....
Oct. 8—The Love Trail (Dr.).....
Oct. 10—The Simple Life (Dr.).....
Oct. 13—Roger, the Pride of the Ranch (Dr.)
Oct. 15—Patsy's Luck (Com.).....
Oct. 17—Their Two Kids (Com.).....

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.)	1000
Aug. 28—Getting the Evidence (Dr.)	1000

POWERS

Sept. 19—The Doctor's Story.....
Sept. 24—Twiddledum Insures His Life (Com.) .....
Sept. 24—A Painter's Ruse (Com.).....
Sept. 26—Blood Red Tape of Charity (2 reel Dr.) .....
Oct. 1—A Househoat Elopement (Com.)....
Oct. 3—The Trap .....
Oct. 8—Chivalry Days (Com. Dr.).....
Oct. 10—The Pilgrim—Messenger of Love (Dr.) .....
Oct. 15—The Escape (Dr.).....
Oct. 17—His Pal's Bequest (Dr.).....

RAMO

Sept. 1—The Worker (3 reels)	
Sept. 3—The Black Opal (Dr.)	1000
Oct. 1—Cards (Dr.)	3000
Oct. 15—The Current (Dr.)	3000

RELIANCE

Sept. 20—The Stolen Woman (2 reels).....
Sept. 22—The Hardest Way (1 reel).....
Sept. 24—The Missing Ring (1 reel).....
Sept. 27—The Original Will (1 reel).....
Sept. 29—Hearts of the Dark (Dr.) 1000
Oct. 1—Makers and Spenders (Dr.) 1000
Oct. 4—Targets of Fate (Dr.) 1000
Oct. 6—The Buffer (Com.) 1000
Oct. 8—Once Upon a Time (Dr.) 1000
Oct. 11—The Rehellious Pupil (Dr.) 1000

REX

Sept. 25—Genesis 4:9 (2 reel Dr.).....
Sept. 28—Paying the Price (Dr.).....
Oct. 2—His Brand (Dr.).....
Oct. 5—Like Darhy and Joan (Dr.).....
Oct. 9—Shadows of Life (2 reel Dr.).....
Oct. 12—The Echo of a Song (Dr.).....
Oct. 16—Memories (Dr.) .....
Oct. 19—The Criminals (2 reel Dr.).....

SOLAX

Oct. 1—The Tale of a Cat (Com.)	1000
Oct. 3—The Lame Man (Dr.)	
Oct. 8—The Hunchback (Com.)	1000
Oct. 10—Handcuffed for Life (Com.)	1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.).....

THANHOUSER

Oct. 3—The Twins and the Other Girl.....
Oct. 5—Louie, the Life Saver.....
Oct. 7—The Plot Against the Governor....
Oct. 10—The Deep Sea Lair.....
Oct. 12—The Silver-tongued Orator.....
Oct. 14—A Girl Worth While.....
Oct. 17—A Peaceful Victory.....
Oct. 19—Beauty in the Seashell.....

VICTOR

Sept. 26—For the Sins of Another (Dr.).....
Oct. 3—The Closed Door (2 reel Dr.).....
Oct. 10—The Winner (2 reel Dr.).....
Oct. 17—The Girl of the Woods (2 reel Dr.)

EVENTUALLY

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BIOGRAPH

Feet

Sept. 6—The Strong Man's Burden (Dr.)....
Sept. 8—A Modest Hero (Dr.).....
Sept. 11—Baby Indisposed (Com.).....
Sept. 11—The Lady in Black (Com.).....
Sept. 13—An Unjust Suspicion (Dr.).....
Sept. 15—His Hoodoo (Com.).....
Sept. 15—Dan Greegan's Ghost (Com.).....
Sept. 18—The Stolen Treaty (Dr.).....
Sept. 20—For the Son of the House (Dr.)....
Sept. 22—The Law and His Son (Dr.).....
Sept. 25—A Saturday Holiday (Com.).....
Sept. 25—The End of the World (Com.).....
Sept. 27—The Influence of the Unknown (Dr.) .....
Sept. 29—Dyed, But Not Dead (Com.).....
Sept. 29—With the Aid of Phrenology (Com.)
Oct. 2—A Tender-Hearted Crook (Dr.).....
Oct. 4—The Chieftain's Sons (Dr.).....

CINES
George Kleine

June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 956
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (Part I & II) (Dr.) 1800
Sept. 2—The Sign of the Black Lily (Part I & II) (Dr.).....1970
Sept. 9—The Mysterious Man (Part I & II) (Dr.) 1980
Sept. 16—High Treason (Part I & II) (Dr.).1800
Sept. 23—For His Brother's Crime (Part I & II) (Dr.) 2000
Sept. 30—Misgotten Gains (Part I & II) (Dr.) 2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.) 2000

EDISON

Sept. 15—The Island of Perversity (Com.)...1000
Sept. 16—Jerusalem and the Holy Land(Sc.).1000
Sept. 17—Cornwall, The English Riviera (Sc.) 400
Sept. 17—The Comedian's Downfall (Com.).. 600
Sept. 19—Saved by the Enemy (Dr.).....2000
Sept. 20—The Great Physician (Dr.)..... 950
Sept. 22—The Honor of the Force (Dr.)....1000
Sept. 23—The Stroke of the Phoebus (Dr.)..1000
Sept. 24—The Embarrassment of Riches (Com.) 1000
Sept. 26—Hard Cash (Dr.).....2000
Sept. 27—A Proposal from the Sculptor (Dr.).2000
Sept. 29—The Stolen Models (Com.).....1000
Sept. 30—A Daughter of Romany (Dr.).....1000
Oct. 1—Damascus and the Ruins of Baalbek (Sc.) 500
Oct. 1—Mr. Toots' Tooth (Com.)..... 500
Oct. 3—Why Girls Leave Home (Com.)....2000
Oct. 4—The Contents of the Suitcase (Dr.).1000
Oct. 6—Birds of the Southern Sea Coast (Des.) 300
Oct. 6—A Short Life and a Merry One (Com.) 700
Oct. 7—A Wilful Colleen's Way (Dr.)....1000
Oct. 8—The Pink Granite Industry at Milford (Des.) 400
Oct. 8—Boy Wanted (Com.)..... 600
Oct. 10—In the Shadow of the Mountains (Dr.) 2000
Oct. 11—The Girl and the Outlaw (Dr.).....1000
Oct. 13—Bill's Career as Butler (Com.).....1000
Oct. 14—The Family's Honor (Dr.).....1000
Oct. 15—The Widow's Suitors (Com.).....1000

ESSANAY

Sept. 11—Bonnie of the Hills (Dr.).....1000
Sept. 12—Grist to the Mill (Special—2 parts—Dr.) 2000
Sept. 13—Broncho Billy Reforms (Dr.).....1000
Sept. 16—Women (Dr.) .....
Sept. 17—Sweet Revenge (Com.).....
Sept. 17—Duck Raising Industry (Edu.)....
Sept. 18—The Broken Parole (W. Dr.).....
Sept. 19—The Right of Way.....
Sept. 20—The Redeemed Claim (Dr.).....
Sept. 23—For Old Times' Sake (Dr.).....
Sept. 24—Love Incognito (Com.).....
Sept. 25—Days of the Pony Express (W. Dr.)
Sept. 26—In Convict Garb .....
Sept. 27—Why Broncho Billy Left Bear County .....
Sept. 30—A Ray of God's Sunshine.....
Oct. 1 - A Successful Failure (Com.).....1000
Oct. 2—The Belle of Siskiyou (Dr.).....1000
Oct. 3—Tony, the Fiddler (Special—2 parts—Dr.) 2000
Oct. 4—The Struggle (Dr.).....1000
Oct. 6—The End of the Run (Dr.).....1000
Oct. 8—The Riddle of the Tin Soldier (2 reel Dr.) 2000
Oct. 10—Pete's Insurance Policy (Com.).....
Oct. 10—The Sea Scouts of America (Top.).
Oct. 11—The Influence of a Child (Dr.)....1000
Oct. 13—The Hermit's Ruse (Dr.).....1000
Oct. 15—The Vampire (2 reel Dr.).....2000
Oct. 17—The Troublesome Telephone (Com.)
Oct. 17—The Boston Floating Hospital (Top.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) 1000

KALEM

Sept. 13—The Monogrammed Cigarette (Dr.)1000
Sept. 15—Retribution (Dr.) 1000
Sept. 17—Trooper Billy (Special—2 parts—Dr.) 2000
Sept. 19—The Burglar and the Baby (Com.).
Sept. 19—One Best Bet (Com.).....
Sept. 20—The Breath of Scandal (Dr.).....1000
Sept. 22—The Counterfeiters' Confederate (Dr.) 1000
Sept. 24—The Midnight Message (2 reel Dr.).2000
Sept. 26—The Hoho and the Myth (Com.)...
Sept. 26—The Largest Duck Farm in the World (Top.) .....
Sept. 27—A Demand for Justice (Dr.).....1000
Sept. 29—The Atheist (Dr.).....1000
Oct. 1—The Battle at Fort Laramie (2 reel Dr.) 2000
Oct. 3—And the Watch Came Back (Com.)..
Oct. 3—Historic Boston (Edu.) .....
Oct. 4—The Railroad Inspector's Peril (Dr.).1000

LUBIN

Sept. 4—The Road to the Dawn (Dr. 9 2 reels) 2000
Sept. 5—In the Southland (Dr.).....1000
Sept. 6—In the Toils (Dr.).....1000
Sept. 8—Seeds of Wealth (Dr.).....1000
Sept. 9—Playing With Fire (W. Dr.).....1000
Sept. 11—The Hills of Strife (W. Dr.).....2000
Sept. 12—Panama Hat Industry (Ind.)..... 400
Sept. 12—An Exclusive Pattern (Com.)..... 600
Sept. 13—The Medal of Honor (W. Dr.).....1000
Sept. 15—To Love and Cherish (W. Dr.)..1000
Sept. 16—Fasbion's Toy (Dr.).....1000
Sept. 18—The Clod (W. Dr.—2 reels).....2000
Sept. 19—The Love of Beauty (Dr.).....1000
Sept. 20—Her Present (Com.)..... 400
Sept. 20—His Reward (Com.)..... 600
Sept. 22—Poker Paid 400
Sept. 22—This Isn't John 600
Sept. 23—A Mexican Tragedy.....1000
Sept. 25—Self Convicted 2000
Sept. 26—Winning His Wife 1000
Sept. 27—The Great Discovery.....1000
Sept. 29—The Invader 1000
Sept. 30—The Actress and Her Jewels..... 400
Sept. 30—The Constable's Daughter..... 600
Oct. 2—The Special Officer 2000
Oct. 3—The Scarf Pin 1000
Oct. 4—For Her Brother's Sake.....1000
Oct. 6—The Counterfeiter's Fate.....1000
Oct. 7—The Two Cowards.....1000
Oct. 9—Breed of the North.....2000
Oct. 10—The Drummer's Narrow Escape.... 400
Oct. 10—Going Home to Mother..... 600
Oct. 11—The Higher Law.....1000

G. MELIES

Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Robber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000
Aug. 28—Lost in Cambodia (Com.).....1000
Sept. 4—A Day at Singapore (Sc.).....1000
Sept. 18—Home Life in Japan (Manners and Customs) .....
Sept. 18—A Japanese Funeral.....
Sept. 25—A Cambodian Idyll (Dr.).....1000
Oct. 2—Things Japanese (Edu.).....1000
Oct. 9—Cast Amid Boomerang Throwers (Com.) 1000

PATHE FRERES

Aug. 30—The Blind Girl of Castlecuille.....
Sept. 1—Pathe's Weekly .....
Sept. 2—Whiffles Decides to Be Boss.....
Sept. 2—In the Caucasian Mountains.....
Sept. 3—The Climax .....
Sept. 4—Pathe's Weekly .....
Sept. 4—Fickle Fortune's Favor.....
Sept. 5—The Otter .....
Sept. 5—In the Abruzzi, Ital.....
Sept. 6—The Price of Jealousy.....
Sept. 15—Pathe's Weekly .....
Sept. 16—Mrs. Morton's Birthday.....
Sept. 17—The Merrill Murder Mystery.....
Sept. 18—Toad Traits .....
Sept. 18—Hot Springs and Geysers of New Zealand .....
Sept. 19—Pathe's Weekly .....
Sept. 19—Dr. Turner Turns the Tables.....
Sept. 19—The Harnessed Falls of the Northwest .....
Sept. 20—Her Brave Rescuer .....
Sept. 22—Pathe's Weekly .....
Sept. 23—The Blind Gypsy .....
Sept. 24—The Secret Treasure .....
Sept. 25—Glacier National Park.....
Sept. 25—Sago Industry in Borneo.....
Sept. 25—Pathe's Weekly .....
Sept. 26—Birds of Prey.....
Sept. 26—Sicily, the Picturesque.....
Sept. 27—Fish with Storage Battery in its Brain .....
Sept. 27—The Pearl of the Bosphorus (Constantinople) .....
Sept. 29—Pathe's Weekly .....
Sept. 30—Lillie's Nightmare .....
Sept. 30—Deschutes Canyon (Washington)....
Oct. 1—Oxygen .....
Oct. 1—Along the Padas River.....
Oct. 2—Pathe's Weekly .....
Oct. 2—The Depths of Hate.....
Oct. 3—A Clever Story.....
Oct. 4—A Wall Street Wail.....
Oct. 4—Riding the Flume.....

SELIG

Sept. 3—The Way of Life (Dr.).....1000
Sept. 4—Howlin' Jones 1000
Sept. 5—Nan of the Woods.....1000
Sept. 8—The Wheels of Fate (2 reel Dr.)..2000
Sept. 9—The Rancher's Failing.....1000
Sept. 10—Around Battle Tree.....1000
Sept. 11—Two Too Many.....1000
Sept. 12—Her Way 1000
Sept. 15—The Fifth String (2 reel Dr.)....2000
Sept. 16—The Toils of Deception.....1000
Sept. 17—Tobias Wants Out (Com.).....1000
Sept. 18—The Redemption of Railroad Jack (Dr.) 1000
Sept. 19—The Rejected Lover's Luck (Com. Dr.) 1000
Sept. 22—The Young Mrs. Eames (2 reel Dr.) 1500
Sept. 22—Sissyhelle (Com.) 500
Sept. 23—Bumps and Willie (Part I—Com.).1000
Sept. 24—The Capture of "Bad Brown" (Dr.).1000
Sept. 26—The Policeman and the Baby (Com.) 500
Sept. 26—The Taj Mahal, Agra, India (Edu.) 500
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Sept. 30—The False Friend (Dr.).....1000
Oct. 1—The Cattle Thief's Escape (Dr.).. 500
Oct. 1—Rangoon, India (Edu.)..... 500
Oct. 2—Our Neighbors (Dr.).....1000
Oct. 3—John Bousall of the U. S. Secret Service (Dr.) 1000
Oct. 6—The Conscience Fund (2 reel Dr.)..2000
Oct. 7—The Missionary and the Actress (Dr.) 1000
Oct. 8—The Dream of Dan McGuire (Com.).1000
Oct. 9—Saved from the Vigilantes (Dr.)....1000
Oct. 10—Ceylon Tea Estate (Edu.)..... 500
Oct. 10—Only Five Years Old (Dr.)..... 500
Oct. 13—The Bridge of Shadows (2 reel Dr.).2000
Oct. 14—The Silver Grindstone (Dr.).....1000
Oct. 15—As a Father Spareth His Son (Dr.).1000
Oct. 16—The Golden Cloud (Dr.)..... 500
Oct. 16—The Abduction of Pinkie (Com.)... 500
Oct. 17—The Woman of the Mountains (Dr.).1000

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George Kleine

June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (Part I & II) (Dr.) 1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000

VITAGRAPH

Sept. 10—Fortune's Turn (Dr.).....1000
Sept. 11—The Tiger (Dr.).....1000
Sept. 12—Sauce for the Goose (Com.).....1000
Sept. 13—The Lost Millionaire (Dr.—2 parts)2000
Sept. 15—Pumps (Com.) .....
Sept. 15—Sandy Gets Shorty a Job (Com.)..
Sept. 16—Their Mutual Friend (Dr.).....1000
Sept. 17—The Hindoo Charm (Dr.).....1000
Sept. 18—Sunny, or The Cattle Thief (Dr.).1000
Sept. 19—John Tobin's Sweetheart (Com.)..1000
Sept. 20—Our Wives (Com.—2 parts).....2000
Sept. 22—Daddy's Soldier Boy (Dr.).....1000
Sept. 23—Extremities (Com.) .....
Sept. 23—Scenes in Singapore .....
Sept. 24—The Other Woman (Dr.).....1000
Sept. 25—The Race (Dr.).....1000
Sept. 26—Bunny for the Cause (Com.).....1000
Sept. 27—Under the Daisies (Dr.—2 parts)..2000
Sept. 29—When the West Was Young (Dr.).1000
Sept. 30—Which? (Com.) 1000
Oct. 1—The Autocrat of Flapjack Junction (Com.) 1000
Oct. 2—Salvation Sal (Dr.).....1000
Oct. 3—The Treasure of Desert Isle (Com. Dr.) 1000
Oct. 4—The Mystery of the Silver Skull (2 part Special—Dr.) 2000
Oct. 6—Ann of the Trails.....
Oct. 7—A Homespun Tragedy.....
Oct. 8—When Friendship Ceases.....
Oct. 9—Heartbroken Shep .....
Oct. 10—Cutey's Waterloo .....
Oct. 11—The Test (Special Two-Part Feature) .....
Oct. 13—Mrs. Upton's Device.....
Oct. 14—The Ballyhoo's Story.....
Oct. 15—Master Fixit .....
Oct. 15—Buddhist Temples & Worsbippers..
Oct. 16—The Outlaw .....

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American Theatre Curtain Supply Co.

Sole Manufacturers **ST. LOUIS**

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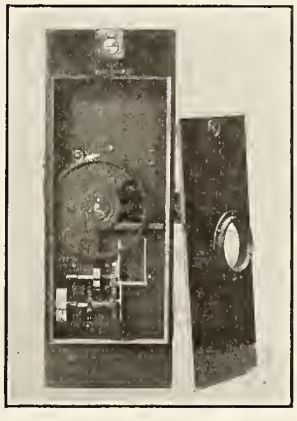

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Tripods like the Pathe with panorama.....$42.00.

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The Only Machine

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Selig. Two Reels. Released October 6

"The Man in the Street" operates against his own father, a trust magnate, who has consistently cheated the government. The detective and his sister, a nun, finally make complete restitution without ruining their father's name. Clear-cut action following a thread of breathless interest.

"THE FLOWER OF DESTINY"

Kleine-Cines. Two Reels. Released October 7

Jealousy impelled Count Ferdinand to kill the page who loved the Countess, but the murdered boy's sister, determined to avenge his death, made the Count love her and then, disguised as a boy, won the affection of the Countess, too. The rattling climax comes when she makes use of the power she holds over husband and wife.

"THE RIDDLE OF THE SOLDIER"

Kalem. Two Reels. Released October 8

The engrossing magazine stories of "Madelyn Mack, Detective," by Hugh C. Weir, have been picturized with wonderful effect. Alice Joyce plays a woman sleuth for the first time in her career. When she calls the police to nab the kidnappers, the fight that follows is crammed full of action—the last word in realism.

"TWO MOTHERS"

Patheplay. Two Reels. Released October 9

A baby is sent to an asylum when her father is killed and her mother's reason is lost. A wealthy widow adopts her and rears her. Then her own mother, cured in mind, finds the baby, now grown to girlhood. The choice between her two mothers is the problem, solved when the girl prevails upon both mothers to live with her. Gripping, human, powerful.

"BREED OF THE NORTH"

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Set upon the trail of a supposed murderer, an officer of the Northwest Police finds he is trailing his own twin brother. They exchange places, the wrong man is held until the guilty half-breed confesses. A remarkable tale of double identity, full of the mystery and charm of the great woods.

"DEAR OLD GIRL"

Essanay. Two Reels. Released October 10

The story of a college student whose mind is unhinged by the death of his fiancée on the day of their wedding. Every day he goes over the events that came just before he learned of the railroad accident that ruined his life, until one day his unbalanced condition leads him to his own death. Intense, human interest in a most picturesque setting.

"IN THE SHADOW OF THE MOUNTAINS"

Edison. Two Reels. Released October 10

How an Eastern man, broken in business, makes good in the West. The new start leads him to a partnership with a sturdy old mountaineer whose daughter has all that the mercenary girl back home lacked. A story of pluck and nerve and courage, winning against overwhelming odds.

"THE TEST"

Vitagraph. Two Reels. Released October 11

England and Africa provide the scenes for this stirring army story of two men and their love for the wife of one of them. It takes a call to the fever camp to bring out the real stamina of the two men. The husband proves himself worthy and wins back the love that was wavering.

GENERAL FILM COMPANY, (Inc.)

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RYNO FILM COMPANY INC.

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Three Reels of

The most sensational and realistic depiction, featuring a man who has—time and time again—escaped the grim reaper

the man who attracted the attention of the public on several occasions, he attempting to visualize the fantasy of Jules Verne, on a trip to the moon in a monster sky-rocket, the only man who ever swam the Reversing Falls at St. John, N. B.

DARE-DEVIL RODMAN LAW

will appear in a

DRAGON

RELEASE OF OCTOBER 8th

Jumping 160 feet from an aeroplane into the water below, rescuing a girl from a burning hydroplane

Wire now for full particulars!

Special one, three and six sheets. photos, lobby display, heralds and slides.

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220 W. 42 ND ST. OFFICE NEW YORK CITY

MOVING PICTURE NEWS

VOLUME VIII
No. 14

OCTOBER 4
1913

Consolidated
with

Exhibitors' Times

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PUBLISHED BY
EXHIBITORS' TIMES, Inc.
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We promise you the steady undercurrent of a story sublime—we promise you the thrills of spectacular scenes—the panic of a multitude—the annihilation of a great and powerful city—the swirl and rush of adventure—and all staged amid settings of transcendent beauty.

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The Greatest and Most Amazing Novelty Ever Offered the Public

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A Thrill Every Foot A Surprise Every Minute

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The Mysterious and Amazing Disappearance of the Secretary Before Your Puzzled Eyes.

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"PROTEA" *(The Woman Spy)*

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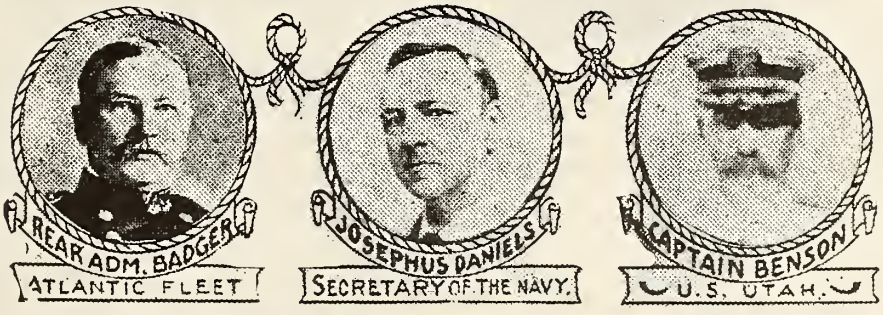

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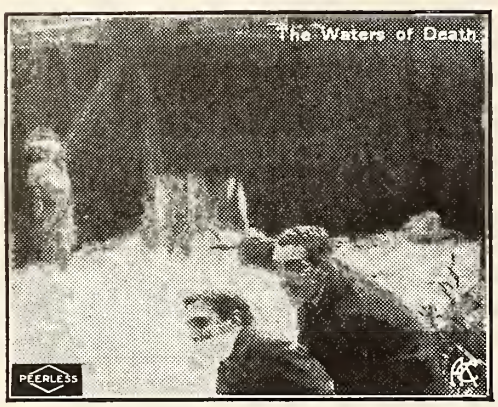

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1913

The only authentic and exclusive motion pictures.
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Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

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ENGRAVING CO.
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TELEPHONE 1817 1818 CHELSEA

SEE AMERICANS FIRST

Monday, Oct. 13, 1913
COURAGE OF SORTS
An excellent comedy on how Father lost his courage and his bet.
On the same reel with
MAKING PIG IRON
A short industrial subject, highly educational.

Thurs., Oct. 16, 1913
THE END OF BLACK BART
or
THE DUEL IN THE MOUNTAINS
A sensational Western drama with thrills of suspense and amusement happily intermingled.

Sat., Oct. 18, 1913
THE MAKING OF A WOMAN
An absorbing psychological drama depicting the transformation of a society butterfly.
Posters—One and three sheet highest quality four color lithographs. Order through your exchange before supplies are exhausted.

AMERICAN FILM MFG. CO.
Chicago.

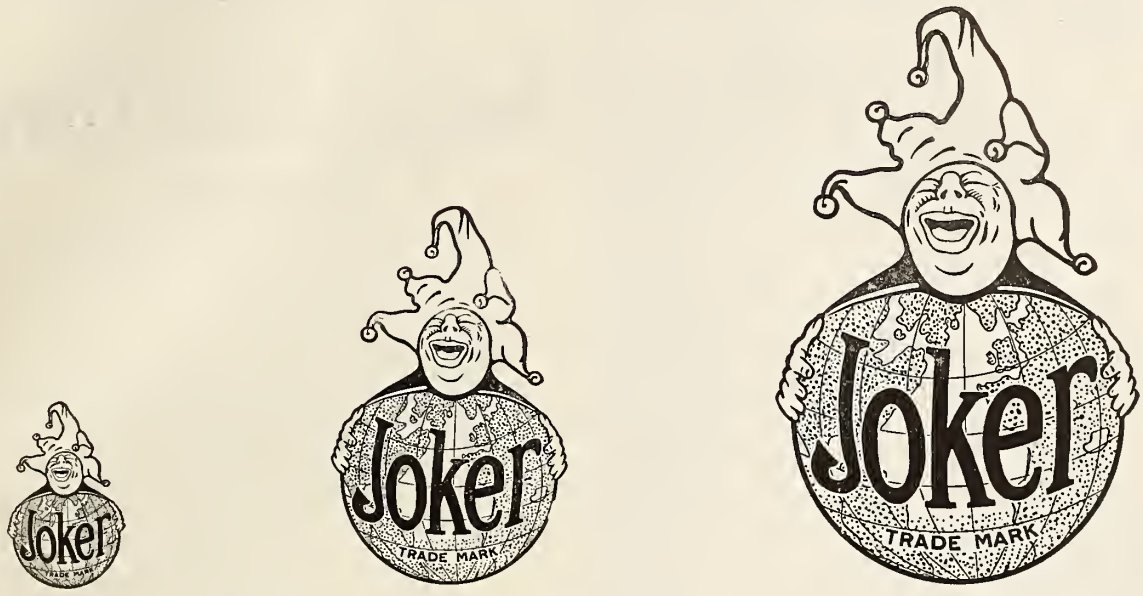
A Common Sense Argument

Mirroroide advertisements have been read the world over. We do not depend absolutely on advertisements to accomplish the results we have attained. We may quote to you from page 1060 of the Moving Picture World issued last week, in which Mr. R. W. Buzzell, of the Plaza Theater, Northampton, Mass., writes: "I have a good union operator and a Mirroroide screen, and will back my picture against any other exhibitor." This is partly an abstract. Read it for yourself. This was contained in the Moving Picture World, Sept. 6th issue.

The common sense of the argument is this: that we will cheerfully back Mirroroide up against any screen or projection surface in the world today. Backed up with any amount of cash that any other of our competitors care to designate, as to the merits of a true projection surface and the resulting accomplishments. These tests are to include angle views, close up views, and the practical perspective of the said projection. We have read a number of advertisements from our competitors. Can they do as they claim? We claim they cannot. Then again, Mirroroide is put on the market at a price within the reach of every exhibitor, because we are equipped to turn out, if necessary, two hundred screens weekly, which ensures no delays. We have the proper factory facilities, cash capital, and the proper machinery to do as we claim. If you doubt, our large free samples are convincing.

If you desire recommendations from any portion of the entire universe write us, and we will gladly inform you who has one of our Mirroroide screens in use. There are 4700 Mirroroide screens in use today, which warrants the assertion that Mirroroide is the best by test, and has proven to be superior to any other screen now on the market, barring none. Get our large free samples. Postage prepaid. Test any way you desire against any other curtain or screen in your town. This is a common-sense argument, and what your eyes see you can't help but believe.

J. H. GENTER CO., Inc.
NEWBURGH, N. Y.



Watch It Grow!

That brand new comedy brand of film on that Universal program is going to make a big hit from the very start. It is the kind of stuff you've been demanding—the kind that keeps your patrons in an uproar from the first scene to the last. Now remember:—There will be two "JOKER" comedies every week, Wednesday and Saturday. The first one comes on Saturday, Oct. 25th, in place of the Saturday split "Imp," which will be discontinued. The other takes the place of our Wednesday "Powers" release, which is to be moved up to Monday.

Please notify your exchange right now that you want two "Joker" comedies every week as quickly as your exchange can arrange it.

That Universal program now includes 28 reels every week, never less than six features every week, and a comedy every day.

UNIVERSAL FILM MANUFACTURING COMPANY

"THE GREATEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

CARL LAEMMLE, President

Mecca Building, Broadway and 48th Street, New York, N. Y.

BRONCHO BILLY GETS SQUARE
In Two Parts
A western drama of heart interest with many exciting and thrilling situations
Featuring G.M. Anderson
Produced By

ESSANAY TWO-REEL FEATURE. RELEASED OCTOBER 17TH

—"detail is absolutely perfect" with

Radium Gold Fibre Screen

Sept. 29, 1913.

American Theatre Curtain Co.,
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Mr. G. H. Callaghan:
Dear Sir:—

We have just installed your Radium Gold Fibre Screen, and wish to say that same meets with our sincere approval.

Detail is absolutely perfect and there is an entire elimination of ghost effect so peculiar to other screens.

With best wishes for success, I remain,

Yours truly,
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American Theatre Curtain Supply Co.
Sole Manufacturers ST. LOUIS
G. H. CALLAGHAN, Eastern Representative
7th Floor, Heidelberg Bldg. New York City

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OR

LIFE IN CHINATOWN, BOWERY AND CONEY ISLAND

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It Is Ready For You!!!

EXCLUSIVE SERVICE

First Release October 15th

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And you don't have to sign up a long time contract

A long felt want—a long pondered theory; now a fact. The most wonderful proposition ever advanced. Write and let us tell you all about it.

General Film Company, (Inc.)

Exclusive Service Department

71 WEST 23rd STREET NEW YORK

Announcement!

THE new name of this publication—combining the EXHIBITORS' TIMES and the MOVING PICTURE NEWS—will be

Motion Picture News

¶ The next issue, dated Oct. 11th, will carry the new, attractive cover.

¶ The MOTION PICTURE NEWS will conserve the best of each of the combining publications, and by the rapid addition of new departments, make itself an organ of manifold interest and clean cut, unbiased policy to all concerned with the art and industry of the motion picture.

Moving Picture News

EXHIBITORS' TIMES

Established 1908

Volume VIII | October 4, 1913 | Number 14

"G. K. S."

The "S of Essanay"

ONE of the least known men in the business is one of the men whom people would like if they knew him, and that is George K. Spoor. You can be well known and not liked, and you can be liked and not well known. G. K. S. is a well-liked and likable man. I had the advantage of meeting him once for twenty-five minutes in a New York club. He behaved as a man and a gentleman, and I was sorry to have to take myself away from his excellent company.

George Spoor has had years of experience in many aspects of the show business. That has humanized him. There isn't any business on this planet which makes for the making of men like the show business. There was once a real man whose gigantic statue looks out from the green plots of Bridgeport, P. T. Barnum. He was a great show-man and a great man if ever there was one; enterprising, kind-hearted, human and successful. George Spoor is all these. Though I hope to God it will be many years before they give him a statue, because for the sake of this business—this motion picture business—I wish him all the years on this earth that he can possibly wish for himself.

GEORGE K. SPOOR

Comparatively early in motion picture making, Spoor turned out some nice work, and allowed G. M. Anderson to make name and fame with him. G. M. Anderson is a versatile actor, with a great opinion of himself, like all actors. Which no doubt will increase my unpopularity amongst the actors. But, like my charming friend, Eva Tanguay, "I don't care." G. K. S. is a good man of business, has made some of the finest comedy subjects I have ever seen, and at the present time is making some excellent multi-reel pictures which are selling well throughout the world.

I will tell you one of the many reasons why I like G. K. S. Here it is: Some two or three years ago I had occasion to unfavorably criticise the details of one of his pictures. It was an English story, and the facts were wrong. G. K. S. didn't complain or squeal about stopping his "ad." He just asked me for my reasons. These were given him and accepted. And when a group of motion picture makers decided to boycott and freeze

(*Continued on page* 16)

Moving Picture News

Published by

EXHIBITORS' TIMES, Inc.

Business Offices.....220 West 42nd Street, New York City
Publication Offices.....30 West 13th Street, New York City

Telephone Bryant 7650

Chicago Office.....604 Schiller Building

WILLIAM A. JOHNSTON

EDITORS.....THOMAS BEDDING, JOHN M. BRADLET
ADVERTISING MANAGER.....JAMES F. FAIRMAN
ASSISTANT MANAGER.....WILLIAM M. PETINGALE
WESTERN REPRESENTATIVE.....C. J. VER HALEN

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

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ALLIED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY 52

Entered as Second-class matter in the New York Post-Office.

Vol. VIII October 4, 1913 No. 14

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THE TARIFF AND THE PICTURE

LONDON at the present time is the greatest distributing center of the motion picture on the earth. In that city each week hundreds of thousands of feet of film are released. These films are made in all parts of the world. Eighty per cent of the total films released there are made in this country. It is common knowledge that the American film makers have to go abroad to make the greater part of their profits.

The fact that London does this large amount of film business is due to one patent fact. Namely, that Great Britain is a freetrade country. There is practically no tariff there. The result is that whenever a new industry like the motion picture arises, great profits are quickly made out of it. This is why American manufacturers are competing for British trade.

The boot should be on the other foot. This is a greater country than Great Britain. It has double the population, it has South America at its feet, Canada as its neighbor and when the Panama Canal is open, its transit facilities will be unequalled on the globe.

This last week there have been made tariff reductions on films. Of course, these reductions have been opposed by vested interests. Nevertheless they had to be made and have been made. The result, we think, will be that there will be considerable import of raw stock and films into this country. This will not hurt the United States manufacturers. On the contrary, we think it will promote competition in quality. Also, we think it will lead to a more proper condition of affairs. Universal free trade. With universal free trade and unrestricted competition, no nation would have a right to complain. The time has gone by when the United States needed a protective tariff. It is no longer a young country. It is a matured and rapidly growing country. It has room for millions more of people in its boundaries. At the present time it is the greatest country in the world, and it has the potentiality of being still greater. And one of the things that will promote its greatness will be the abolition of the tariff, in other words, free trade.

This, of course, is not a political publication, but it represents a great industry. And we welcome the removal of the tariff on motion pictures and raw stock because it encourages competition and makes for the betterment of quality.

THE PHOTO-DRAMA AND THE PHOTO-PLAYHOUSE

As we shall make plain next week, the photo-drama (or multiple reel picture) is to be more in evidence than ever this fall. So is the photo-playhouse de luxe.

Meanwhile, as showing the popularity of multiple reel subjects in Europe, we give prominence to the following cablegram from Mr. George Kleine, who is at present in Paris:

"After running one week at prices from one dollar and fifty cents down, the Paris Hippodrome, seating thousands of people, has not even standing room for the Photodrama Company's 'Last Days of Pompeii.' Gaumont paid twenty thousand francs for one week's rental with Paris priority. The picture is also a tremendous success in Italy."

We conjecture that when the Kleine "Last Days of Pompeii," as referred to in our pages of August 23rd, is shown to the American public, it will also be a great success. It is interesting to note that contemporaneously with the success of the Kleine "Last Days" in Europe the Kleine photo-drama house *de luxe* in New York is rapidly materializing.

By J.B.

SINCE I last figured on this page, I have added to my innumerable adventures by dying. Not for the first time. The fifth. The others were as follows: Item, drowning; item, a large overdose of quinine in sulphuric acid; item, ammonia gas; item, a street accident. The fifth was an accidental overdose of nux vomica. The most interesting sermon I have ever heard was that of a clergyman who, snatched from the grave, gave his congregation his impressions while in the act of dying. Then, after a few days, he went and died in reality, and, like the prophets of old, was gathered to his fathers.

* * * *

Sir Oliver Lodge's address the other day, which was copied in all the newspapers and which sought to establish a link between life and death, was illustrated in one publication I read by a picture well known to many, entitled "There is No Death." This photograph was from a painting which gives you a picture in a family circle of a spirit form—one of those disembodied essences which people call or think are ghosts, entities or what not. What not for choice.

* * * *

What do you think I was thinking when I was struggling through this phase of partly suspended animation? Simply this, that as still photography has often been used to demonstrate the alleged fact that the departed revisit the glimpses of the moon, motion pictures might be made to serve the same end. So I just thought that if I had to pass in my checks by the strychnine route, I might be of use to the terrestrial motion picture industry by manifesting my incorporeal self in motion pictures.

* * * *

Talking about death, it is not by any means the terrible thing that some of us dread. You just cease to be. There is a sense of relief. Everything that you are taking leave of is an abstraction. You are no longer interested in it. But in passing through this fifth leave-taking, I was really interested in motion picture work and was feeling sorry that I was obliged to quit such an interesting game. Believe me, boys, if I did not die right off the reel, it was nearly so. VERY NEARLY.

* * * *

There is a vast business done in spirit photography. It is a money-making proposition and has been for the last thirty-five years. It is good for the makers of plates, papers and films. I throw out the suggestion in all seriousness that the same thing might apply to the rollable film. Upon my word, we should get some edifying-looking subjects if we could impart motion to the psychic figures. The idea is well worth the attention of those who want to turn an honest penny by unusual means.

* * * *

What I am anticipating is that a number of those who are interested in the occult will read this page and will make their experiments by means of the motion picture camera instead of the still camera. I am really serious in the suggestion. Before me as I write this paragraph is one of the classic books of the subject, "The Veil Lifted." This by means of photography seeks to demonstrate that "there is no death, what seems so is transition."

* * * *

My word! It would be some attraction to see motion pictures of the dear departed who come back and appear to us at these spiritualistic seances. John Knox, Charles Dickens, Shakespeare, Julius Caesar, Napoleon Bonaparte and others. These interesting personages frequently, according to our photographic friends, "revisit the glimpses of the moon." I think that Sir Oliver Lodge should at the next meeting of the British Association detail a number of experiments with the motion picture camera and show us these persons in movement on the screen.

* * * *

Also, I commend the idea to the millions of spiritualists in all parts of the world. Let them have done with still photography and take up the motion picture as a means of demonstrating that the dear departed do really come back to us. Personally, I am glad that they don't. Nor do I, as an individual, think they can or do, but I am interested in these alleged phenomena, and I would like to see the motion picture used for the purpose of investigating them. It would give a fillip to the business and lead to the making of some interesting copy in this paper.

* * * *

And this leads, of course, to a more serious suggestion: that so far the motion picture has not been used for—or, at any rate, has not been largely used for the purpose of investigating some phenomena of which our knowledge is at present limited. Ordinary photography, for example, is used to chart the heavens and to study stellar and planetary conditions. I have yet to learn, however, that any of the great

astronomical observatories are using the motion picture for recording the movement of other worlds than ours. When you come to think of it, there must be a devil of a lot of motion in the universe—that is, off this little ball of ours. It would be a fine thing if we could see this animation on the motion picture screen. There are fixed stars, there are shooting stars, there are comets. Space and inter-stellar space are quite busy places. And it is quite time that we knew by means of the motion picture what was going on there. I commend the idea to some progressive motion picture company. Clearly that enterprising body, the Universal Film Mfg. Co., which is always on the lookout for new sensations, is the one to avail itself of this idea. So now, Carl, my boy, get busy, and give us an Imp picture of Saturn, Neptune, Uranus and the other big fellows in an All-Star astro-film. Astro-film! Hark ye, this is copyright.

G. K. S.

(*Continued from page* 13)

out a publication of which I was editor, G. K. S. was the last to quit, and that, I believe, simply because he had pledged his loyalty to his colleagues. So, all in all, G. K. S. is a fine man and a credit to this business. I am only sorry that I don't see more of him.

As a show-man and a cultured show-man, G. K. S. clearly has a soft spot in his heart for great show life and show-men's lives. The burden of years, of course, has placed itself on the shoulders of my quondam friend, the Honorable Colonel William F. Cody (Buffalo Bill), who delighted me and a few millions of other people and some ladies in London twenty-six years ago. Several men have tried to do the famous scout in motion pictures. I have seen these pictures and the film makers haven't done justice to the subject at all. They haven't shown the Wild West show as posterity will probably want to see it.

Now comes along Mr. Spoor to take the work in hand and spend a lot of money on it, and to do the thing properly. It takes a show-man to handle such a theme as this in motion pictures, and G. K. S. has all the mental and other qualifications, as well as the technical equipment for the work. Spoor is one of the magnates of the game. The word magnate is used loosely and ignorantly by the average scribe. It is a fine word, and it suggests greatness. In parts of Europe the local bigwig is known as a magnate, implying that he might be a duke, or earl, or president, or what not. G. K. S. is a great man in this business, and hence he is a magnate. He is doing great work, and if these pictures of Colonel Cody and his doings turn out as we all expect them to turn out, that is, good, then Spoor will have done some great work. As he is a young man, I look for greater work than even this.

I wish some cultured American film maker would get down to the work of filming the history of the United States, let us say from 1776, before it is too late. History is a science, it is a thing of accurate knowledge. And there are more lies told in the sacred name of history than any other subject, except maybe love. Historians all lie more or less, and all women, bless them, lie about love. We can't do without history, and we can't do without women, but lets have them both good and—and truth-telling.

To be serious, such a work as this, as the filmization of history, done consecutively and scientifically, is the kind of work G. K. S. could devote a few years of his life to with credit and profit. I am sure if you will look at Spoor's portrait in another part of this book you will believe, with me, that he is the type of man quite capable of handling the work.

Go to it, G. K.! T. B.

AN EXCLUSIVE SERVICE

General Film Company Outlines a Working Plan

An exclusive service scheme which has long been talked of, but has always been considered inpracticable, has at last been perfected. The General Film Company has been working for the last three months on the plan, and have held back the introduction of the idea until they had worked it into shape and were sure it would operate smoothly and successfully.

All arrangements are now completed, and October 13th has been announced as the date of the first release.

The exclusive service as presented by the General Film Company means twelve reels in three multiple and six single reels per week, divided into three programs of one multiple and two single reels, to be supplied to the exhibitors every second day.

These films are selected especially for the purpose, will include only the highest class and most meritorious subjects, and are made up far enough in advance to allow ample time for advertising, etc.

Guarantees are given to protect whatever territory the exhibitor may wish to protect, the price to be regulated according to the extent of territory desired.

The service being so extraordinary, the General Film Company is confident that exhibitors will continue without a contract. Two weeks' notification is all that is necessary to terminate service. The advantages of this exclusive system are: No contracts. Conditions change so that no one can foresee what may happen a few months hence, and thus a long contract might be disadvantageous. The user has a superior program upon which he can depend, and no one else can benefit by his advertising.

GEORGE KLEINE RELEASES "THE LAST DAYS OF POMPEII"

Mr. George Kleine has just launched the six-part photo-drama production of Lord Bulwer Lytton's love story, "The Last Days of Pompeii." The essential details of the story are related in detail. Mr. Kleine is exploiting "The Last Days of Pompeii" under his own management, doing the booking from his own offices in New York and Chicago, and will not only present it in the leading theatres and picture houses of the larger cities of the United States and Canada, but also in the best theatres and picture houses of the smaller towns. "The Last Days of Pompeii" will no doubt sustain the reputation made by Mr. Kleine with his glorious production of the Cines photo-drama, "Quo Vadis." "The Last Days of Pompeii" was made in Torino, Italy.

MOTION PICTURES BY WIRELESS

By C. Francis Jenkins

HOW would you like to sit in your favorite theatre and see, actually see, what was transpiring at that moment in a distant city? How would you like to sit in a Keith theatre, for example, and see the ever-shifting scene on the Atlantic City boardwalk; or, on the 4th of March, about 3 o'clock, watch the inaugural parade as it passes the President's reviewing stand in front of the White House, or watch the progress of a prize-fight simultaneously with those at the ringside. Well, all this is in a fair way of being accomplished. It is no more impossible of belief than that the Fort Myer station, near Washington, should convey intelligence to the Eiffel Tower station in Paris, which is being done.

The transmission of pictures by wire has been the aim of scientists and inventors for years past, the generally followed plan being to either photograph or to directly ink a series of broken parallel lines, laid on one line at a time, until the whole of the picture surface was covered, the picture being composed of the light and shade effected by these broken lines. It is somewhat similar to a picture made up of the large and small dots of a half-tone imprint. The impulses sent over the wire in this process are usually caused by a raised metallic contact of the picture to be sent, the stylus passing in parallel lines over the surface of the master picture mounted upon a cylinder and rotated. A stylus at the receiving end of the line inks the clean paper, wound upon a similar cylinder, in like broken parallel lines, the two cylinders rotating in synchronism meanwhile.

A more nearly truly electrical process is that in which light, passing through a glass negative at the transmitting station, falls upon a selenium cell, the latter in series with the transmission line. Selenium, it is well known, has the property of changing its electrical conductivity when light falls thereon. This, then, causes an undulatory impulse over the line wire, the undulation corresponding to the light and shade of the negative through which the light passes to reach the selenium cell. These line impulses are in turn translated into a correspondingly undulating strength of light-beam at the receiving station. This beam of light falling on a sensitive photographic plate chemically affects the plate so that, when developed, the picture appears.

There have been many variations of this method, and some eminent men have given it their attention, with more or less practical results. Owing to the sluggishness of recovery of the selenium cell, some have preferred the cathode ray which permits considerable increase in the speed of transmission. A variety of devices have also been employed at the receiving end of the line, among others an imponderable shutter made by locating a bisulphide cell in the path of a polarized beam of light, the cell forming the core of a solenoid. The effect of the undulating line current passing through this solenoid is to correspondingly rotate the polarized beam so that it passes in greater or lesser degree through the analyzer set in the end of the cell.

Speaking about this matter to Mr. C. Francis Jenkins, of Washington, D. C., he describes what he is doing, and what he hopes to accomplish, for the information of our readers:

"It seemed not impossible that, if the most active of these means were properly employed, one might with a reasonable degree of confidence expect to transmit motion pictures by wire, or even perhaps by wireless.

"It seems reasonable to suppose that if one were to employ any one of these approved means for sending our electrical impulses analytical of the picture image behind a photographic lens, and approved means for receiving and handling these rapid impulses, they might, with a considerable degree of certainty, be translated into a pictorial reproduction of the distant scene. But how are these extremely brief pulsations of light to be continued for so long a time that the eye may hold them, by persistence of vision, until the whole picture is seen?

"Twenty odd years ago, when I took up the work of producing the now standard motion picture projection machine, every other worker in that line had contented himself with a very brief view, or a very brief illumination, of each single picture of a constantly moving series of related pictures. Of this class was Marey's very creditable work in Paris, in the early 90's; also Anchutz's Tachyscope exhibited at the World's Fair in Chicago, 1893; and Edison's Kinetoscope, exhibited at Atlantic City, in 1894, all machines into which one looked to see a small picture.

"It is now a well-known fact that with this brief illumination it is utterly impossible to get enough light through the picture film to illuminate a large screen, though several patents were issued which claimed it.

"Present motion picture projection is based on the now well-established method of impressing the eye for a relatively long time with the picture, and substituting the next in the series in the briefest possible part of the sixteenth of a second which is allotted each picture. Thus, by making the duration of the light period very long, relatively, a fully-illuminated picture on a large canvas is possible, as was first publicly demonstrated by me in the fall of 1894 in Washington, during a number of exhibitions given on F street, northwest.

"It occurred to me, therefore, that if it were impracticable in the transmission of pictures by wire to let fall directly on the eye a sufficiently strong beam of light without destroying one's eyesight, then a substitute for persistence of vision must be found, in

some material which could be given the proper form, for example, a plate-like surface upon which the picture would be made to appear.

"There are a number of substances which more or less fully meet these requirements, some of the best of which, however, are non-conductors when cold. For example, take the rare earths out of which the little rods are made which serve as glowers in the Nernst lamp. It will be remembered that these little rods must be heated before they become conductive, but that thereafter they glow with great intensity owing to their high resistance.

"If, therefore, a large plate of this substance were heated to the proper degree to make it conductive, and thereafter current were applied thereto in such a manner as to localize the effect of the current, the plate would glow with varying intensity in different parts of the plate represented by the picture.

"This is somewhat analogous to the localized magnetic field which Prof. Poulson employs to record and reproduce sound on a steel disc.

"The effect of this method is this: that every point on the whole of the receiving plate in the back of the camera at the transmitting end of the line is covered about fifteen times per second, and corresponding electrical impulses are sent out over the line to the receiving station. Here these electrical impulses are caused to affect the plate, as described, because every point of the whole plate is covered in synchronism with the instrument at the transmitting station, and it is immaterial whether these controlling pulsations are sent by wire or wireless.

"It will thus be seen that this thorium plate glows with a surface intensity corresponding to the picture at the distant station. It now remains only to reproduce it so as to be readily seen by a large audience. This is done by mounting a 4/4 lens in front of it to project the picture upon the canvas facing the audience. The use of a large lens for projecting gives wide latitude in the size of the glowing plate, so that it comes well within permissible dimensions.

"More complete details will be published later, being withheld for the present because it is believed that improvements can be made which will materially affect the results. For example, it has been found difficult, even with a hundred miniature gas flames, to keep the plate evenly heated, and it is believed that this can now be satisfactorily accomplished with an electrically heated grid supported in close proximity to the back of the plate."

CAUGHT IN HIS OWN TRAP

(Great Northern)

A MOTION picture theatre, with staff of attendants and a brand new film, are the ingredients of this comedy drama. Randal, the manager of the motion picture theatre, is enamored of the young woman in the ticket booth, but Oda, the daughter of the proprietor, takes exception to their conduct and complains to her father, Mr. Corna. Randal and his sweetheart become enemies of the young woman and this enmity is extended to Linck, the operator of the motion picture machine, who is in love with Oda. The latter, by the way, is the pianist of the theatre, and during the intermission Linck pays her a visit and leaves his booth unprotected. Shortly before his departure the proprietor has entrusted him with a valuable feature reel subject and warns him to be careful of it.

During the absence of the operator, Randal enters the operating-room and with a knife slashes the film that had been entrusted to the care of the operator. Randal cuts himself accidentally and when the film is placed upon the screen the audience demands its money back on account of its mutilated condition. An investigation follows and both Linck and Randal are called to the manager's office. The cashier and Oda later appear and the climax arrives when Oda explains that it would have been impossible for Linck to have mutilated the film, because he was seated at her side during the intermission. When it is noticed that there is blood on the film and that Randal's hand is bandaged, Manager Corna puts two and two together and dismisses both the manager and the cashier.

The distinguished emotional actress, Gertrude Coghlan, recently commenced work at Selig's, under the direction of Producer Oscar Eagle, in a pictorial revival of her father's play (the late Charles Coghlan), "The Royal Box."

SCENE FROM "CAUGHT IN HIS OWN TRAP"

CHARLES URBAN AT HOME

By William H. Hickey

MR. CHARLES URBAN, one of the leading figures in the motion picture business in England, whose name is associated with Kinemacolor, has recently acquired an estate at Teddington, near London, where motion picture production on a large scale will be carried on. The estate is just outside the gates of the Royal Park of Hampton and faces Chestnut Drive, Bushey Park, which is one of the show places in the vicinity of London. One portion of the grounds, which are over a mile in circumference, the area being thirty acres, is devoted to Mr. Urban's private residence, a handsome old house which has been artistically brought up to date. Mr. Urban, as is well known, is American born, and evidence of his sympathy with American ideas is to be found in many of the conveniences added to the mansion, and not least in the gilded eagle that watches over the portals.

The greater part of the grounds are to be devoted to the production of dramas and comedies in Kinemacolor and to this end has been erected a large and well-equipped studio. The building that provides accommodation for motion picture actors and actresses, administration offices, producers' rooms, scenario editors' offices, wardrobes for the costumes required for production on a large scale, etc., measures over 200 feet long and has been constructed with a view to being introduced into picture stories when occasion requires. Included in the building is accommodation for painting scene canvases; scenery, however, is stored in a separate building not far away.

There are in different portions of the studio handsome suites of rooms for the use of actors and actresses respectively; there is sufficient space for from three to four hundred persons to effect a change of attire at one time if required, and in the wardrobe rooms are stored thousands of costumes representing periods of history, classic and modern.

In front of the studio at such a distance as to be within call, is the stage on which, as a rule, "interiors" will be produced. It is circular in form, is 40 feet in diameter, and is constructed to revolve.

Suppose a scene is set in the best light available at the time, but that clouds then obscure the sun for an hour or so. When the sun shines again part of the scene may be in shadow. With a revolving stage all that has to be done is to move the whole erection a few feet, when everything is as perfectly placed as it was in the first instance. Provision of this kind, of course, is especially necessary in England, where the climate is always more or less unsettled and days of continuous sunshine, enjoyed as a matter of course by producers elsewhere, are of infrequent occurrence.

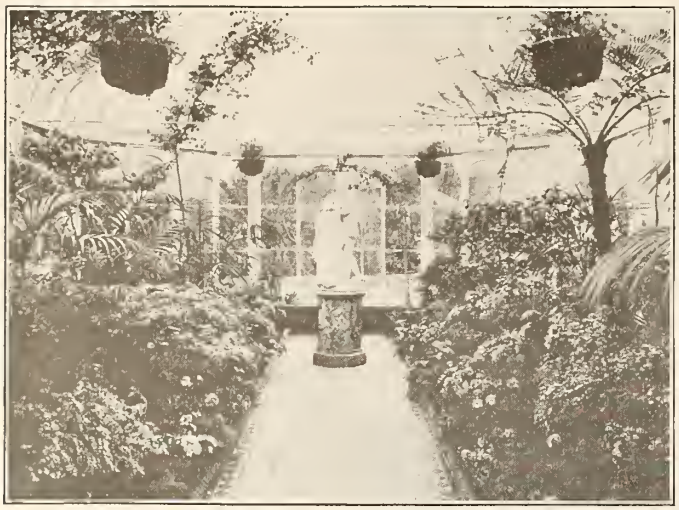
CHARLES URBAN

Another advantage of the revolving stage is that a second scene can be set while action is taking place in one already arranged, the new scene being turned to the light when required. As a matter of fact on the stage at Teddington four large scenes can be set at one time. There are other little refinements in connection with this stage. One is a track with a substantial platform running upon it at right angles to the stage. The camera can be placed on this and advanced or withdrawn accordingly as close or distant views of the scene are required. This arrangement will come into use when greatly magnified views, familiar to motion picture audiences when a point in the story has to be emphasized, are required.

There is also a pit at the edge of the revolving stage for the convenience of actors whose part requires them to perform an exit either by going downstairs or by descending into a cellar, or ascending to roof tops, etc.—exigencies which, it will be common knowledge to picture lovers, will often occur.

It will be hardly necessary to explain that although "interiors" will be photographed on this stage, the stage itself is not under cover but is in the middle of an open space, unshadowed by trees or any obstructions. An indoor scene in a motion picture never has any ceiling and has only two walls. The space where the other two walls would be, is occupied by the camera and the producer, and the top is open to the light. If this peculiarity of motion picture staging has never occurred to the reader before, let him consider that, if the range of the camera is never permitted to extend above the two walls that do exist or beyond their extremities, the imagination of the spectator takes the rest for granted, and on this fact the producer relies for obtaining his effects in indoor scenes.

Beyond the revolving stage are grounds of considerable extent suitable for the production of plays on the largest scale. The scenic beauties of a lovely countryside have been considerably enhanced by artificial means, and there are within the estate ravines, mossy banks, lakes, rustic bridges, dells and waterfalls, which, although not Nature's own handiwork, are so beautifully contrived and are, many of them, of such long standing that they have become part of the natural contour of the place. These improvements, by which infinite variety of setting is afforded,



THE CONSERVATORY ON CHARLES URBAN'S ESTATE

provide the good backgrounds for motion picture stories.

Among other advantages of the estate are a private electricity supply, an artesian well and a water tower, decorated in a castellated fashion to be available if required for a picture story. Every detail of equipment on the estate, in fact, has been arranged with a view to being useful in this way. Thus one finds between two portions of the grounds a five-barred gate which will serve in some rural story, while the gates of the mansion itself will often be the scene of the departure or arrival of the characters in a story of society life. In accordance with this idea, also, sheds and outbuildings are beamed or thatched to serve as the exteriors of country cottages as well as for the mundane purposes of holding stores. In addition to a garage there is stabling for tweny horses with a full complement of saddles, harness, etc.

The proximity of Mr. Urban's estate to London has special advantages which, in fact, had not a little to do with its choice. It is intended to use in the service of Kinemacolor the talents of accomplished and notable actors; these will be able to perform as usual in the theatres of the British metropolis in the evenings and spend a portion of each day at the Kinemacolor studios, being able easily to return to London in time for the evening performances. Many well-known actors have promised their services.

An important side of motion picture production is that of the application of Cinematography to education and science. Every possible equipment for this purpose already exists at the Kinemacolor laboratories at Southgate on the other side of London from Teddington; nevertheless, while alterations were being made at the latter estate, the opportunity was taken to provide facilities for a new method of taking pictures devised by Mr. Urban's scientific department.

This is the photographing of life under water and for this purpose a chamber has been constructed under a lake in the Teddington estate from which the fish with which the lake is stocked may be seen swimming to and fro. Such pictures as an otter catching a fish under water, a snake being destroyed by the deadly water beetle, a trout fighting for its life when hooked by an angler, have already been secured by the new method of taking moving pictures, and the special facilities at Teddington will enable still more to be done in this direction.

The estate has many advantages from the point of view of facilities for scientific film production. The farmyard will contain poultry, wild birds, horses, and cattle of all countries; there will be a small menagerie, in which the animals will be housed as far as possible amid surroundings resembling their natural habitat.

For more general purposes, also, the Thames, and especially the reaches of the upper river, are easily accessible and parties of actors can readily be conveyed by automobile to the most suitable spots. There is also a lake twenty acres in extent within easy reach of the estate, and Hampton Court Palace and Bushey Park are in the vicinity.

KINEMACOLOR STUDIO AT TEDDINGTON, LONDON, ENGLAND

KINEMACOLOR REVOLVING STAGE, TEDDINGTON, LONDON

As a member of the Lubin players, Florence Hackett is doing able work in Arthur Johnson's support. During the past year she has scored conspicuously in all Mr. Johnson's two-reel photoplays: Iris in "The Power of the Cross"; Rosa, the Italian, in the "District Attorney's Conscience"; Julia Radnor, the financier's daughter, in "A Leader of Men," and many other important roles.

Protea

Eclair Feature

I had the privilege to witness the exhibition of the advance copy of "Protea," of the Eclair Company.

Protea is an adventuress in the em-

SCENE FROM "PROTEA"

ploy of the chief of police of Messena. The object is to seize a treaty on the eve of being signed by the State of Slavonia with a friendly nation.

The film is full of clever incidents showing the resourcefulness of Protea and of her faithful companion, Eel. It is a continuous change of disguises, some of them in the most trying conditions.

While the production is four reels, it is not tiresome, as the incidents follow so rapidly as to keep the audience in a constant suspense. Some of these incidents are clever, ingenious and in many cases amusing.

There is a splendid fire scene, where some real rich furniture is sacrificed to the mercy of the flames. The most wonderful scene, the real climax of the production, is when the detectives, to keep Protea and Eel from passing the frontier with the stolen document, decide to burn the bridge. The scenery is beautiful, representing woods and rocks divided by the river with its fine rustic bridge. With the detectives in a rowboat, watching the bridge burning and falling, and satisfied they have cut off the only way of escape, they are dumbfounded when they see Protea coming down the road on her bicycle and, without the least warning, leap over the open precipice. It is a clever piece of work.

It is needless to state that the acting is the cleverest, all the staging details are carefully watched and the photography, the regular high-class work that made famous the name of "Eclair."

J. M. B.

Zuma the Gypsy

Kline-Cines

An unusual theme forms the story of this multiple reel subject. Because of its difference it has added interest and exceptional entertainment value. The faithfulness and deep-seated love born of gratitude is the undercurrent which causes the many heroic actions and deeds on the part of Zuma to protect her master and his household from the machinations of evil friends, and finally from her own overpowering love for the hand that feeds her to cause her to sacrifice her life in a spectacular manner, which, to the throng gathered, seems accidental.

The Cines director, in his usual thorough manner, has built a two-reel feature that contains all the requirements expected. He has given it beautiful settings and backgrounds. He has also supplied it with pretty ladies who also have the ability to act. The men of the company are also well versed in their art. There is one scene especially noticeable because of its grandeur and completeness, representing a ballroom in which a mask affair is going on and which employs several hundred people for its enactment.

A traveling gypsy show goes into camp on the outskirts of the city, and Zuma, the gypsy girl, is sent out to give out handbills announcing the evening's entertainment. In wandering along the road she comes across

a splendid residence owned by a rich count. Zuma's quaintness and grace attracts Claudia, the wife of the count, and at her suggestion a party, including her guests, is formed to visit the show that evening.

The crowds gather to visit the performance and among them we see the count and his guests. Zuma is cast as a dancer, and with a hugh snake wrapped about her body she glides through weird and quaint steps that are appreciatively applauded by the audience. Zuma is later complimented by the count and countess on her skill. The proprietor of the show sees her talking to them, rebukes her, and in his anger strikes her with a whip which he carries. Although he ceases his cruelty at the command of the count, Zuma, upon reaching the camp, continues to be illy treated and decides to run away and seeks refuge in the castle of the count. Though the proprietor of the show follows her and demands her release, the countess beseeches her husband to buy Zuma. With several banknotes in his possession the proprietor departs to his waiting camp.

The new life she has entered is novel to the gypsy girl and she

swears eternal faithfulness to her masters over a sacred fire she has built. She demonstrates this when Luciana, a friend, arrives to visit the countess. Luciana is a natural flirt and endeavors to win the affections of the count. Zuma, noticing the growing love between the two, threatens to kill Luciana unless she departs at once. Her threat is effective of the desired result.

A visiting friend of the count's, the Baron D'Angelo, is fascinated by this gypsy girl and discusses with the count her attractiveness. This causes the count to take more notice of her and Zuma in turn falls in love with him. She, however, does not show her affections, fearing she will cause Claudia to become unhappy.

Some time later the countess plans a mask ball for charity and Zuma volunteers to give her dance. A snake is secured from a distant coun-

(Continued on page 42)

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

By William Lord Wright

An Uppercut

CALDER JOHNSTONE is bringing the Universal script department once again into its own, and his policy is recalling the halcyon days of Editors Warren and Hoadley and others. Under the Johnstone management the best writers have turned again to Universal, and the latest popular move is the announcement that poster credit will be given deserving authors. With this deserved introduction we will permit Editor Johnstone to uppercut a director's statement which recently was given space in this department. Mr. Johnstone's statement hits the nail squarely on the head and there is more truth than poetry in his remarks. He says: "In your issue of August 30th in the department devoted to 'Plots and Plays,' we note certain comments by a contributor in which he says:

"'All this cry about editors editing and directors directing is plain rot. Just as long as there are artistic directors employed just so long will the director, who has to shoulder most of the responsibility, work his pleasure with any script he likes. You can take it from me that there will be no editors handing out scripts with orders to produce exactly as written. That would be an impossibility for many of the best producers of this day and age. . . .' He further says: 'If the director likes an idea in a script and accepts the script and pays for it, it is up to him to make the picture. If he wishes to change the action radically, it is his privilege and will be just so long as there are artistic directors.'

"As an observer for over three years of approximately seventy-five per cent of the motion picture output in America, including importations, and as scenario editor of what is now the largest individual concern manufacturing pictures here or abroad, I beg to take issue with your contributor. If to have approximately thirty thousand dollars worth of films stored away on the shelves, because of the incompetency of the directors who were permitted to have carte blanche in the producing of films is 'rot,' then I beg to inquire of your contributor as to his meaning.

"Every manufacturer in the country can attest to thousands of dollars lost through negligence, carelessness and incompetency of directors. The opinion of a director as to what will be successful is, after all, but the opinion of one man. The well-organized scenario department is not directed or run by one individual. With most firms to-day scripts are prepared by individual writers, and after consulting with the other trained members of the staff are finally presented to the directors for production. I also note that your contributor states that the director pays for the script. The director does not pay for his script. His employer pays for the script in every instance unless the director is whole or part owner of the concern he is directing for.

"In our concern we have had during the past few weeks some glaring examples of carelessness on the part of the directors and also of total incompetency where they have been privileged to make radical changes. In four instances stories were so badly manipulated as to be almost not worth releasing. These stories were written by two of the most successful scenario writers in the business. One of these could actually not be released. Two others had to be so badly cut because of censorship requirements as to make them almost worthless. Your contributor refers to 'artistic' directors. How many of these are there? The general complaint of motion picture critics is that the average program is monotonous and inartistic.

"If this be true whose fault is it? In nine cases out of ten the directors have had full sway. The motion picture business is nothing more or less than a new variation of the theatrical business with more mechanics applied. Where would the owner of a regular dramatic stock company find himself if he were to permit his stage director to select his own plays and alter them to suit himself? Where would the Broadway producing manager find himself if his stage director were permitted to alter the average new production indiscriminately without consulting with the author? Some of the most successful motion picture concerns today run their business with the scenario department as the paramount starting-point.

"There are some companies whose names are known the world over for the excellence of their productions, who never permit a director to materially alter a script without consulting with the scenario department or a general director. The president of one of the largest companies in America informed the writer that his concern had come to the point where this was absolutely necessary and ac-

"ONLY A MOVIE"

But one of George Kleine's "movies"! The above photograph will give one an idea of how much equipment is necessary to project the big "Quo Vadis." The show is seen leaving the Salt Lake Theatre, Salt Lake, Utah, with Manager Edmund Manley in charge with his two mechanicians, Paul B. Welch and Arthur Allison.

cordingly he is to-day paying more money to his writing staff than heretofore to his directing staff.

"In conclusion, permit me to express my hearty appreciation of the remarkable work of many directors. What is undoubtedly needed is co-operation, but to treat the scenario department as an ordinary 'hack' is silly on the face of it. It either shows your contributor is unduly 'peeved' or knows not whereof he speaks."

We have long contended that the story was the most important part of the pictureplay. That Mr. Johnstone supports this contention is indeed encouraging. The department is open for further discussion of the question, if any other director or editor thinks further discussion necessary after Mr. Johnstone's comprehensive and logical argument.

Possible, But——

"To me the beauty of many of the pictureplay plots is spoiled by their complexity. Isn't it possible to portray a perfectly simple, human story vividly enough to touch every one of the spectators?"

The above inquiry comes from Bowdoinham, Me. According to the advance notices of the gentlemanly publicity agent, all stories released are simple, vivid and human. But there are some that will take exceptions to the press notices in many instances. The story that is vivid enough to touch everyone is the story greatly to be desired.

From Tamarack Lake

Maibelle Heikes Justice is the only script writer we know of who goes straight to a locality after "local color." She is away up in the North woods right now turning out some Northland features for several film concerns. She writes the department:

"I am located in a pine lumber camp in the North woods and I can set my typewriter on a stump (where it is now) and seek an inspiration from any vantage. I am among the lumberjacks and salmon fishermen, with nothing but pines and sand for surroundings, and many beautiful views. I am writing some photoplays of the North woods and some fiction. One thing I notice that some critics advise and that is for the script writer to find his field and stay in it, falling either to drama or comedy and holding to it. Well, not for me! I've tried nearly every environment but that of the uncouth, unbathed-looking Indian and his melodrama (which doesn't appeal to me at all) and I've never been told yet where I did the best work. Don't believe I want to know, for it might kill my inspirations and crowd me into a rut, where, if I lost the variety, I might not do as good work.

"Up to date I am fifteen or sixteen scripts ahead and under production and none of them are alike, going from Western to desert plays, to Eastern and society, historical and romance, and stories of the sea. This month I shall go deep into nature up here among the pines and try and satisfy some of my own spirit and craving for the wild.

"A Duluth exhibitor has sent word that he would run my 'When Toney Pawned Louisa' (Lubin) next week. He is Manager Parker of the Sunbeam theatre—and it is real nice of him. The lumberjacks are going in to see it, too. I hope that all the companies will finally credit authors on posters and screen. Ssh! I see a pictureplay plot coming down the shore in blue overalls and a garnet sweater, an ax on his shoulder and frisking with a collie dog. He is six feet tall, young, and I know he has a story—I see it in his very strange and melancholy eyes despite the smiles and apparent glad heart."

And here we leave Miss Justice working on the plot of her latest picture play—garnet sweater and all. And like Miss Justice, some day, beginner, you will acquire the habit of looking for plots anywhere and everywhere. It will become second nature, and a qualification that will ofttimes prove bitter sweet but highly essential to ultimate success.

A Few Questions

A lady writer of Los Angeles asks these questions: "Is a person who has been writing picture plays for twenty-one months, and has in that time made seventeen sales, on the road to success, regardless of the fact that the sales are only about a fifth of the output?" Unusually successful, we think. Now take the other four-fifths rejected and spend more time on their rearrangement. Perhaps

CAPT. ABSOLUTE (MR. BELL) AND LYDIA LANGUISH (MISS FROST) IN ABOVE SCENE—"THE RIVALS" (KINEMACOLOR CO.)

haste has made waste in your case.

"What can a writer do who is unable to distinguish between comedy and drama, occasionally? Two of the seventeen offered as dramas were released as comedy. The laugh-raisers were original scripts and not changed by the producer." Maybe your real forte is comedy. It frequently happens with beginners that scripts submitted as drama are unconsciously comedy—all the better because there was no straining after comedy effect. Experience, and a close study of comedy (real comedy) on the screen, will aid you in distinguishing.

"When a play comes back marked, 'Same idea, done before,' what does it mean? If the author is secure in the knowledge that she has not plagiarized, is it permissible to send out the play again?" The check mark may mean that particular concern has released a picture with a similar idea. It also may mean that some office boy has checked the slip. Certainly, if the idea is original with you, offer the script elsewhere.

"Do you not think that the company that sends a check promptly for accepted work is going to get the cream of the output eventually?" Purchased goods of any description should be paid for promptly. The idea of waiting for several months after accepting a script and so informing the author never made a hit with us.

"Do you think that it helps a writer to see the actual making of pictures?" It certainly does but not every author gets the opportunity.

"Is it good policy to place on the title page of your script, after your name, 'Author of'—naming your best work already released?" The custom may do no harm but it will not aid the sale of the script with any experienced editor. Every script must stand on its own merits, or should. We don't like to receive stationery from photoplaywrights, however, filled up with the names of past scripts. It does not impress us in the least. It is the modest ones that generally get there, the writers who make the least noise.

Sheer Nonsense?

We noticed an article headed "The Scissors" in the current number of The Writer's Magazine, and as we have handled scissors more or less for twenty years we read it. When we got to the end we saw Wheeler McMillen's signature. If this is our old friend Wheeler McMillen, who used to wear his hair à la Fra Albertus, then we are glad. We knew Wheeler when we were on the "City Desk," and he applied for a job on the news staff—but why recall painful memories. The article about the scissors is given herewith:

The writer's scissors may not be as indispensable as his typewriter, but they are an important adjunct to his outfit. Many a good idea has escaped for want of a convenient pair of scissors. The most prolific source of plots and other ideas for the author is the newspaper. The newspaper is perhaps as rich a field as life itself, because it covers a wider range than the vision of the most fortunate observer, with the dramatic points already bared. The scissors on the desk make it easy to glean from the newspaper field. A clipping, made in a second, will hold an idea longer than the memory. Properly filed, it is available at any time. Scissors will quickly cut out for reference the work of authors who are making good and whose work is worth study. For a little more or less than a dollar an ideal pair of scissors can be bought. They should not be any buttonhole or embroidery style, nor unwieldy tailor's weapons, but a light, sharp pair with long blades. Seven inches is an excellent length for the cutting edges. A dollar's worth of scissors will provide many dollars' worth of ideas.

Thanhouser Makes "Robin Hood"

COMING out in October, "Robin Hood" is a four-reel Thanhouser special that tells the story of the famous son of an English nobleman who, with others, was reduced to the position of a vassal. Lloyd F. Lonergan, who wrote the scenario, made the most of the climax of every scene, and there are many thrilling ones. The story opens by showing Robin Hood, bow in hand, searching for Marian, whom he finally meets, and together they see a notice on a tree which reads that no Saxon shall slay a deer in Sherwood Forest.

And this sign soon plays an important part in their lives, for Robin ignores it, shoots a deer, and the next picture shows his table spread for a feast and surrounded by guests. They knew that the penalty for disobeying this law was to cut off the ears of the person who did it, so great consternation seized them when the sheriff and his men came to arrest Robin, and, not being admitted, they fired their arrows into the court, one of which struck Marian's father, and he screamed and fell dead.

The sheriff and his men retreated, only to return reinforced by more soldiers, and a bitter hand-to-hand fight took place on the drawbridge, showing men dropping into the water as Robin and his men were slowly making their way to safety, the women having reached the forest by a secret underground passage. They were later joined by Robin and his men, who, after Robin and Marian were married by the Friar, pronounced them King and Queen, and took an oath to punish the rich and cruel but aid the poor and oppressed.

Alan-a-Dale appears on the scene, and is made a captive, but after he tells his story, they agree to help him. He seeks the hand of a young lady whose miserly father wants her to marry a decrepit old nobleman, who promises her parent money if she will marry him. Marian disguises herself as a gipsy and visits the girl to assure her that Robin and his men will aid her at the critical moment.

They are ready, and when the Saxon maiden is standing before the Bishop, who is about to pronounce her the wife of the nobleman, Robin Hood and his men pour in through doors and windows, and Friar Tuck places her hand in Alan-a-Dale's and pronounces them man and wife, whereupon they all return to the forest where they are free from molestation.

On one occasion the sheriff arranged for an archery contest, open to all comers. Robin appears in disguise and wins the prize. The King, disguised as a mendicant, is shown such consideration by Robin Hood and his men that he returns to the palace and pardons them for all past offences. William Russell has the title role. Gerda Holmes' work as Maid Marian is noteworthy.

MR. BRYAN IN MOTION PICTURES

Mr. H. S. Ritchie writes to the New York Times:

Apropos of Mr. Bryan doing something to add to his income, would suggest he get into communication with some live moving picture concern and obtain a contract to appear in the pictures of the old play, "The Silver King." I think it would be a big hit.

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, Exhibitors' Times

WE all love music. When baby cries a little music will change its disposition. When grandpa is downhearted with the pains of old age, play a familiar old tune, and he will forget and see life under brighter colors. Music is so much in the air that even the savages have musical instruments of their own.

On the other hand, how many of us go to the landlord to complain of the girl next door, because her hammering on her piano works up our nerves to a high pitch.

In other words, there is music and music, or, to be more correct, music and noise.

I had a wonderful experience the other day in Philadelphia. I visited the Colonial Amusement Palace, on Lancaster avenue, and I did not enjoy the show; in fact, to tell the plain truth, I walked out after seeing only part of the programme.

It would be unfair to say that the pictures were bad yet they did not please me. I had to find fault with the acting, the photography, the projection, the ushers and even with the audience.

All this was the fault of the pianist. From my seat I could not see if it was a woman or a man at the piano, but surely it was not a pianist; it was more of someone trying to memorize a few notes from various selections. It was a "pot-pourri" out of tune and out of time. It was like the music of the girl next door, a music to work on the nerves and the bad temper of the most patient patron.

The audience was noisy, talking and making many comments, as the picture did not seem to capture the attention of the patrons.

When I left the Colonial I invested a dime to visit the Leader, also on Lancaster avenue, and there I enjoyed a very good show. The audience was so attentive that you could have heard a pin drop. The ushers were very busy, as standing room was at a premium, but they knew how to watch for vacant seats, guide the patrons to said seats in such a quiet manner as to not disturb the audience.

The music was excellent, so appropriate as to make the picture talk, and consequently enhance the value of the show.

I was not the only one to pass such a verdict, as the great popularity of the Leader is a silent proof that our American public enjoys what is good and is willing to pay the price for the best. The admission at the Leader is 10 cents, while it is only 5 cents at the Colonial Palace. While the two theatres are in the same neighborhood, only a few doors apart, the audiences are very different. The Leader has a refined patronage, while the Colonial shows to the lower class, to the noisy fellows, to the street boys, and has a strong colored patronage.

While the picture is the backbone of a motion picture show, the way the picture is presented to the public has much to do with the success of the place.

A fine piece of meat can make a delicious or mighty poor steak, according to how it is cooked. The same with the picture; the exhibitor can enhance or ruin the beauty of the picture. I have seen some very poor films, films that had been criticized, yet called successes all on account of the music. Frenchmen eat and relish snails, while many of us cannot see a good morsel in such an insignificant animal as the snail. The fact is there is no taste in a snail, it is, when cooked, a sort of piece of leather; but what makes the taste of the snail so pleasing to the Frenchmen is all the ingredients used in the cooking—the bouillon, best butter, fine herbs, spices, etc. A clever pianist or orchestra leader can act like the cook, and by giving the proper sauce to a bad picture make a success of it and save the reputation of the manager.

Music has the power to carry away. Walk up the street slowly, with your eyes riveted on the pavement as if you were downhearted, and watch for the effects at the first notes of a passin music band. Your first impulse is to straighten up, and then change your step as to get in the march. It is instinctive, you cannot help yourself, you are under the charm of Dame Music, you have to laugh or cry according to her dictation. A good musician can then make the picture talk if he wishes to pay some attention to the scenes depicted on the screen.

The musicians at the Leader Theatre followed so nicely the picture that music and projection were one; the music seemed to be part of the picture. It was a different question at the Colonial, where the pianist and the operator seemed to be two different persons, working one against the other, and as there was no harmony between the two the music sounded worse than it was in reality.

I do not favor talking pictures because I have not heard one reproduce the natural voices to harmonize with the picture; they are not in unison, and these voices, as coming from underground, rob the picture of all its poetry. One day in Wilmington, Del., ladies sitting behind me said: "These talking pictures can be a great novelty, but I prefer the silent ones, they are more natural."

The piano, the drums, an orchestra or a pipe-organ can act like talking pictures; they can spoil the whole story if they are not in perfect unison with the picture. Inventors have spent fortunes to devise means for a perfect synchronization; but what is the use of finding a perfect mechanical device by which the phonograph can be made to follow the actions, as they are depicted on the screen, if the

(*Concluded on page* 28)

FREE MUSIC
FOR PIANISTS
who play pictures, sent for 2 cent stamp.
Get new songs, marches, waltzes, etc. FREE
SMITH & BROWNE, Inc.
222 W. 46TH ST., NEW YORK CITY

CURRENT FEATURE RELEASES IN THE PROGRAM OF THE GENERAL FILM COMPANY (Inc.)

(1) The Test. Vitagraph.
(2) The Finger Print. Selig.
(3) Broncho Billy Gets Square. Essanay.
(4) The Riddle of the Tin Soldier. Kalem.
(5) The Riddle of the Tin Soldier. Kalem.
(6) The Riddle of the Tin Soldier. Kalem.

SCENES FROM "FANTOMAS" (SERIES 2), GAUMONT'S COMING FEATURE RELEASE

(*Continued from page 25*)
deep, cavernous voices are to ruin the beauty of the picture.

I remember a Biograph film that made a deep impression on the audience. It was a splendid film, as the Biograph knows how to produce them, but the drummer is the man who created the deep impression; he knew how to take advantage of certain scenes to enhance the beauty of the picture and show his ability.

One scene was a beautiful Western river, on both sides of which were seen forests. It was grand natural scenery. Coming down the river was an Indian paddling his canoe slowly, as if he was in no hurry. This scene impressed everyone as a peaceful scene, and many patrons would have wished to be in the place of the Indian. The drummer understood; he asked the pianist to stop, and himself abandoning his drums and other instruments, centered his attention on the canoe, and each time that the Indian worked his paddle the drummer would give a perfect imitation of dripping water. Once in a while he would imitate the cry or song of some birds, as if these little creatures were the only ones to disturb this restful scene. It was wonderful, and this simple scene made such a good impression that the picture was the talk of the town for several days. The drummer did not do much work, but what little work he did was just to the point, and brought many high compliments.

Such efficient drummers are worth high wages, and if the exhibitor would encourage both the pianist and the drummer he would add much to his own profits.

It is not a question of noise, the whole secret is to work in perfect unison with the picture and often to win the audience; it is better to stop the music, and in other cases to let the music die out.

A lady pianist of Montgomery, Ala., made a great hit as she allowed her playing to die out in unison with the work of death as depicted on the screen.

J. M. B.

CHICAGO NOTES

M. G. Watkins, who for the past year has been connected with the Almo Feature Film Co., has resigned from that company. Mr. Watkins represent this firm in the capacity of general traveling representative. During his connection with this firm Mr. Watkins opened territory for them which included all the central states. Evidently M. G. has something big up his sleeve, although he is not saying anything at the present time. We feel sure that he has, as M. G. is never idle. He has initiative and he has ability, therefore we expect big things from M. G.

Mr. Fred McMillen, who was formerly connected with the General Feature Film Company, is now associated with the M. & F. Feature Film Service Company. Mr. McMillen's knowledge and experience in the film game is wide. Mr. McMillen is therefore a valuable asset to the M. & F.

William Bertram, so long associated with Frank Montgomery, goes to join Director Thomas Ricketts at the American. "Bart" takes the good wishes of everyone along with him.

The Washington street exchange of the Mutual Film Corporation has consolidated with the Majestic branch in the Mallers building. The combining of these two exchanges took effect on September 29th. Mr. Flaherty, manager of the Washington street branch, will have charge of the local advertising campaign which the Mutual intends to launch in the newspapers and signboards.

Mr. A. G. Spencer, of the General Special Feature Film Company, while in Milwaukee appointed O. H. Jacobs their official representative in that city. Mr. Jacobs is located at 133 Second street.

WM. WINTER JEFFERSON AS BOB ACRES IN "THE RIVALS," KINEMACOLOR CO.

IN Le Courrier Cinematographique, of Paris, I find the following lines from the pen of Mr. Weiss, of Munich, the correspondent of the Projection, of Berlin.

I am pleased to translate the said article for the benefit of the American exhibitor, and there is a personal satisfaction to find that European editors deplore, as strongly as we do, the growing tendency of an abuse of posters.

Mr. Weiss says:

"At the present hour, where so many critics work for the betterment and uplifting of motion pictures, it may seem superfluous to take under consideration such an insignificant matter like the poster. However, we cannot pass the poster under silence if we wish to give all the importance due to the reform of cinematography.

"While the theatres, circuses, expositions and other amusements devoted to pleasure or education are compelled to attract the attention of the public in some manner or another, there is no need to be vulgar.

"While the legitimate playhouses are satisfied to have neatly-framed signs, the cheaper places want to make an abusive display of large and ugly posters. It is this bad example that motion picture theatres are trying to follow, and their only excuse to do so is that they are catering to a low-class patronage.

"We see, following each other, long strings of posters, showing exaggerated positions, for the sole object to attract attention. It is most of the time some sensational scenes, which on account of their high colors work on the morbid passions of the public.

"Is the motion picture theatre really such a low place of amusement to be in need of the deplorable advertisements of the cheap circus side shows?

"We don't think so, and the proof to the contrary is that many managers are satisfied to-day to post in front of their theatres photographs of artists and of some actual scenes only.

"If the poster is absolutely necessary let us reject, at least, all these loud and sensational compositions which are, in fact, an attempt against the good taste of the public.

"The exhibitors who believe that they cannot run their show without such out-of-place advertisements should realize that the élite of society—and it is just the element we are seeking—will go in preference to the theatres presenting the most attractive and inviting fronts. The patrons do not fall for an entrance hidden under an abuse of posters, some more ugly than the others.

"To the casual observer the exterior appearance of a theatre stamps the value of the show. The clean, attractive front conveys the impression that the show is refined, while a dirty-looking front, cheaply decorated with vulgar posters, denotes that the theatre is on the order of a cheap Bowery show.

"On the other hand, it is a great mistake to think that the less cultured class is passionately fond of this vulgarity. They look at them for the want of a better display, but try to show them things well done and you will see that they will prefer them to others.

"It is absolutely necessary to conduct a motion picture theatre in such a manner as to give it a prestige—which we are sorry to state has not been observed in former years. A building can, at a small expense, be transformed into a good-looking motion picture theatre and be a sort of ornament to the street, but if it is to be covered with ugly posters it will then be objectionable to the immediate neighborhood.

"As the films are becoming more and more perfect, why should we not follow the same line of improvements by giving more decorum to our advertisements?"

These lines speak for themselves, and as they confirm much of what has been already said in these pages, I do not deem it necessary to comment on them.

Souvenirs have proved a good drawing card, especially for matinees and the dull days, but the drawback with souvenirs is the difficulty to find novelties to please the ladies.

The Cosmo Specialty Company, of New York, offers some imitation drawn-work handkerchiefs in three different patterns. These handkerchiefs are such a perfect imitation of the genuine drawn-work as to deceive the eye, and will consequently not only please the ladies but make one of the best souvenirs ever offered in a motion picture theatre. These handkerchiefs will tempt many men to visit a show for the sake to carry home a suitable souvenir to their sweethearts. The prices charged by the Cosmo Specialty Company are very moderate, and should tempt the exhibitor to try to increase his matinees by offering the handkerchiefs. At least a trial will not cost much and will surely prove a good investment.

In the line of souvenirs, the Takito, Ogawa Company, of Chicago, have issued a concise circular in which they suggest to the exhibitor to issue a coupon with each admission, said coupons to be collected until the desirable number is secured to obtain an article of real value. For instance, a Japanese vase to cost to the exhibitor $5, but with a retail value of $8, could be delivered on the presentation of 350 coupons. The scheme is good, as when a lady has half of the coupons needed for the desired article she will urge her friends to visit the theatre in question for the sake of getting the remaining coupons.

For nearly two weeks the Herald Square Theatre has advertised, through posters in the lobby, slides on the curtain, and heralds distributed in the auditorium, "The Captivating Countess" for Monday, September 29th.

The words: "A Wonderful Photo-Drama Presented in Nature's Colors," were enough to force many patrons of the theatre to remember the date.

About the 24th of the month the manager stopped all the advertisements.

On Monday, September 29th, many persons made a special trip to the Herald Square Theatre to see "The Captivating Countess," but were disappointed.

It would have been proper for the manager, when he stopped the advertisements, to make a public statement to the effect that for certain reasons the exhibition of this special film had to be postponed.

J. M. B.

On the Road

ARE motion pictures on the increase or the decline?

We cannot feel the pulse of the public by the business done in large cities, where motion picture theatres are like other sorts of amusements, an attraction for the transient element.

The man who goes on the road is more apt to answer the question.

I have found less theatres in Trenton, Burlington, New Haven, Hartford and many other towns than they had a few years ago, and this fact alone should be a warning. If the theatres now in operation were of a better class we could say that larger and better equipped houses are taking the place of a number of small theatres. This is not the case, as the theatres doing the business of to-day are the same as they were four years ago. This lack of improvement does not show an increase in the popularity of the little pictures.

What is the reason? My answer is, too long programmes. This subject of too long programmes will be discused in other columns.

Spring City, Pa., is a small town. In 1908 Mr. James A. Sturges erected the "Gem," and spared no money to have the finest theatre in the section,

GEM THEATRE, SPRING CITY, PA.

as can be seen by the accompanying photograph. Everything was so much up to date that the attendants were uniformed.

During the past years the public interest has declined so much that the Gem, while still doing a good business, does not see the need to increase its small seating capacity of 200 chairs.

The second theatre of Spring City has been closed for some time and is for sale.

Royersford, Pa. — Crossing the bridge over the Schuylkill River, we find Royersford, another small but prosperous burg on account of its stove and glass works.

In 1908 Royersford had two regular motion picture theatres, with the Opera House showing pictures also. To-day, while the Opera House is still showing pictures, the "Star" shows only twice a week, while the other house has been closed and transformed into a store.

The Star was a model theatre in many ways, had its own transforming plant, etc.

Phœnixville, Pa., is not much more prosperous. In 1908 Phœnixville had three regular motion picture theatres, with the "Colonial," the opera house of the place, showing pictures. To-day two of the local shows have closed their doors, leaving the "Phœnix Theatre" the only one of the trio in operation.

The New Phœnix Theatre is not a new house, but on old second-story auditorium with a seating capacity of 398 chairs. The Phœnix holds its trade because Mr. Louis R. Walters is an experienced showman. He shows a good picture on a moderate-size screen. Lovers of motion pictures do not object to climb one flight of steps when their efforts are rewarded with a good projection. In talking of the size of the picture, Mr. Walters said: "Horses on a big screen look like elephants," and he is right.

The Colonial, the Opera House, is still doing a good business. Why not? The Colonial has the best location, is well known, and its manager Mr. H. R. Brownback, is not only experienced but extremely popular.

The Savoy was erected about six months ago to take the place of the two defunct ones. It is an old market-house remodeled, with about 400 chairs. The owner and manager is a Mr. Kulp, a livery-stable man, who did not feel inclined to give any information, not even his name. He was interested in nothing, except to take up the tickets himself. It pays a manager to keep posted on everything pertaining to motion pictures and to read some of the magazines. The curtain is too large for the size of the auditorium. A big picture destroys the photographic quality, shows the defects of the film and magnifies the scratches and dirt of old films. The arrangement of the side lights of the Savoy Theatre is very poor and does not answer the purpose.

Philadelphia, Pa.—The new theatre in course of construction on Market street, near Seventeenth street, to be managed by Mr. Frank W. Buhler, of the Bijou, of 1205 Market street, will prove an ornament to the neighborhood and should be a money-maker. On account of the neighborhood it is the intention of Mr. Buhler to pay a good deal of attention to the music, and for this purpose he is installing an expensive pipe-organ. The new theatre is expected to open by the middle of October.

Mr. Walter C. Foley is planning a $100,000 vaudeville and motion picture theatre on Fifty-second street and Chester avenue.

Mr. Geo. W. Bradenburgh and his successful film exchange are now located in their new quarters, 802 Vine street.

As we enter the second floor—28x120—we find a spacious, well-lighted reception-room. On the left of the reception-room, and facing Vine street, are the private offices of Mr. Bradenburgh, of Charles Mack, the manager of the film exchange, and the sales department for cameras, projectors, perforators, etc. On the right of the reception-room is the exchange department proper.

(*Continued on page* 45)

TRADE NOTES

Mr. Adam Kessel, Jr., president of the New York Motion Picture Corporation, became the proud father of a little girl last week. Congratulations, "A. K."

The True Feature Company, of the World's Tower Building, 110-112 West Fortieth street, is opening up branches in various parts of the country. "True Features" should succeed, and we hope will.

General Manager Isidore Bernstein is a happy man, for Mrs. Bernstein and his little girl, "Tommy," have arrived in Los Angeles and are comfortably installed at his Hollywood bungalow, in the foothills, with his sister, Mrs. Janowitz. They are a jolly party. It is a little too early to ask Mrs. Bernstein, "What do you think of the climate?" but this will come very soon, it does to everybody, often before they get off the train.

Here is one on Carl Laemmle. While on his recent Western visit he had occasion to go to the studio offices late one night. He drove up to the office door in the auto and started in, but was stopped by the night watchman, who demanded to know what he wanted. What is more, Mr. Laemmle had to get someone to identify him before he got into the offices of the company of which he is president. The watchman murmured, "This is where I lose my job," but was surprised when he was personally complimented by Mr. Laemmle.

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Department, Exhibitors' Times

CONSTRUCTION, APPEARANCE, ADVERTISING—THREE IN ONE

AS so many exhibitors take such a deep interest in our Construction Department by submitting plans and asking for particulars, and as a great number of architects are subscribing to "The Exhibitors' Times," and offer to loan plans, photographs and even give us some notes on theatres they are building, we have decided to increase the Construction Department.

The increase will be in the shape of contributions from such well-known architects as Messrs. De Camp, Nathan Myers, Stewart & Stewart, Borzner & Wood and many others.

In our next issue we will publish notes, plans and views of a theatre designed by Mr. Nathan Myers, the well-known architect of Newark, N. J.

While the reader may not contemplate the building of a new theatre at the present time, we never know what the future has in store for us. The theatre of the owner may be destroyed by fire, he may have a chance to dispose of it at a good advantage, in fact unforeseen circumstances may place him in the need of a new house. It is then wise for the exhibitors, ready or not to build a new theatre, to read the Construction Department

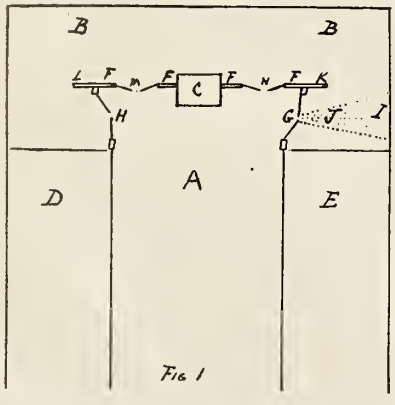


Fig 1

and to keep posted on its numerous features.

While I am in charge of this department I will continue my personal investigation of theatres, and, as in the past, praise the good features and criticize the blunders of certain supposed architects, who have no knowledge whatever of the requirements for a motion picture theatre.

A general bad disposition of the front doors is to have them to face both the audience and the curtain. As soon as such doors are opened they send a disagreeable draught over the shoulders of the audience, and, during the matinees, they throw too much light on the screen.

I take the liberty to submit the following plan, Fig. 1:

Diagram No. 1

A shows the lobby.
B B shows the auditorium.
C shows the ticket booth.
D E shows stores or store-rooms.
F shows the partition between the lobby and auditorium.
G shows the entrance door.
H shows the main exit door.
J shows the rays of lights from door G
I shows the side wall of the auditorium.
K L shows extensions to partition F.

The dotted lines show the rays of light, how they will strike the side wall "I" when entrance door "G" is opened, and not reach the curtain during the matinees. The same dotted lines will show that the cold air will not reach over the shoulders of the audience but break against the side wall "I."

If partition "F F" extends on both sides beyond the frames of the doors, as shown in extensions "K L," the results will be still improved.

The side doors "G H" as suggested offer another advantage; they allow enough space on both sides of ticket booth "C" to insert extra exit doors "M N," to be used in case of emergency.

While I do not like to find fault, it is necessary to criticize certain bad features to put the exhibitors wise. Fig. 2 shows us the poor side light arrangement of the Savoy Theatre, of Phœnixville, Pa.:

Diagram No. 2

A shows the ceiling.
B shows the side wall.
C shows the reflector.
D shows the electric bulb.

From the ceiling "A" and only a few inches from the side wall "B" is suspended a reflector "C," in which is an electric bulb "D," as shown. From this disposition of the lights, the light rays strike the side wall "B" and practically illuminate only the upper

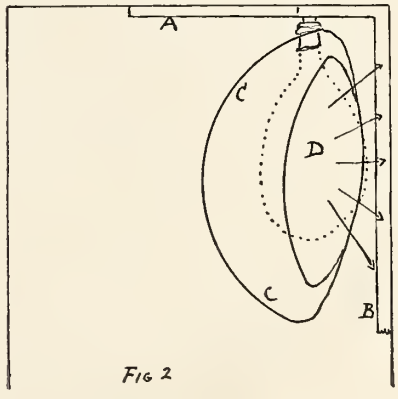


Fig 2

part of the house, just under the cornice. This arrangement of side lights is worthless and nothing less than a waste of current, without giving sufficient illumination to find the seats.

Most likely the architect and the livery-stable man, the owner of the theatre, have heard that side lights were required, and placed them at any old convenient corner, as long as they could save some wiring.

A very common bad feature in theatres with a balcony is that the stairs are made to reach the last row of the balcony, forcing the patrons to climb too many steps.

When the stairs, as in some theatres, reach the first row of seats of the balcony, the climb is so much easier as to not be objectionable to the patrons.

At the Parkway Theatre, of Chicago, it was practically impossible to

have the visitors to patronize the balcony on account of the long and steep climb, while the same persons would rather enjoy the balcony of the Orpheum, also of Chicago, on account of its short, easy stair-case.

In our Broadway theatres the admission is 15 cents on the ground floor and 10 cents on the balcony. On account of this difference in price the managers find enough persons anxious to save 5 cents to climb the long stairs. At the Orpheum, of Chicago, the admission is 10 cents all over the house, and often I have seen more persons on the balcony than on the ground floor.

It is true that by having the stairs to reach the upper part of the balcony some few seats can be saved, but then is it policy to make the balcony objectionable to the patrons for the sake of saving a few seats?

J. M. B.

Sapho

The Motives of the Story Explained

(By a Moralist)

PROBABLY no good woman ever lived who did not, at some time, wonder how a bad woman could possibly fascinate a self-respecting man. The terms "good" and "bad" in this relation are comparative. No good woman ever existed who was perfect —no bad woman has even been utterly unworthy of some consideration.

The book, "Sapho," as Alphonse Daudet wrote it, portrays a woman not wholly bad. The Nethersole play, dramatized from this book, lost much of Daudet's delicacy and gave the impression of a woman whose thread of life we would prefer not having touched. The film adaptation, however, as acted in six reels by Florence Roberts and presented on the States-Rights plan by the Sapho Feature Film Company, can be described as human.

As those who read the book may remember, Fanny Legrand was picked out of the gutter by Caoudel, the sculptor, who used her as the model for his statue, Sapho, the creation which made him as a sculptor. For some time she was faithful to him. Their life was idyllic. Then Caoudel left her, and she was taken up by La Gournerie, the rhymester, who abused her. The famous Dechlette, engineer, explorer and statesman, honored her with the shelter of his roof for one night—the most any woman could ever say of him—and made her as celebrated as himself by this attention. Then came Flamant, the engraver, who spent his all, and eventually forged for her. Always the fascination for men of brains!

Finally came Jean Gaussin, the young provencal destined for a consular career. With their first meeting at Dechlette's bal masque, the story really begins.

She attracted him by her combination of ingenuousness, knowledge of the world and a certain delicacy which other girls lacked. To her, he was youth personified. They left Dechlette's in the early morning—infatuated. She murmured the question: "To my house or yours?" He took her home. She admitted fatigue after the night's dancing and he carried her up the stairs to his own quarters. That climb epitomized the merging of their lives. At the first flight, proud of his strength, he swore she was light as a feather. At the top his heart seemed bursting, his lungs suffocating, and the burden he bore one of stone or lead. She left him after two days. Afterward she came again, never importunate, never complaining when his studies prevented his receiving her, always stimulating his imagination, always watchful as to his little needs, the sort which make for a man's comfort or discomfort.

Presently she received him in her house, and while they were breakfasting on the terrace, Flamant, the engraver, came begging her to return to him. The noise of the squabble penetrated to the terrace and spoiled Jean's breakfast. To his amazement, he learned that Flamant had provided her with the house and gardens, and this instance is the only one in the whole story in which Fanny betrayed the man who was supporting her. Eventually she made up to him for it.

Jean left her for several weeks after her quarrel with Flamant, but constantly placing herself unobtrusively in his way, she soon melted his resolution and they set up an establishment together. Here comes a strong situation in the story. While dining at a cafe with Caoudel, Dechlette and La Gournerie they fell to discussing the perennial Sapho, unaware that Jean had not as yet suspected her identity with Fanny Legrand. Each in turn describes her life with him. As each of the men describes her relations with him, the scene of the four men dining at the cafe dissolves into a superimposed scene of the occurrences at the moment being described.

Finally, with his brain reeling, Jean can listen no longer. Making his excuses, he leaves the cafe and returns to their apartment, where he finds her asleep in the moonlight, and notices, as never before, "in the treachery of sleep, wrapped in the silence of death" the lines of age and experience upon her neck and breast. She wakens. Sensing his mood of disgust and renunciation, she follows him out to the living room and shows him the letters in a locked box which has, more than once, piqued his curiosity. In these letters her former relations with a dozen famous men are laid bare—and he feels a thrill of pride at the fact of his sharing her with such men. At least, there had been always in her personality that "something" which placed her in a class by herself, in a different world from the woman of the streets.

Again Jean yields to her fascination. They take a place in the country, and here, as a solace for the hours when he is away from her, she commits the mistake of sending for her child by Flamant, and of installing as housekeepers an elderly couple of her former acquaintance whose table and other manners annoy Jean.

He leaves her again. During his absence, Flamant returns after twelve years in prison as a forger, and begs Fanny to marry him. She consents, and is moving out when Jean returns for the last time, asking her to go with him to his consular appointment in Peru. At first she consents, then realizes that she is too old for such a complete change. She marries Flamant, who is thus, in a measure, rewarded for what he has done and suffered on her account. As for Jean, we get the impression of a broken, useless life.

There are some things in the story which are unpleasant, but not more so than in life itself. Sapho is true to life. In her story there is both a lesson and warning to every "good" wife against taking her supposedly established position too much as a matter of course.

Will M. Hough, author, librettist and feuilletonist, a graduate of the University of Chicago, who has since his graduation in that institution, after having furnished many mediums for the college entertainments, stepped easily into the wider ways of the world and the stronger desire of the public for comedy to the theatrical stage, and furnished many notable successes that have added to his fame and fortune, has been engaged to write exclusively a number of original comedies for pictorialization by the Selig Polyscope Company.

APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Department, Exhibitors' Times

I MET an exhibitor somewhat worried at the building of a new theatre close to his place. As this new theatre, according to the plans and advertisements, will be the most modern picture show in the neighborhood, there is good ground to fear serious competition.

I have investigated matters, and I have found that while the owner of the new place is willing to be liberal with his money on the construction of the theatre, he has no experience in the show business and believes, like too many other exhibitors, that he can win by giving the quantity.

My advice to our friend exhibitor, who for the past years has conducted a good, clean and decent show, is as follows:

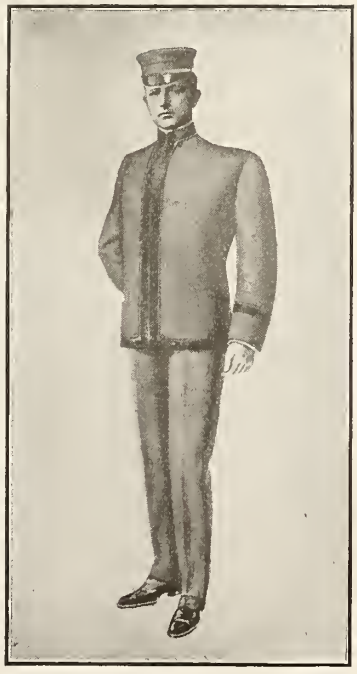
You need not fear the coming competition, unless the owner should decide to engage an experienced manager. There is really no danger of such a move as the owner, like so many of his class, has an idea that anyone can show motion pictures, like the Italian who hires an organ and goes along the streets turning the crank and collecting the pennies.

Your new competitor is no more an enterprising young man and never had any experience in the show business. His life has been spent at his livery-stable, all the time near horses and keeping company with men who in general have not the manners and language of a parlor.

That he will offer you a bitter competition there is no doubt, because he is just the man to offer an extra long program at the start, and to offer all sorts of inducements to get the patronage away from your theatre. If you know how to conduct yourself, if you pay no attention to his competition, if you do not try to follow him in his foolish policy, but remain dignified, you will win. The chances are that he will put himself out of business before he forces you to close.

This is not the first case, and will not be the last one, as each day we find a horse-shoer, a livery stable man, a peddler, etc., anxious to invest his savings in a motion picture show, with the desire to close the theatres of his competitors and monopolize the business to himself.

Thus far, you have conducted a clean, decent show, you have made a good name, you have a fine patronage; it is up to you to continue in the same line and not vulgarize your theatre by giving a too long program or by offering all sorts of inducements.



A WELL-UNIFORMED ATTENDANT

In this world we cannot get goods without paying for them. A long program costs more money and if you cannot afford to pay the difference, you have to lower the quality for the sake of the quantity and consequently displease your patrons and force them to go elsewhere.

If to meet your competitor you increase your weekly expenses $50 for extra reels, extra posters and advertisements, extra singers and souvenirs, you increase your yearly expenses something like $2,500, and what do you get for this amount? Practically nothing, except a lot of worry. Your competitor will still increase his program to force you to go deeper and deeper into your bank account.

Do not fight your new competitor on expenses because he has made much money in trading horses, and he may be financially the stronger man. Fight him on a ground strange to him, fight him on appearance and manners, on appropriate music and good projection, fight him on what the lovers of motion pictures expect from a manager—good, courteous manners and the quality in preference to the quantity.

My advice is to remain dignified. Your new competitor, with his ideas of a livery stable, will not be particular on the selection of his pictures; he will be governed by the posters and to give a long program he will be satisfied with a mediocre pianist and cheap attendants. His long program of sensational films will bring him undoubtedly a good patronage of the undesirable element, noisy and boisterous fellows, who on account of incompetent ushers will have the place to themselves and keep the real lovers of motion pictures from visiting his place.

Clean your house, give it a fresh coat of paint if necessary, show a moderate size picture, see that your projection is the best. Abandon the use of posters but purchase some neat brass frames for hand-painted signs. All that the patrons care to know is the title of the picture and the name of the maker. Such hand-painted signs do not cost much, yet they give an appearance of refinement to a theatre, they draw the best patronage and keep away the undesirable element.

Complete the good appearance by

uniforming your attendants, and before you spend more money on inducements or souvenirs, pay better wages to secure clean-cut, polite and courteous employees. The cultured class expects a clean service and much courtesy and if you follow this advice you will not only retain but increase your patronage.

If you read my article on Music on another page of this issue, you will see that the Leader and the Colonial, two theatres of Philadelphia, only a few doors apart, have very different patronages. The cultured patrons of the Leader would not think of visiting the Colonial, while the patrons of the Colonial would not visit the Leader, as they would find themselves outclassed.

Be the leader. Let it be known that your theatre is the rendezvous of the elite of society and your success will be assured.

Evidently, you will suffer for the few first weeks, as a new theatre always draws as a matter of curiosity, but when the novelty will wear off and when the better class will find that you show the best pictures, that you have the best projection, the most appropriate music, the neatest, cleanest and most courteous service, they will soon return to you.

To win you must be refined in everything, and if you take my pointer and uniform your attendants, give them a neat uniform, something like the one represented in the following cut, make them look dignified and feel at their ease. Do not make monkeys out of them with gaudy uniforms of bright colors, over-trimmed with gold lace, etc. Have your attendants to wear the uniform correctly, always buttoned, clean face and hands, fresh collar, polished shoes, etc. The employees must appeal to the public by their neatness and polite manners, and as ladies always appreciate a good, clean service they will always go where they are assured of some courtesy.

Remember that there is always some sunshine after a storm, so do not get downhearted with the prospects of some new competition, but hold your temper, remain dignified and better days will return to your theatre.

In closing, I wish to call the attention of the reader to a novelty which is meeting with a great demand, as it is badly needed by the manager wishing to maintain the good appearance of his uniforms. It is a sort of a brooch made of metal letters to form the words "Usher," "Doorman," "Lyric," "Orpheum," etc., to be pinned on the cap or coat of the uniform to take place of the gold embroidered letters. The following cut gives the exact size of said brooch. These metal letters will retain their color and can last a lifetime and are remoable at will. The embroidered gold bullion letters tarnish in no time and when the letters turn black they give a shabby appearance to the whole uniform. While these metal letters are more durable than the gold embroidered letters, they are also cheaper as they retail at 6 cents per letter or 30 cents for the word "usher," 42 cents for the word "doorman," 54 cents for the word "fire guard," etc.

The Exhibitors' Times will give three of these brooches (from five to seven letters each) free with one year's subscription.

J. M. B.

FANTOMAS: THE MAN IN BLACK

(Gaumont)

The second series of detective tales to be made by the Gaumont company are truly worthy successors of the first set, both in excitement and in their ability to hold the attention of the audience from the first to the last foot. It seems that the French manufacturers have the ability to make pictures of this class better than their American rivals. The story starts with the suspicions of Juve, the sleuth, being aroused by the fact that although a man enters a cab in one disguise he leaves in another.

He watches the man for a time and sees enough to fully justify his keeping "tabs" on him. While his assistant is watching the "girl in the case" Juve follows the man, who is one of many aliases and disguises, but unfortunately loses him. The assistant has, however, been able to follow the girl and traces her to a depot, where he gets in the same compartment with her. It is learned here that it is the intention of the "gang" to relieve a messenger of a large firm of some $30,000 through the assistance of this girl. The feature of the drama is the wrecking of the Northern Express. Several fights ensue between the detective and the robbers following the train wreck, one of them in the cellar of a house being particularly exciting. The end is good; both detective and Lawrence alias Fantomas, alias, etc., are apparently killed in the deserted mansion which the latter blows up. Whether they are really dead is not made certain, but they will probably be resuscitated soon.

Both in acting and mechanical make-up the film deserves a prominent position on the week's roster.

RUBY, THE CRIME SPECIALIST

Film buyers should find interest in the operations of Leon J. Rubinstein, managing director of the Ruby Features, at 145 West Forty-fifth street, New York.

He has made good in a field which he had to conceive in order to enter, that of the "educational sensational." In giving the trade a production entitled "The Gunmen of New York," he presented, not a faked Rosenthal tragedy, but an educational document written around the problem of juvenile delinquency. Mr. Rubinstein found, in marketing this picture, that the feature exchanges were prepared to buy all he could turn out along these lines, and he immediately set to work gathering material. His investigations led him into every den and dive in the metropolis, and he eventually gained access to the files of the Detective Bureau, for authentic plots. The Prisons Department of the State of New York co-operated, offering entree into the penal institutions in the State so that the Ruby Features will not need to fake prison scenes.

The first release from date will be "The Hounds of the Underworld," in which Ruby treats of a species of criminal strange to all save the professional detective; this is the "stool-pigeon," the man who is cornered in crime and forced to aid the police; he turns informer on his cronies to save his neck, and as soon as he makes a false step the deferred sentence is passed on him.

The cast is the Ruby stock company, including Henry Sharp, Robert Gemp, Christine Mayo, Will Cowper and Fred Nichols.

ADOLPH ZUKOR REPORTS EUROPEAN SUCCESS

Adolph Zukor, president of the Famous Players Film Company, who has been making a two-months' tour of Europe in the interests of his company, reports from abroad that foreign conditions are favorable to American films of the higher standard. Mr. Zukor has established offices in London, Paris and Berlin.

Motion Picture Exhibitors Association of Greater New York

At a meeting of the East New York Branch of the Motion Picture Exhibitors Association of Greater New York, held at the Rockaway Theatre, No. 547 Rockaway Ave., Brooklyn, the following officers were elected: Chairman, William H. Hollander; vice-chairman, Michael Farshower; secretary, Charles Fisher, and the following members were present: A. Taffelstein, G. Barton M. Kernan, H. Rosenberg, A. Freiberg, Mr. Friedle, J. Turtle, B. Levine, Mr. Spencer, R. Miller, Mr. Vergesslich, Mr. Forster, Miss Schwank, Mr. Reddy, M. Marias, and representatives from the following theatres were present: Kerman's Vaudeville Theatre, Mt. Morris Auditorium, Saratoga Theatre, Rockaway Theatre, Old Post Office Theatre, Saratoga Auditorium.

The chairman in opening the meeting told of the ills existing in that locality through unfair competition, such as giving souvenirs, running six or seven reels of pictures, and in some theatres the admission fee was two for five cents. This sort of thing, he stated, is obviously harmful to the good of our business and unfair to a majority of the exhibitors in Greater New York. A resolution was then passed that ten cents should be the admission fee charged on Fridays, Saturdays and Sundays, and that at the next meeting, to be held at the Saratoga Auditorium, 2026 Fulton street, Brooklyn, the question as to the number of reels to be run will be thoroughly threshed out and adjusted so that every exhibitor will show no more than four reels for five cents.

A number of the officers of the parent body were present and spoke on the advantages of organization, and stated that it is the intention of the Motion Picture Exhibitors Association of Greater New York to form local branches and endeavor to cement the friendship and bring about better conditions amongst local exhibitors. The meeting was both instructive and interesting. Sixteen exhibitors joined the association.

The Lure of New York, or Life in Chinatown, Bowery and Coney Island

(Story of the Film—N. Y. Film Co.)

Regina, a young girl, living in a small town in Bavaria, after the death of her father, decides to look for solace in the new world, where she has a brother who has not been heard from for many years.

The old mother, though broken hearted, consents to part with her, but exacts a promise from the child that she will try hard to find her brother, and that she will remain a good girl, notwithstanding any temptations; she also gives her a locket in which is a photograph of her brother when only 16. Regina makes acquaintances on board the steamer. One of her friends is a certain Miss A., who is also on her way to New York. They arrive together in the city; the young lady is met by her lover, but there is no brother there to meet Regina.

The couple take Regina to their home. Some time later Regina is bewildered to find herself in the midst of such very strange environments. She is given new clothes. She is invited to theatres, cabarets and to a trip to Chinatown. She sees curious sights, and is appalled at the rough and uncouth ways of her friends. Although they pretend to be friendly to her, she now suspects their motives, and their sincerity.

Her letters to and from her mother are intercepted by them; they assure her that her brother cannot be found. She resigns herself to her fate and is now compelled to defend herself against her evil companions. One night when they are about prepared to entice her into the depth of degradation she makes her escape through the fire-escape.

She fortunately falls into good hands. A young man who is the enemy of the companions that Regina was forced to associate with offers her a home in his mother's house. Regina believed in him, and the old woman is pleased with the little girl.

Regina secures employment in the same mill where Paul, the young man, works. She is quite happy and contented; Paul is in love with her.

Here begins a new chapter in Regina's life. One day, while going to her work, she encounters a fashionable lady in an auto. The lady drops her purse; Regina picks it up and returns it. The lady offers her a reward, but she refuses to accept it. Whereupon the genial lady hands her an open invitation to call at her home. Much to the dismay of Paul and his mother, Regina is now welcomed into her new home. The lady takes a great fancy to her and adopts her.

Amidst these conditions Regina is bewildered. She plunges into society, and becomes the envy of all her new companions. She is presented to people and meets many friends. At a reception given by the hostess Regina is the attraction of the evening. A wealthy clubman makes love to her. She is now very cautious, but he is persistent, and receives her consent to call. Her benefactors are pleased. Regina becomes coquettish.

Five years elapse since Regina has left Bavaria. Her poor old mother has almost given up all hope of seeing her child. She, too, comes to America, and is seeking employment.

Meanwhile Regina's lover proposes marriage and offers her all she may ask for. She demands another servant, and one is sent for.

An old woman is seated alone and forlorn. It is Regina's mother; she is sent to Regina as a servant. Regina orders her around, and asks her to change her slippers. The old woman obeys, and Regina looks at her gray hairs; she asks her where she came from; the old woman tells her; from Bavaria. She asks her name; the old woman tells it. Regina is stunned; she makes an effort to speak, but is seized with hysteria. The old woman is about to run for help, when Regina stops her. Slowly she tells her who she is. The mother is overwhelmed, and denounces her girl for her seeming neglect and her apparent life. She relates how she prayed for her all these years, and is now to meet her under these conditions. She inquires about her son, and what she has done with the locket containing his picture. The girl pleads, tries hard to convince her poor old mother how pure and good she has lived all the while during these hard trials and temptations. Her benefactors substantiate her story, and our hero, who has just become the possessor of the pawn ticket for the locket, runs to redeem it and brings it. He slowly opens the package then opens the locket, and, to his astonishment finds his own photograph and soon discloses the news that he is the long-lost brother.

The old mother's heart softens. She falls into the arms of her children. The picture fades away, leaving the happy people reunited.

THE PAN-AMERICAN

H. M. Russell, of Los Angeles, capitalist, who has purchased the controlling rights in a number of feature films, added to his holdings on the 26th inst. by buying up the Pan-American Film Manufacturing Company, a New York corporation. Offices have been opened on the ninth floor of the World Tower Building, 110 West Fortieth street. All branches of the feature film business will be handled with the exception of the laboratories, which have been disposed of. Arrangements have been made with over three thousand of the first-class theatres of the United States and Canada for bookings upon a theatrical basis.

WALTER BELASCO WITH NEW YORK MOTION PICTURE CORPORATION

On a recent visit to San Francisco, Mr. Thomas H. Ince, general manager of the New York Motion Picture Corporation, secured a valuable acquisition to the motion picture stage in Walter Belasco.

Manager Ince believes that directors are born and not made. Confidence in this belief emanates from the fact that temperament has made him one of the foremost directors of moving pictures to-day is an inheritance, as his parents were well known in their day as performers of merit. Mr. Ince, it will be remembered, recently staged "The Battle of Gettysburg." Having faith in this theory, Mr. Ince insists he will find lurking somewhere in the person of Mr. Belasco the latent germ of the born director that has made his brother, David, the recognized peer of all directors of the legitimate stage in America. Walter Belasco is now working diligently in the ranks of the Kay-Bee and Broncho.

CHICAGO NOTES

The Chicago attorney who so valiantly defended the more than three-reel program for the minority exhibitors of this city, now comes forth with a circular letter to the buying exchanges of Chicago and other interests who are fostering the three-reel movement, threatening suit under the Sherman act or some other law. However, regular attorneys say that he hasn't a leg to stand on.

Motion pictures as a means of education is growing wider every day. The Ford automobile people have installed a complete motion picture outfit including a Bell & Howell camera and apparatus for the purpose of taking pictures of the making of their machines, which will be demonstrated in every Ford agency in the country. For this purpose they have purchased a large number of Pantoscope motion picture machines.

One of the recent entrants into the feature film exchange business in Chicago is the Union Film Company located at 167 West Washington street, under the management of R. N. Rogers and W. R. Wreden. Mr. Rogers is well known in the feature film game in Chicago.

Still the Standard Film Exchange remains unsold. Joe Hopp returned from New York City on Monday morning minus the startling news we expected to hear. However, another appointment is made for the latter part of this week, at which time it is expected the deal will be culminated.

On Saturday morning, September 27th, Mr. S. S. Hutchinson, president of the American Film Manufacturing Company, returned to Chicago from a stay at Santa Barbara, Cal.

Mr. Hutchinson states that the new plant and equipment is progressing in a satisfactory manner. The property holdings have been practically doubled and the construction of the buildings, with other improvements to be made on the property, will entail an expenditure close to $100,000. The roads and walks have been graded and landscape gardeners have been at work for some time past, and the premises are rapidly assuming a delightfully artistic aspect. To set the palms it was necessary to blast deep holes, which were filled with the proper soil, into which were placed ten and fifteen-year-old trees.

The tile used in some of the walks was quarried from the ground on the premises. The road-bed is of quartz assaying $2 to $5 per ton.

No expense is being spared in the equipment for the taking of pictures, as also for the comforts of the employees, the number of which is steadily increasing.

Mr. Byrnes, sales agent of the Pantoscope, advises us that Mr. A. A. Schmidt has been appointed exclusive agent of this machine for New York City.

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THE NATIONAL FEATURE FILM SERVICE

Mr. L. Germain, who has long been connected with various branches of the motion picture industry, has placed all of his motion-picture feature interests with the National Feature Film Service, Inc.

Such productions as Sarah Bernhardt in "Camille," Madame Rejane in "Madame Sans Gene," Helen Gardner in "Cleopatra," have been the class that he has offered to motion-picture exhibitors.

The latest feature that he has secured for the States of New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia, Ohio and Indiana is Ambrosio's masterpiece, "The Betrothed," from the romance by Alexander Manzoni, in six reels.

It has taken the Ambrosio Company nine months of effort, regardless of expense involved, to complete this work.

Headquarters have been established at 552-554 Fifth avenue, Brooklyn, N. Y. ('phone 516 J South), with branches at Philadelphia, Pa., New Jersey, Dayton, Ohio, and Cleveland, Ohio.

TRADE NOTES

Mr. Charles Dickson, well remembered as star of the comedy classic, "Incog," and several other Broadway successes, is not only producing picture dramas for the Reliance Company, but will be seen in the leading role of a picture dramatization of his popular sketch, "The Buffer," which will be released on October 6th.

Charles Dickson is as well known as an author as he is an actor, having written the musical successes, "The Three Twins" and "Bright Eyes," in addition to his more serious works, which include a large number of one-act sketches in vaudeville.

The début of Lillie Langtry in motion pictures will be occasioned by her appearance in "His Neighbor's Wife," a drama to be released by the Famous Players' Film Company, October 10th. Mrs. Langtry was pleased to have an opportunity to be enrolled in the gallery of Famous Players. In the rôle of a faithful wife who attempts to sacrifice her life for her false husband she has a part that will command sympathy. She depicts the brave suffering, the nobility and the loyalty of the wife without exaggeration.

Mrs. Langtry is supported by Capt. Leslie T. Peacocke, Sidney Mason, Irma La Pere, and the child actress, Mimi Yvonne.

Frank E. Wolfe, author and producer of the Socialist picture "From Dusk to Dawn," has made arrangements to sail for London and the Continent early in October, for the purpose of placing his picture upon the market in those countries.

The Vitagraph director, Mr. Wilfrid North, who was seriously injured by the premature explosion of a yacht-cannon, was reported as losing his eyesight. He is now said to be very much better, and his eyesight has been saved. It is expected that he will be at work again in the studios about the 15th of October. He was engaged in directing a two-reel picture entitled "Miss Tomboy" at the time of the accident.

Mr. Costello is directing a picture every week, either in the regular or special Vitagraph releases, appearing in them with Mary Charleson, who assumes the opposite.

The New York Motion Picture Corporation's five-reel feature, "The Battle of Gettysburg," is meeting with great success in Europe. A cablegram arrived at the Long Acre Building Tuesday, in which Mr. Roy Aitken, of the Western Import Company of London, asks for thirty prints more, which will be shipped this week. This makes a total of forty prints the Western Import Company has now.

FIVE-A-WEEK ESSANAY

Coming October 10th

"Dear Old Girl" (In Two Parts)

A drama of heart interest that will bring tears to the eyes of the most hardened human. A drama of appeal that will carry and hold the audience. Excellent photography, beautiful scenic backgrounds and splendid portrayal of characters. Francis X. Bushman, Beverly Bayne and Wm. Bailey featured. Heralds and posters now ready.

Released Tuesday, October 7th.
"A MATTER OF DRESS."
A comedy-drama of city life with many entertaining and pleasing scenes. Richard Travers, Doris Mitchell, E. H. Calvert and Lillian Drew featured.

Released Wednesday, October 8th.
"DAD'S INSANITY."
A bully good comedy with many eccentric and exceedingly excruciatingly funny situations. Robert Bolder, Dolores Cassinelli and "Smiling Billy" Mason featured.

Released Thursday, October 9th.
"LOVE AND THE LAW."
A Western comedy-drama of more than ordinary merit. Marguerite Clayton, Eleanor Blevins and Fred Church featured.

Released Saturday, October 11th.
"BRONCHO BILLY'S OATH."
An unusually interesting and exciting Western drama with the world's most popular photoplayer, G. M. Anderson.

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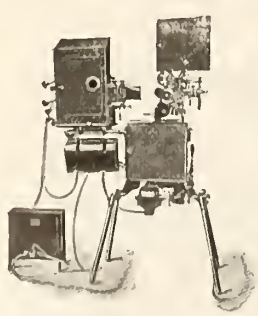

Have you ever noticed in some theatres (where they do not use Powers No. 6A) the first three or four rows are always vacant? That is due to imperfect projection. The flicker is more pronounced when the picture is viewed at close range. The projection of POWER'S CAMERAGRAPH NO. 6A renders a perfect picture without flicker, viewed from any part of the house. WITH IT, YOU CAN ALWAYS FILL YOUR HOUSE CLEAR UP TO THE SCREEN. We quote from recent letter:—

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NEW CALIFORNIA MOTION PICTURE CORPORATION

The California Motion Picture Corporation is the name of a new enterprise, incorporated for $1,000,000, in which articles have been filed here by thirteen leading business men of San Francisco, more than half of whom are rated well above the million-dollar mark. Herbert Payne, a local capitalist, is president, and his board of directors consists of twelve men whose reputation in financial circles is countrywide. They are: Robin Y. Hayne, Thomas B. Eastland, A. M. Johnson, Baldwin Wood, Clarence Payne, James Woods, Thomas A. Driscoll, Thomas Magee, George Lewis, Henry T. Scott, Walter S. Martin and R. P. Schwerin.

The first release of the new corporation will be made before January 1, 1914. Special attention will be paid to the depicting of events in the early history of California, including the famous gold discovery at Sutter's Mill in 1848. Two and three-reel feature dramas and a weekly pictorial news service confined to the Pacific Coast, but booked for production throughout the world, will also be features that will be put out.

The company is erecting a studio at Menlo Park, a fashionable San Francisco suburb.

TRADE NOTES

J. R. Freuler, vice-president of the Mutual Film Corporation, has just returned from Europe on the Mauretania, after an extended tour of several months through England, Germany, France, Holland and Switzerland.

Accompanying him were his wife and two daughters, Gertrude and Loraine.

Mr. Freuler, in addition to enjoying a very pleasant trip, was a careful observer of film conditions in Europe, where he has a number of business interests, which, he reports, are operating on a most favorable basis.

On his return, he spent a number of days in New York, prior to returning home. A warm welcome was awarded him on his arrival at Milwaukee.

George Terwilliger, who before Saturday, September 20, was the undefeated swimmer of Lubinville, met his Waterloo before about one thousand spectators in the Schuylkill River in racing with Isadore Schwartz, assistant studio manager. Others in the race were Edwin Barbour, L. S. McCloskey, H. A. D'Arcy and Robert Lusk, who came in the order named. (Cheer up, George.—Ed.)

So successful has the Famous Players Film Service of Pittsburgh been with the Famous Players Features in Western Pennsylvania, West Virginia, Ohio and Kentucky that it recently applied for and obtained the states of Illinois and Indiana. These states are considered profitable feature territory and the Famous Players Film Service should more than duplicate its previous success. This concern contemplates establishing Western headquarters in Chicago.

TO "G. K. R."

We congratulate our friend George King Rolands on his production of "The Lure" in New York, the story of which is printed elsewhere. Miss Jennie Goldstein plays the part of Regina in this film. G. K. R. is a capable and scholarly producer of motion pictures, and we would be gratified to see him have the best opportunities in carrying out his artistic and dramatic ideas.

Power's Cameragraph finds favor in many lines of endeavor. There has just been installed one No. 6A in the Y. M. C. A. of Newark, N. J., one No. 6A with the Hudson & Manhattan R. R. Co.

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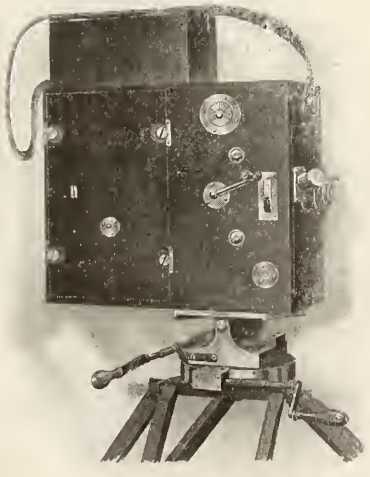

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Feature Film Notes

Among the sale of Itala features in the week is that of "The War Correspondent" to the Eagle Feature Film Co. of New York, who have purchased the Greater New York, Northern New Jersey and New York State rights.

Encouraged by their success with the program of the Exclusive Supply Corporation in Eastern Pennsylvania and Southern New Jersey, the Electric Theatre Supply Company, represented by H. O. Schwalbe, last week consummated arrangements for the handling of the Exclusive program in their neighboring territory: Delaware, Maryland, District of Columbia and Virginia. J. W. Morgan, of Kansas City, Mo., has entered into negotiations for the Exclusive programme in his territory.

Owing to the fact that the World Special Film Corporation could not reach the Western exhibitor at once, arrangements have been made with the Progressive Motion Picture Company, of San Francisco, to handle California, Oregon, Utah, Nevada, Arizona, New Mexico, Colorado, Wyoming and Montana on the "Two Sergeants."

During the past week, the World Special Films Corporation have made arrangements with W. A. Sherman to manage their Cleveland offices with George Stocton as assistant.

Offices have been opened in Room 420, the Columbia Building. Messrs. Sherman and Stocton have both been affiliated with the Lake Shore Film Exchange. Philip Adler, formerly of the Du Quesne Film Exchange, Pittsburgh, has been made manager of the Pittsburgh office of the World Special Films Corporation.

Reports from Warner's branch offices indicate rivalry among exhibitors to secure exclusive rights to the feature program just inaugurated. A. Warner telegraphs from New Orleans: "Prospects wonderful; genuine demand for our program throughout the South." The first releases, "In the Power of a Hypnotist," featuring Gene Gautier and Jack J. Clark; "The Living Corpse" in four reels; and "Jephthah's Daughter," a Biblical tragedy in three reels, have created no end of favorable comment. They will be followed by such noteworthy features as: James J. Corbett in "The Man from the Golden West," "For the Heart of a Princess," "Francesca da Rimini," "Sleeping Beauty," and others equally strong.

Marion Leonard's first feature production for Warner's program, "In the Watches of the Night," is ready and will be released at an early date.

An invitation is extended to exhibitors at large to call at the new offices of Warner's Features, Inc., 126 West Forty-sixth street, New York, and inspect the model projecting room which has been installed there. Every Tuesday at 2 p. m. features for the following week's program will be run off.

Within the next week the World Special Films Corporation will have two more branch offices opened, one in Boston, Mass., the other in Detroit, Mich. Mr. Charles Stern, formerly of the Universal, will be in charge of the Boston office and will be located on Boylston street, and Mr. Dickerson, formerly with the International Feature Film Company, will be at the head of the Detroit office.

State rights on "The Voice of the Wild," the second subject of The Film Releases of America, have been sold as follows: Golden Gate Film Exchange of Los Angeles and San Francisco; Northwestern Film Exchange of Portland and Seattle; Famous Players Film Company of Boston; Weiland Film Co. of Pittsburgh; Electric Theatre Supply Co. of Philadelphia.

The All Star Feature Corporation has sold to the Gaumont Company the exclusive rights to "Arizona" for England, Ireland, Scotland and Wales. The purchase was made with the proviso that the All Star Feature Corporation would give the Gaumont Company an option for the English rights on all future productions.

One of the most spectacular two-reel subjects made by Cines is promised for early release in an adventure story where many of the scenes were made some fifteen feet under water around the sunken hulk of a seagoing vessel. The attempt to photograph under water has frequently been made by other companies with indifferent results. However, the Cines Company secured some splendid negatives in this way due probably very largely to the remarkably clear water of the Italian coast. The two divers are seen walking about among the seaweed and peculiar ocean vegetation.

Eva G. Lynch, of the "Herald Films," who was removed to Roosevelt Hospital with typhoid fever, is reported to be improving. She will not be able to appear in pictures for at least two months.

The Dante Features have moved their renting offices from 20 East Fourteenth street to 1 and 3 Union Square temporarily, until larger and better offices can be secured up-town.

"Wild Beasts at Large" will be released about the middle of October. It has caused much comment and is looked forward to by all with much anticipation. It was shown at the motion picture exposition at Grand Central Palace recently and created much favorable comment.

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MEET **RUBY** ON PAGE —47—

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	Reels
Blanche Walsh in Resurrection	4
Hiawatha	4
Wanted by Police	3
The Contraband	3
Gypsy Blood	3
Zigomar	3
Redemption	3
Marconi Operator	3
Unlucky Horseshoe	3
Petrosino	3
Thunderbolt	3
Trials to Victory	3
Yellow Man	3
Ninth Commandment	3
Red Falcon	3
Penalty	2
Wizard of Jungle	2
Cast Up by Sea	2
Rip Van Winkle	2
Outcast Child	2
Land of Darkness	2
Frank Merriwell's School Days	2
Frank Merriwell's Fight for a Fortune	2
Giants vs. Red Sox	1

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ZUMA THE GYPSY

(*Continued from page 21*)

try still bearing its fangs. Zuma is advised of this and requested to remove them before the dance. She sets out to do this, but her growing love, which she knows is overpowering her day by day, causes her to disregard the instructions. On the night of the ball Zuma does her strange dance in the crowded hall and concludes by permitting the snake to thrust its fangs in her arms. She is taken to her chamber, where she dies.

C. J. V.

"THE LAST DAYS OF POMPEII"

Pasquali Feature

This is the longest picture I have ever seen, with the possible exception of a fight picture which Mr. Lubin made some years ago and which was shown in London. That ran continuously for about three hours. The Pasquali "Last Days," shown at Wallack's Theatre, ran without intermission for about two hours and forty minutes. This is an entire afternoon or evening's display. It is the second of similar experiments, "Quo Vadis" having been the first. "Last Days" is in eight reels and by this time is probably made into three parts. This experiment, which is something in the nature of a repetition, is, I think, justified, for the picture is on a theme no less great and awe-inspiring than "Quo Vadis."

Criticisms of pictures of this kind are more or less in the nature of personal impressions. And I am giving the reader just a personal impression of the Pasquali "Last Days." I read Lytton's book and in order to do justice to this picture have steeped myself in the history of the epoch.

It seems to me that the book has been very well treated by the makers of the picture. The scenic wonders of the film would exhaust the copious supply of adjectives. But it is not necessary to draw upon that supply. I was asked before writing this review by a prominent film man, who has himself been identified with great productions, what I thought of the picture. I replied, "I do not see how it could be done better." And my friend who has, I believe, some respect for what I say, very pointedly regretted that he had not exercised an option that he had on the picture.

It is a wonderful piece of work. The scenes in the arena, the lions, the gladiators, the eruption of Mt. Vesuvius, the destruction of the city—these supply the spectacular parts of the picture.

But there is a very human love story running through the film which is bound to hold the suffrages of the audience. Human nature 1900 years ago was, it seems, pretty much what it is to-day. Lydia, the blind Greek slave, loved Glaucus and in the end, after the destruction of Pompeii, when Glaucus and his bride departed for Greece on a convenient boat, Lydia buried her sorrows in a watery grave, but through several reels of the film this magnificently played character showed wonderful devotion and intuition. It is a finely played part.

Arbaces, the priest, was a very wicked person indeed, and Ione a very charming lady. These characters made up a story of love and hate and self-sacrifice which makes the human side of this great picture. It looks as if Pasquali had exhausted all his resources in the making of this picture. The settings, the architecture, costumes, the temple interiors and exteriors, look so wonderfully real.

The films are full of very fine pictures and groupings, and the acting is superb. I haven't the smallest doubt but what the picture will be a great success wherever shown. It is a picture, and a great one. It could not possibly be made here. It is typical of Italian picture-making art, and above all it is of educational value because, aside of its dramatic motive, it presents us with a very good aspect of life as it was probably lived in those times.

T. B.

THE VITAPHONE

It Is Heard in Texas

Our friend George Greenbaum should be pleased with the write-up which our contemporary, The San Antonio Light, published in far-off Texas, gives his talkies. George has been working hard to popularize his talking motion pictures, and the Texans have evidently taken kindly to them, or we should not read this very laudatory article. The local management has included the following subjects in the programme:

Harry Lauder's popular hits in the Scotch dialect, "She's My Daisy," "I Love a Lassie," "Trixie from Dixie"; also Ada Jones and Lem Spencer in "Hans and Gretchen," "Trail of the Lonesome Pine," "Katherine's Valentine," "Don't Turn My Picture to the Wall," "The Same as His Faither Was Before Him," "Hilda Loses Her Job," "When It Is Apple Time in Normandy," "The Whistling Bowery Boy," and extracts from a number of comic operas and musical comedies, among them being "The Mikado," "The Count of Luxembourg," "The Geisha," "Merry Widow," "Carmen," "Faust."

GRIFFITH LEAVES BIOGRAPH

Lawrence Griffith, the well-known producer, has it is said quitted the employment of the Biograph Company. His future plans are not at present ascertainable.

A PITFALL OF THE INSTALMENT PLAN

American, October 6th

When Warren Kerrigan plays the lead and Jack Richardson interprets the heavy, one is almost sure to have a good film. This one is so good that it deserves a place among educational pictures. Steve, the hero, gets a job from the foreman who is building a large store. He, however, refuses to steal cement for this man and is discharged. He does not tell Alice about it and she, thinking that he is still working, opens an account at the department store which is to move into the new building. When the investigator starts to look up her husband he cannot be found. The girl is consequently thrown into prison. Here is the only part of the picture which is incongruous. The girl is thrown into a dirty cell without a chance of an explanation and a letter which she has written to Steve torn up. That is a little exaggerated to the mind of the reviewer. Steve, however finds her, the plot is unveiled, the foreman arrested, and Steve and Alice rewarded.

A. M.

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The Biggest and Best Horse, Pony and Mule Exhibition in the World

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EXCHANGES

The DANIA BIOFILM COMPANY, of Copenhagen, Denmark, are ready to supply Exchanges in United States and Canada with their films. First positives will arrive this week. Interested parties address EDWARD H. WAGNER, 38 Park Place, (old number 24) New York City.

Operator—New York City; licensed; 5½ years' experience; desires position in Greater New York or the vicinity. Can run any make machine. Address Joe Josephs, 15 Eldridge Street, New York City.

Licensed Operator—Experienced on all machines; salary reasonable; desires a position in or near Greater New York. M. E., 692 Flushing Ave., Brooklyn.

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Moving Picture Advertising

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BROOKLYN, N. Y.

Studio Notes

Director J. Farrel MacDonald, for the Universal, is putting on a Western photoplay which is adapted by Richard Willis from the poem "Lasca." In one scene there is shown a stampede of cattle, which sweep over the bodies of a cowman and a woman, killing her. The photoplay is interesting from the fact that the two principal characters are taken by an old-time cowboy, Harry Gant, a man who is known all over the Colorado ranges, and who has, moreover, posed as a typical cowboy for several well-known artists, and Jane Bernoudy, a champion rider who has just returned from Pendleton, Ore., and who is an artist and writer of note as well as an actress and rider.

Harry Pollard, of the Universal, is putting on a story by Richard Willis entitled "The Lesson the Children Taught." In this, Buster Emmons, Fay Brierley and Kathie Fischer will take all the "fat." Ed. Alexander, Edna Maison and Adelaide Bronti take the grown-ups. In this photoplay the elders see themselves impersonated by the kiddies, and it brings about happiness.

In "Freckles Wins the Day," Harry Pollard, of the Universal, has put on a comedy in which he pokes a little quiet fun at the motion picture makers. He has his girl join a picture concern, and she is N. G. and gets a hard time with the director. Eventually her father takes her away after smashing things up generally. Later Harry Pollard, as Freckles, licks all the boys in sight to win the girl, and at the end he makes the amorous curate marry them instead of licking him, too.

Phillips Smalley and Lois Weber, of the Universal, are putting on a picture in which the relationship of Jew and Gentile is shown. The story is by Lois Weber.

Augusta Phillips, of the Universal, Mrs. H. Fahrney in private life, and who writes the scripts put on by Mr. Fahrney, is always accompanied in her auto by Waggles. Waggles is curly-haired and boisterously young, also extremely joyful, and the Fahrney auto is a sight, with its scratched cushions and wood-work, but then Waggles is Waggles, and there you are.

"The Tomboy's Race," built around the recent Corona Road Race in California, has just been finished at the Majestic studios under the direction of Lucius Henderson. The race was an exciting one from the start, and Arthur Cadwell, head camera man, was doubly interested, as his racer was entered in the "medium car" event. Gradually the car fought its way to the front until, at the finish, amid the deafening applause of the crowd, Cad's car came in second, incidentally making its owner one thousand dollars richer.

Frank Montgomery, of the Kalem Company, has finished a Western story by Richard Willis, which contained a part for Mona Darkfeather, a Western girl who is roused to courage by her husband's peril. Mr. Montgomery is starting upon another story by the same writer, this time an Indian subject taken from a new standpoint. The same cast will be used with Eagle Wing and other prominent Indians and Daisy Cullington. Mona will have one of her Indian parts.

There is a coincidence connected with "The Haunted Bride," now being produced by Phillips Smalley and Lois Weber, of the Universal The day after Miss Weber had finished the script there was an article in a Los Angeles paper giving an account of a jilted lover who had committed suicide, and who sent her a letter threatening to haunt her, and the article went on to say that the girl was in a sate of collapse with fear and remorse. This idea is incorporated in the photoplay being put on.

The Lubin Comedy Company, Arthur D. Hotaling, director, left Philadelphia last week for the Jacksonville, Fla, studio, where they will spend the winter. The principal players are Mae Hotely, Hazel Smith, Margaret and Frances N. Moyer, Julia Calhoun, Jessie Milton, Leola May, Peggy Anderston, Dorothy Betz, Jerry Heverner, Raymond McKee, Garry Hotaling (chief operator), Frank Griffin, James Levering, William Betz, Walter Heires, William Bowers, Neil Morton, Henry Bard, and a host of stage carpenters, camera men, electricians, scene painters and property men. Mr. Hotaling is having lights installed in the studio so that hereafter he can laugh at the rain.

Frank Montgomery has resigned from the Universal to join the Kalem forces. The deal was settled one night and Frank started in the next morning. He will put on a variety of plays, Western and otherwise, and will have a number of his old company with him. Prominent among these will be Mona Darkfeather, for a Montgomery production would not be complete without Mona. This clever lady is so closely associated with Indian plays that there are many who really think she cannot play anything else. As a matter of fact she is very versatile and at one time had never played an Indian part.

Dustin Farnum has been secured by the All Star Feature Corporation to play the role of "Clay" in the photo-drama version of "Soldiers of Fortune," soon to be produced. The part to be played by Mr. Farnum in the production by the All Star Feature Corporation is that in which Robert Edeson starred.

The original dramatization of "Soldiers of Fortune" was made by Augustus Thomas from the novel by Richard Harding Davis. From the novel and from his own original dramatization Mr. Thomas has prepared a scenario upon the basis of which he will supervise the staging of this successful romantic melodrama as a "silent" drama. In this version for the photoplay there will be, of course, many times the number of scenes that were shown upon the stage. Richard Harding Davis will actively co-operate with Augustus Thomas in the staging of his novel for the camera.

A love story which is also educational to a large degree is "Through the Sluice Gates," by Phillip Lonergan, a coming Majestic release featuring William Garwood and Belle Bennett in the leading roles. Produced by John Adolphi, this picture shows scenes along the new Los Angeles aqueduct, that great engineering feat of the Southwest now rapidly nearing completion. One of the strongest scenes in the play is a thrilling man hunt in which the unjustly accused hero is aided by his sweetheart in escaping through the sluice gates of the aqueduct.

SAY HELLO TO RUBY ON PAGE 47 AND BE GLAD!

WEBER & FIELDS AND KINEMACOLOR

A new feature film-producing company has just been formed. Under the name of the Weber & Fields Kinemacolor Producing Company, New York, a five hundred thousand dollar company has been organized for the purpose of exploiting popular German comedians in a series of feature films. It comprises amongst its directors Messrs. Weber & Fields, William Klein, Morris Ely, A. P. Barnard and A. H. Sawyer. The Kinemacolor studios will be utilized, and the first series, consisting of a full evening's entertainment, will be commenced immediately.

Roy McCardell, the World's humorist, has written the first libretto, entitled "Mike and Meyer Around the World." It opens with a scene where these familiar characters sell out to the Delicatessen Trust, and start on a globe-trotting tour. Among the scenes may be mentioned their jump into the bay from the deck of the Imperator, and subsequent adventures at the bottom of the sea—these latter scenes being rendered realistic by the Kinemacolor submarine pictures, taken with real fish and aquatic animals. Mr. McCardell is at present in Panama, and it is probable that he is arranging to send "Mike and Meyer" on a trip through the Canal. This is only the first of a series of comical adventures of the famous comedians which will be filmed in natural colors by the Weber & Fields Kinemacolor Company.

THE HEART OF A PRINCESS

Warner's Features

Director H. C. Matthews, who made the Warner's feature for "The Heart of a Princess," is to be congratulated upon his selection of the theme and his treatment of it. He has gone to our old friend, the Arabian Nights entertainment, and has taken a story which I think I read a long time ago in which there are three competitors for the hand of a beautiful princess. These competitors hope to win her heart by finding the most wonderful thing in the world—one finds a telescope, the other found a magic carpet, the other an apple. There are archery contests in this pretty story, which is a series of what we might imagine pretty pictures of Oriental life in the time of the great caliph, Haroun-Al-Raschid.

Have you ever seen a Drury Lane pantomime? This is the great Christmas spectacle in the oldest theatre in London. It is generally built around fairies, genii, wonderful adventures and the like. You get Ali Baba and the Forty Thieves, Sindbad the Sailor, and similar subjects put up in spectacular form. This film reminds me of these entertainments. It is gorgeous, Oriental and pretty to the eye. I suppose the picture was made out in Los Angeles. Wherever it was made, it is a wonderfully good thing. It will delight the eye and interest the people in virtue of its pretty story, for the Princess and successful wooer live happy forever aferwards and steal away in a very pretty barge.

If Warner's features can give us many pretty subjects like this, the new venture is sure of success.

T. B.

"ON THE ROAD"

(*Continued from page* 30)

The third floor, also 28x120, is divided into several departments: The Poster Mounting, Sign Painting, The Title and Manufacturing, etc.

Mr. George W. Bradenburgh is well located and has spared no expense to have a most modern and well-equipped exchange.

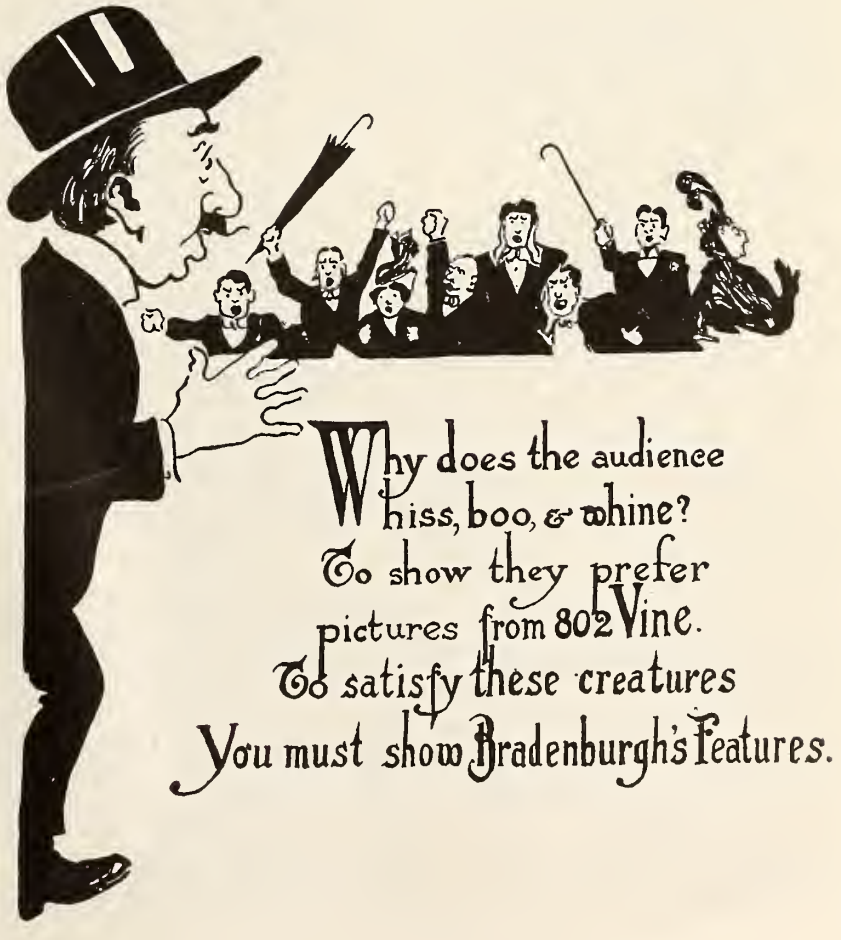
The move was made necessary as the old place on Eighth street was getting too small to accommodate the constantly increasing business. It is correct to state that Mr. Bradenburgh is not only a strong believer in printer's ink, but he composes some very clever advertising cartoons, as can be judged from the accompanying cut:

In many cases the name given to a theatre is not appropriate to either the location nor to the style of construction. We often find a theatre called the "Grand," when it is in fact the smallest in the town. The word "Colonial" on a construction of pure Moorish style. "Bon-Ton" to designate a theatre given to the roughest element of the town, etc.

"The Leader," I am pleased to tell, is an appropriate name for the handsome theatre on Lancaster avenue and Forty-first street. It is a leader in everything, in architecture, in decorations, in lighting, in excellent pictures, in a fine projection, in appropriate music and in a most polite and courteous service.

After leaving the Leader visit the Colonial Amusement Palace, also on Lancaster avenue, and you will agree with me that the Leader is the refined theatre of the neighborhood. The Colonial is doing a good business, but it is an entirely different patronage.

J. M. B.


Why does the audience
hiss, boo, & whine?
To show they prefer
pictures from 802 Vine.
To satisfy these creatures
You must show Bradenburgh's Features.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
July 26—The Missionary's Sister (2 Parts—Dr.)	
Aug. 23—Grandmother's Lamp (3-reel Dr.).	
Sept. 27—Aissa's Dream (2 Parts)	
Oct. 4—The Wild Guardian (2 Parts)	
Oct. 11—Chopin's Nocturne (2 Parts)	
Oct. 18—The Two Mothers (2 Parts)	

AMERICAN

Sept. 29—The Flirt and the Bandit (Dr.)	1000
Oct. 2—The Badge of Honor (Dr.)	1000
Oct. 4—Crooks and Credulous (Dr.)	1000
Oct. 6—A Pitfall of the Installment Plan (2 reels)	2000
Oct. 9—Taming a Cowboy	1000
Oct. 11—Calamity Anne's Sacrifice (Com.)	1000
Oct. 13—Courage of Sorts (Com.)	625
Oct. 13—Making Pig Iron	375
Oct. 16—The End of Black Bart (Dr.)	1000
Oct. 18—The Making of a Woman (Dr.)	1000
Oct. 20—Hidden Treasure Ranch (Dr.)	1000
Oct. 23—The Step Brothers (Dr.)	1000
Oct. 25—In the Mountains of Virginia (Dr.)	1000

BISON

Sept. 16—In the Coils of the Python (Dr.)..
Sept. 20—Through the Window (2 reel Dr.)
Sept. 23—The Struggle (2 reel Dr.)
Sept. 27—No Title (2 reel W. Dr.)
Sept. 30—Shon, the Piper (2 reel Dr.)
Oct. 7—The Girl and the Tiger (3 reel Dr.).
Oct. 11—Fighters of the Plains (2 reel Dr.)..
Oct. 14—In the Wilds of Africa (2 reels)...
Oct. 18—Through Barriers of Fire (2 reel Dr.)
Oct. 21—The She Wolf (3 reel Dr.)

BRONCHO

Sept. 7—May and Decemher (1 reel)	970
Sept. 10—Judge's Son (1 reel)	1000
Sept. 17—Land of Dead Things (2 reels)	2000
Sept. 24—The Silent Hero (2 reels)	2000
Oct. 1—The Greenhorn	2000

Oct. 8—Forgotten Melody (2 reels)
Oct. 15—The Reaping (2 reels)
Oct. 22—The Black Sheep (2 reels)

CRYSTAL

Sept. 30—Baldy Belmont as a Roman Gladiator (Com.)
Oct. 5—The Norwood Case (Dr.)
Oct. 7—Dress Reform (Com.)
Oct. 7—Baldy Belmont Wanted a Wife (Com.)
Oct. 12—The Woman and the Law (Dr.)
Oct. 14—Pearl's Mistake (Com.)
Oct. 14—Getting the Grip (Com.)
Oct. 19—Hearts Entangled (Dr.)
Oct. 21—Willie's Great Scheme (Com.)
Oct. 21—The Turkish Rug (Com.)
Oct. 26—Rohert's Lesson (Dr.)

DE-KA-GE (Features)

June 23—Death or Divorce
June 30—The Stain

DOMINO

Sept. 18—The Bondsman (2 reels)	2000
Sept. 25—Highland Romance (2 reels)	2070
Oct. 2—Exoneration (2 reels)	2000

Oct. 9—God of Chance (2 reels)
Oct. 16—Romance of Erin (2 reels)

DRAGON
(Formerly Ryno)

July 14—The Organist (Dr.)	1000
July 21—Memories of Long Ago	1000
July 28—Bride of the Sea	1000
Aug. 4—The Blindness of Courage (Dr.)	3000

Aug. 11—Sea Waif
Sept. 18—Blindness of Courage 3000
Sept. 24—Her Last Ride 3000

ECLAIR

Sept. 24—A Puritan Episode (2 reel Dr.)
Sept. 28—Why Aunt Jane Never Married (Com.)
Oct. 1—Jacques the Wolf (2 reel Dr.)
Oct. 5—Private Box No. 23
Oct. 5—Polyps—Organisms Which Inhabit Stagnant Waters
Oct. 8—One of the Rabhle (2 recl Dr.)
Oct. 15—From the Beyond (3 reel Dr.)
Oct. 19—He Loves to Be Amused
Oct. 19—Oxygen
Oct. 22—Big Hearted Jim (2 reel Dr.)
Oct. 26—The Terrible Outlaw (Com.)

ECLECTIC

Aug. 26—Wheel of Destruetion
Sept. 1—Thrust of Hate
Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild
Sept. 10—When Paris Loves
Oct. 2—Vendetta

FEATURE RELEASES

	Feet
Sept. 1—Dr. Nicholson and the Blue Diamond	
Sept. 8—Tbe Voice of the Wild	
Oct. 3—The Fire Fly	4000

FRONTIER

Sept. 20—The Ranchman's Devil (Dr.)
Sept. 25—The Village Pest (Com.)
Sept. 27—The Moonshiner (Dr.)
Oct. 2—The Shop Girls Big Day (Com.)
Oct. 4—A Girl of the Dance Halls (Dr.)
Oct. 9—When Father Goes to Churcb (Com.)
Oct. 11—Harmony and Discord (Dr.)
Oct. 16—Curing the Doctor (Com.)
Oct. 18—The Brute (Dr.)
Oct. 23—Miss Fairweatber Out West (Com.).
Oct. 25—Jim's Atonement (Dr.)

GAUMONT

Sept. 17—Gaumont's Weekly No. 80	1000
Sept. 18—Tiny Tim's Elopement (Com.)	1000
Sept. 23—The Sheriff's Devotion (Dr.)	1000
Sept. 24—Gaumont's Weekly No. 81	1000
Sept. 25—An Awful Relapse	1000
Sept. 30—The Doctor's Sacrifice	1000
Oct. 1—Weekly No. 81	1000
Oct. 2—Tiny Tim in Society	1000
Oct. 7—A Ballet Girl's Romance	1000
Oct. 8—Weekly No. 82	1000

GEM

Sept. 15—The Manicure (Com.)
Sept. 15—Sam's Despondency (Com.)
Sept. 22—None But the Brave Deserve tbe —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C.
Sept. 29—The Bachelor Girls' Club (Com.)..
Oct. 13—The Surf Maidens (Com.)
Oct. 20—His Douhle Surprise
Oct. 20—A Trip Through Tunis and Algiers..

GREAT NORTHERN

Sept. 13—For Sale by Auction (Com.)	613
Sept. 13—Under the Danish Beeches (Com.)	390
Sept. 20—Convict 337 (Com.)	984
Sept. 27—Won by Waiting (Com.)	1000

Oct. 4—A Good Catch (Com.)
Oct. 11—Caught in His Own Trap (Com. Dr.)
Oct. 11—The Baltic Sea (Sc.)

GREAT NORTHERN SPECIAL

Aug. 23—The Steel King's Last Wish (Dr.)	
Sept. 2—The Serpent's Fang	2000
Sept. 9—A Flight from Justice	3000
Sept. 30—At the Wheel	3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels)

IMP

Sept. 27—Jolly Jottings by Hy. Mayer (Com.)
Sept. 29—In Peril of the Sea (Dr.)
Oct. 2—Bleeding Hearts of Jewish Freedom Under King Casimir of Poland (3 reel Dr.)
Oct. 4—His Priceless Treasure
Oct. 4—Whimsicalities by Hy. Mayer
Oct. 6—The Stolen Love (2 reel Dr.)
Oct. 11—Thou Shalt Not Rubber (Com.)
Oct. 13—Hidden Fires (Dr.)
Oct. 16—The Daredevil Mountaineer (2 reel Dr.)
Oct. 18—The Beggar and the Clown
Oct. 18—Leaves from Hy. Mayer's Sketch Book
Oct. 20—The Big Sister (2 reel Dr.)
Oct. 23—The Anarchist (Dr.)

ITALA (Features)

Aug. 11—The Greater Love
Sept. 11—The War Correspondents
Sept. 25—Unmasked
Oct. 9—A Leap of Despair

JOKER

Oct. 25—The Cheese Special (Com.)

KAY-BEE

Sept. 19—Cowtown Reformation (1 recl)	1035
Sept. 26—The Forlorn Hope (1 reel)	1000
Oct. 3—Loaded Dice (1 recl)	1000

Oct. 10—The Bully (1 reel)
Oct. 17—Venetian Romance (1 recl)
Oct. 24—A Woman's Wit (1 reel)

KEYSTONE

Sept. 18—Fatal Taxicab	1000
Sept. 22—When Dreams Come True (Com.)	972
Sept. 25—Mother's Boy	1000
Sept. 29—Bowling Match	1135
Oct. 2—Billy Dodges Bills	1000
Oct. 6—Across the Alley—Abelone Industry	1000

Oct. 9—Schnitz the Tailor
Oct. 13—Their Husbands
Oct. 16—A Healthy Neighborhood
Oct. 20—A Quiet Little Wedding
Oct. 23—The Janitor—Making An Automobile Tire

LEWIS PENNANTS

	Feet
Sept. 6—Decreed to Die	3000
Sept. 15—My Boy	

LUX
By Prieur

Sept. 26—How Mabel Caught a Man (Com.)	760
Sept. 26—A Large Family (Com.)	285
Oct. 3—Mary's Neighbor (Com.)	895
Oct. 10—The New Governess (Dr.)	975

MAJESTIC

Sept. 28—The Love of Conchita
Sept. 30—When the Debt Was Paid
Oct. 4—The Man of the Wilderness
Oct. 5—A Mix-Up in Pedigrees
Oct. 7—The Heritage
Oct. 11—The Ice Man's Revenge
Oct. 12—The Van Warden Rubies
Oct. 18—The Wedding Write-Up
Oct. 19—Through the Sluice Gates

NESTOR

Oct. 3—His Brotber's Wives (Com.)
Oct. 6—The Trail of the Lonesome Pine (Dr.)
Oct. 8—The Love Trail (Dr.)
Oct. 10—The Simple Life (Dr.)
Oct. 13—Roger, the Pride of the Ranch (Dr.)
Oct. 15—Patsy's Luck (Com.)
Oct. 17—Their Two Kids (Com.)
Oct. 20—The Brigand (1 reel W. Dr.)
Oct. 22—Under Western Skies (Dr.)
Oct. 24—Hawkeye's Great Capture (Com.)..
Oct. 24—Tightwad Buys a Laundry (Com.)

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.)	1000
Aug. 28—Getting the Evidence (Dr.)	1000

POWERS

Sept. 26—Blood Red Tape of Charity (2 reel Dr.)
Oct. 1—A Houseboat Elopement (Com.)
Oct. 3—The Trap
Oct. 8—Chivalry Days (Com. Dr.)
Oct. 10—The Pilgrim—Messenger of Love (Dr.)
Oct. 15—The Escape (Dr.)
Oct. 17—His Pal's Bequest (Dr.)
Oct. 22—The Kid (Com.)
Oct. 24—A Man In the World of Men (2 reel Dr.)

RAMO

Sept. 3—The Black Opal (Dr.)	1000
Oct. 1—Cards (Dr.)	3000
Oct. 15—The Current (Dr.)	3000

Oct. 15—The Current

RELIANCE

Sept. 27—The Original Will (1 reel)	
Sept. 29—Hearts of the Dark (Dr.)	1000
Oct. 1—Makers and Spenders (Dr.)	1000
Oct. 4—Targets of Fate (Dr.)	1000
Oct. 6—The Buffer (Com.)	1000
Oct. 8—Once Upon a Time (Dr.)	1000
Oct. 11—The Rebellious Pupil (Dr.)	1000

Oct. 13—Poor Old Motber (1 reel)
Oct. 15—The Flirt (1 reel)
Oct. 18—A Knight Errant (1 reel)

REX

Oct. 2—His Brand (Dr.)
Oct. 5—Like Darhy and Joan (Dr.)
Oct. 9—Shadows of Life (2 reel Dr.)
Oct. 12—The Echo of a Song (Dr.)
Oct. 16—Memories (Dr.)
Oct. 19—The Criminals (2 reel Dr.)
Oct. 23—The Thumb Print (2 reel Dr.)
Oct. 26—When Death Unites (Dr.)

SOLAX

Oct. 1—The Tale of a Cat (Com.)	1000
Oct. 3—The Lame Man (Dr.)	1000
Oct. 8—The Hunchback (Com.)	1000
Oct. 10—Handcuffed for Life (Com.)	1000
Oct. 17—Bachelor's Waterloo (Com.)	1000
Oct. 24—Fisherman's Luck (Com.)	1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.)

THANHOUSER

Oct. 7—The Plot Against the Governor
Oct. 10—The Deep Sea Lair
Oct. 12—The Silver-tongued Orator
Oct. 14—A Girl Worth While
Oct. 17—A Peaceful Victory
Oct. 19—Beauty in the Seashell
Oct. 21—The Mystery of the Haunted Hotel
Oct. 24—The Old Folks at Home

VICTOR

Oct. 3—The Closed Door (2 reel Dr.)
Oct. 10—The Winner (2 reel Dr.)
Oct. 17—The Girl of the Woods (2 reel Dr.)
Oct. 24—For Old Love's Sake (Dr.)

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BIOGRAPH

Feet

Sept. 22—The Law and His Son (Dr.).....
Sept. 25—A Saturday Holiday (Com.).....
Sept. 25—The End of the World (Com.).....
Sept. 27—The Influence of the Unknown (Dr.) .....
Sept. 29—Dyed, But Not Dead (Com.).....
Sept. 29—With the Aid of Phrenology (Com.)
Oct. 2—A Tender-Hearted Crook (Dr.).....
Oct. 4—The Chieftain's Sons (Dr.).....
Oct. 6—His Secret (Dr.).....
Oct. 9—Never Known to Smile (Com.)....
Oct. 9—Scenting a Terrible Crime (Com.).
Oct. 11—So Runs the Way (Dr.).....
Oct. 13—McGann and His Octette (Com.)..
Oct. 13—Aunts, Too Many (Com.).....
Oct. 16—Red and Pete, Partners (Dr.).....
Oct. 18—The Girl Across the Way (Dr.)....

CINES
George Kleine

June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (Part I & II) (Dr.) 1800
Sept. 2—The Sign of the Black Lily (Part I & II) (Dr.).....1970
Sept. 9—The Mysterious Man (Part I & II) (Dr.) 1980
Sept. 16—High Treason (Part I & II) (Dr.).1800
Sept. 23—For His Brother's Crime (Part I & II) (Dr.) 2000
Sept. 30—Misgotten Gains (Part I & II) (Dr.) 2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.) 2000

EDISON

Sept. 27—A Proposal from the Sculptor (Dr.).2000
Sept. 29—The Stolen Models (Com.).....1000
Sept. 30—A Daughter of Romany (Dr.).....1000
Oct. 1—Damascus and the Ruins of Baalhek (Sc.) 500
Oct. 1—Mr. Toots' Tooth (Com.)..... 500
Oct. 3—Why Girls Leave Home (Com.)....2000
Oct. 4—The Contents of the Suitcase (Dr.).1000
Oct. 6—Birds of the Southern Sea Coast (Des.) 300
Oct. 6—A Short Life and a Merry One (Com.) 700
Oct. 7—A Wilful Colleen's Way (Dr.)....1000
Oct. 8—The Pink Granite Industry at Milford (Des.) 400
Oct. 8—Boy Wanted (Com.)..... 600
Oct. 10—In the Shadow of the Mountains (Dr.) 2000
Oct. 11—The Girl and the Outlaw (Dr.).....1000
Oct. 13—Bill's Career as Butler (Com.).....1000
Oct. 14—The Family's Honor (Dr.).....1000
Oct. 15—The Widow's Suitors (Com.).....1000
Oct. 17—The Foreman's Treachery (Dr.)...2000
Oct. 18—Twice Rescued (Dr.).....1000
Oct. 20—Hiram Green, Detective (Com.)....1000
Oct. 21—Reginald's Courtship (Com.).....1000
Oct. 22—Jaffa, the Seaport of Jerusalem (Sc.) 400
Oct. 22—His First Performance (Com.).... 600
Oct. 24—Silas Marner (2 Parts).....2000
Oct. 25—A Proposal from—Nohody, being the fourth story of "Who Will Marry Mary" (Dr.).....1000

ESSANAY

Sept. 19—The Right of Way.....
Sept. 20—The Redeemed Claim (Dr.).....
Sept. 23—For Old Times' Sake (Dr.).....
Sept. 24—Love Incognito (Com.).....
Sept. 25—Days of the Pony Express (W. Dr.)
Sept. 26—In Convict Garb .....
Sept. 27—Why Broncho Billy Left Bear County .....
Sept. 30—A Ray of God's Sunshine.....
Oct. 1—A Successful Failure (Com.).....1000
Oct. 2—The Belle of Siskiyou (Dr.).....1000
Oct. 3—Tony, the Fiddler (Special—2 parts—Dr.) 2000
Oct. 4—The Struggle (Dr.).....1000
Oct. 6—The End of the Run (Dr.).....1000
Oct. 8—The Riddle of the Tin Soldier (2 reel Dr.) 2000
Oct. 10—Pete's Insurance Policy (Com.).....
Oct. 10—The Sea Scouts of America (Top.).
Oct. 11—The Influence of a Child (Dr.)....1000
Oct. 13—The Hermit's Ruse (Dr.).....1000
Oct. 15—The Vampire (2 reel Dr.).....2000
Oct. 17—The Troublesome Telephone (Com.)
Oct. 17—The Boston Floating Hospital (Top.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) 1000
Oct. 14—Three Scraps of Paper (Dr.).....
Oct. 15—Their Waterloo (Com.).....
Oct. 16—A Borrowed Identity (Com.).....
Oct. 17—Broncho Billy Gets Square (Dr.) (Parts I & II).....
Oct. 18—"Alkali" Ike and the Wild Man (Com.) .....

KALEM

Feet

Sept. 27—A Demand for Justice (Dr.).....1000
Sept. 29—The Atheist (Dr.).....1000
Oct. 1—The Battle at Fort Laramie (2 reel Dr.) 2000
Oct. 3—And the Watch Came Back (Com.)..
Oct. 3—Historic Boston (Edu.) .....
Oct. 4—The Railroad Inspector's Peril (Dr.).1000
Oct. 6—The End of the Run (Dr.).....1000
Oct. 8—The Riddle of the Tin Soldier (Special 2 Parts—Dr.).....2000
Oct. 10—Pete's Insurance Policy (Com.)..
Oct. 10—The Sea Scouts of America (Edu.)
Oct. 11—The Influence of a Child (Dr.)..1000
Oct. 13—The Hermit's Ruse (Dr.).....
Oct. 15—The Vampire (Dr.) (Parts I, II & III) .....
Oct. 17—The Troublesome Telephone (Com.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) .....

LUBIN

Sept. 15—To Love and Cherish (W. Dr.)..1000
Sept. 16—Fashion's Toy (Dr.).....1000
Sept. 18—The Clod (W. Dr.—2 reels).....2000
Sept. 19—The Love of Beauty (Dr.).....1000
Sept. 20—Her Present (Com.)..... 400
Sept. 20—His Reward (Com.)..... 600
Sept. 22—Poker Paid 400
Sept. 22—This Isn't John 600
Sept. 23—A Mexican Tragedy.....1000
Sept. 25—Self Convicted 2000
Sept. 26—Winning His Wife 1000
Sept. 27—The Great Discovery.....1000
Sept. 29—The Invader 1000
Sept. 30—The Actress and Her Jewels..... 400
Sept. 30—The Constable's Daughter..... 600
Oct. 2—The Special Officer 2000
Oct. 3—The Scarf Pin 1000
Oct. 4—For Her Brother's Sake.....1000
Oct. 6—The Counterfeiter's Fate.....1000
Oct. 7—The Two Cowards.....1000
Oct. 9—Breed of the North.....2000
Oct. 10—The Drummer's Narrow Escape.... 400
Oct. 10—Going Home to Mother..... 600
Oct. 11—The Higher Law.....1000
Oct. 13—The Fiancee and the Fairy.....1000
Oct. 14—A Deal in Oil.....1000
Oct. 16—The Taking of Rattlesnake Bill....2000
Oct. 17—The Mate of the Schooner Sadie..1000
Oct. 18—The Highest Bidder..... 400
Oct. 18—A Sleepy Romance..... 600
Oct. 20—Father's Choice 400
Oct. 20—All On Account of Daisy..... 600
Oct. 21—Her First Offense.....1000
Oct. 23—The Evil Eye.....2000
Oct. 24—The Man in the Hamper.....1000
Oct. 25—Mother Love 1000

G. MELIES

Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Robber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000
Aug. 28—Lost in Cambodia (Com.).....1000
Sept. 4—A Day at Singapore (Sc.).....1000
Sept. 18—Home Life in Japan (Manners and Customs).....1000
Sept. 18—A Japanese Funeral.....
Sept. 25—A Cambodian Idyll (Dr.).....1000
Oct. 2—Things Japanese (Edu.).....1000
Oct. 9—Cast Amid Boomerang Throwers (Com.) 1000
Oct. 16—Scenes of Cochin-China (Sc.).....1000

PATHE FRERES

Sept. 24—The Secret Treasure .....
Sept. 25—Glacier National Park.....
Sept. 25—Sago Industry in Borneo.....
Sept. 25—Pathe's Weekly .....
Sept. 26—Birds of Prey.....
Sept. 26—Sicily, the Picturesque.....
Sept. 27—Fish with Storage Battery in its Brain .....
Sept. 27—The Pearl of the Bosphorus (Constantinople) .....
Sept. 29—Pathe's Weekly .....
Sept. 30—Lillie's Nightmare .....
Sept. 30—Deschutes Canyon (Washington)....
Oct. 1—Oxygen .....
Oct. 1—Along the Padas River.....
Oct. 2—Pathe's Weekly .....
Oct. 2—The Depths of Hate.....
Oct. 3—A Clever Story.....
Oct. 4—A Wall Street Wail.....
Oct. 4—Riding the Flume.....
Oct. 6—Pathe's Weekly No. 56.....
Oct. 7—Plants Which Eat.....
Oct. 7—How Mountains Grow.....
Oct. 7—A Journey Through Crimea (Travel)
Oct. 8—The Smuggler (Dr.).....
Oct. 9—Pathe's Weekly No. 57.....
Oct. 9—Two Mothers (Special—2 Parts—Dr.) .....
Oct. 10—The Millionaire's Ward (Dr.)....
Oct. 11—Talkative Tess (Com.).....
Oct. 13—Pathe's Weekly No. 58.....
Oct. 14—A Yankee in Mexico (Dr.).....
Oct. 14—The Petrified Forests of Arizona (Geology) .....
Oct. 15—The Bullet's Mark (Dr.).....

Feet

Oct. 16—In the Haunts of Fear (Dr.) (Parts I & II).....
Oct. 16—Pathe's Weekly No. 59 (News)....
Oct. 17—Her Hour (Dr.).....
Oct. 18—A Plant with Nerves—Mimosa Pudica (Botany) .....
Oct. 18—St. Claude and Its Environs, France (Sc.) .....

SELIG

Sept. 12—Her Way 1000
Sept. 15—The Fifth String (2 reel Dr.)....2000
Sept. 16—The Toils of Deception.....1000
Sept. 17—Tobias Wants Out (Com.).....1000
Sept. 18—The Redemption of Railroad Jack (Dr.) 1000
Sept. 19—The Rejected Lover's Luck (Com. Dr.) 1000
Sept. 22—The Young Mrs. Eames (2 reel Dr.) 1500
Sept. 22—Sissyhelle (Com.) 500
Sept. 23—Bumps and Willie (Part I—Com.).1000
Sept. 24—The Capture of "Bad Brown" (Dr.).1000
Sept. 26—The Policeman and the Baby (Com.) 500
Sept. 26—The Taj Mahal, Agra, India (Edu.) 500
Sept. 29—The Invisible Government (Dr. 2 reels) 2000
Sept. 30—The False Friend (Dr.).....1000
Oct. 1—The Cattle Thief's Escape (Dr.).. 500
Oct. 1—Rangoon, India (Edu.)..... 500
Oct. 2—Our Neighbors (Dr.).....1000
Oct. 3—John Bousall of the U. S. Secret Service (Dr.) 1000
Oct. 6—The Conscience Fund (2 reel Dr.)..2000
Oct. 7—The Missionary and the Actress (Dr.) 1000
Oct. 8—The Dream of Dan McGuire (Com.).1000
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Oct. 10—Ceylon Tea Estate (Edu.)..... 500
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Oct. 14—The Silver Grindstone (Dr.).....1000
Oct. 15—As a Father Spareth His Son (Dr.).1000
Oct. 16—The Golden Cloud (Dr.)..... 500
Oct. 16—The Abduction of Pinkie (Com.)... 500
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Oct. 21—Surf and Sunset on the Indian Ocean (Edu.) 500
Oct. 21—Dishwash Dick's Counterfeit (Com.) 500
Oct. 22—Dorothy's Adoption (Dr.).....1000
Oct. 23—Life for Life (Dr.).....1000
Oct. 24—Destiny of the Sea (Dr.).....1000

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June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (Part I & II) (Dr.) 1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000

VITAGRAPH

Sept. 19—John Tohin's Sweetheart (Com.)..1000
Sept. 20—Our Wives (Com.—2 parts).....2000
Sept. 22—Daddy's Soldier Boy (Dr.).....1000
Sept. 23—Extremities (Com.) .....
Sept. 23—Scenes in Singapore .....
Sept. 24—The Other Woman (Dr.).....1000
Sept. 25—The Race (Dr.).....1000
Sept. 26—Bunny for the Cause (Com.).....1000
Sept. 27—Under the Daisies (Dr.—2 parts)..2000
Sept. 29—When the West Was Young (Dr.).1000
Sept. 30—Which? (Com.) 1000
Oct. 1—The Autocrat of Flapjack Junction (Com.) 1000
Oct. 2—Salvation Sal (Dr.).....1000
Oct. 3—The Treasure of Desert Isle (Com. Dr.) 1000
Oct. 4—The Mystery of the Silver Skull (2 part Special—Dr.) 2000
Oct. 6—Ann of the Trails.....
Oct. 7—A Homespun Tragedy.....
Oct. 8—When Friendship Ceases.....
Oct. 9—Hearthroken Shep .....
Oct. 10—Cutey's Waterloo .....
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Oct. 16—The Outlaw .....
Oct. 17—Matrimonial Manoeuvres .....
Oct. 18—The Pirates (2 Part Special).....
Oct. 20—The White Feather.....
Oct. 21—Luella's Love Story.....
Oct. 22—Sleuths Unawares .....
Oct. 22—Low Caste Burmese.....
Oct. 23—The Doctor's Secret.....
Oct. 24—On Their Wedding Eve.....
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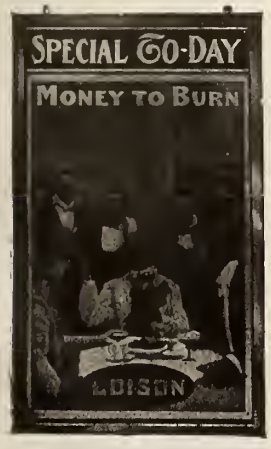

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New York, N. Y.—Moving Picture Theater (600 seats), Lobby & Photograph Gallery: 2 sty. 25x108. $40,000. Archt., Nathan Langer, 81 East 125th St. Owner's name withheld. Plans nearing completion.

New York, N. Y.—Moving Picture Theater: 2 sty. 65x94. $20,000. Owner, Manhattan Avenue Theater Corp., Leon Sobel, Pres. 200 Manhattan Ave. Will soon be ready for bids.

New York, N. Y.—Moving Picture Building: 1 sty. 89x100. Owner, S. B. Eskeson, 149 Broadway. Plans completed; architect will probably take bids.

Brooklyn, N. Y.—Moving Picture Tbeater: 1 sty. 51x112. $26,000. Owner, Concord Photo Play Co., 414 Sackett St., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Tbeater: 1 sty. 48x100. $10,000. Owner, Philip Rosenson, 257 Driggs Ave., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater (capacity 370): 1 sty. 26x100. $9,000. Owner, P. Piscia, 277 Driggs St. Plans in progress.

Brooklyn, N. Y.—Moving Picture Theater; 1.sty. 47x100. $8,000. Owner, Chas. N. Ohlan, 788 New Lots Rd., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 20x100. $5,500. Owners, John McKeon & Son, 413 Smith St., are taking bids.

Schenectady, N. Y.—Moving Picture Theater. 1 sty. 24x80. $5,000. Private plans. Owner & Builder, S. P. H. Clute, 1481 State St., is ready to start work.

Newark, N. J.—Moving Picture Theater & Roof Garden: 1 sty. 50x109. $10,000. Archt., Frank Grad, American National Bank Bldg., Springfield Ave. Owner, Atlantic Amusement Co., care Architect. Plans in progress.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 80x116. $20,000. Arcbt., Herman Miller, 1420 Cbestnut St. Owner's name withheld.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 54x130; entrance 25x60. $18,000. Owners, Margolin & Block, 206 South Fiftb St., are receiving bids.

Wilmerding, Pa.—Nickelodeon: 1 sty. 40x75. $7,000. Owner, Geo. W. Snyder, Wilmerding. Postponed.

Austin, Minn.—Moving Picture Tbeater Store & Flat Bldg. (Theater seating 550 and 3 flats): 2 sty. & bas. 75x96. $20,000. Austin. Owner, L. D. Baird, Austin, will soon take figures.

Parsons, Kan.—Picture Theater & Business Bldg.: 2 sty. & bas. 62x100. $40,000. Owner, Harry Strausberger, Parsons. Bids in.

Los Angeles, Cal.—Moving Picture Theater & Store: 1 sty. 169x183x36x 121. About $35,000. Owner, H. L. McAllister & J. M. Dobbins. Taking bids.

Los Angeles, Cal.—Picture Tbeater: 1 sty. 52x100. $15,000. Owners, A. W. & C. S. Lord. Plans completed.

Washington, D. C.—Moving Picture Tbeater: 1 sty. 138x64. $20,000. Archt., B. Stanley Simmons, 1340 New York Ave. Owner, Mr. Swanson, care architect. Archt. received figures until Sept. 20th.

Washington, D. C.—Moving Picture Tbeater: 1 sty. $5,000. Archt., B. F. Myers, Bond Building. Owner's name withheld. Plans just started.

Cleveland, O.—Motion Picture Tbeater (seating 285): 1 sty. & bas. 32x78. $7,500. Arcbt., Oliver N. Chamberlin, 1105 Schofield Bldg. Owner's name withheld. Preliminary plans in progress.

Columbus, O.—Picture Tbeater: 2 sty. & bas. $15,000. Owner, J. W. Dusenbury, care Soutbern Tbeater, is building foundation by day labor.

East Youngstown, O.—Motion Picture Theater & Store Bldg.: 3 sty. & bas. 25x139. $28,000. East Youngstown. Owner, H. J. Hodgkins, care Arcbt., Geo. W. Vaugban, 1 Diamond Blk. Architect bas revised plans. Held up until next spring.

Lakewood, O.—Moving Picture Tbeater & Store (store & theater seating 500): 2 sty. & bas. 44x140. $15,000. Lakewood. Owner, William L. Wilson, Druggist, 11600 Detroit Ave., Cleveland. Residence, 1382 West 114th St., Cleveland.

Defiance, O.—Motion Picture Show (seating 300): 2 sty. & bas. 22x126. $5,000. Defiance. Owner, Mrs. R. E. Heatley, Defiance. In abeyance.

Fort Wayne, Ind.—Motion Picture Bldg. (seating 350): 1 sty. & bas. 35x100. Owner, Oscar Wolbrock, 2516 Hoagland Ave.

St. Paul, Minn.—Moving Picture Theater (rem. store): $2,000. Arcbt., A. L. Garlough, Rosen Bldg. Owner, Hammond Amusement Co., care Archt., is receiving bids.

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